

浙江省教育厅立项课题

美苑英语

造型篇

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前 言

《美苑英语》是浙江省教育厅立项课题（2004—2006 年）成果形式，是依据国家教育部最新修订的《大学英语教学大纲》，为满足美术院校学生及其他院校美术类学生的教育需求而编写的教材。

本教材旨在帮助学生提高阅读专业英语文献的能力，扩展英语口语表达和笔头表达的能力，接触一定数量的专业术语，为他们今后的发展提供一些积极有益的帮助。

本册书为《造型篇》，书中文章可读性强，难度适中，题材覆盖面广，涉及绘画、书法、雕塑、摄影、技法理论、艺术家简介、作品赏评、艺术家访谈、艺术市场、文学小品等方面，分别列入 10 个单元：中国画、中国书法、油画、版画、雕塑、综合绘画、摄影、其他造型艺术、技法原理和艺术家的话。每一个单元围绕一个主题展开，下设 6—7 篇课文以及单元总练习。每篇课文包括词汇、专业术语、注释和课文练习等内容。课文中的黑色粗体词为一般生词（含短语），蓝色粗体词为专业术语，加横线部分为注；课文练习形式多样，就内容而设，强调语言能力的表达。

文章大部分选自当代英美书刊，有的是从大部著作中摘录的片断，体裁不拘，以求博览，有的是略作改写后的文章以适合美院大学生的英语水平。课文篇幅长短有别，大致控制在 400—600 词以求短小精悍，少数课文篇幅因内容关系而不在这个范围。课文编排次序并非根据文章的难易度循序渐进，读者可根据需要自由取舍。

本书编写过程中，得到美国朋友 Eric Dickinson 提供的部分资料，Lily Dickinson 协助编写本书一部分课文的阅读理解题和写作题。本书出版过程中，中国美术学院许江院长、王冬龄教授、以及图书馆和出版社有关人士给予了热情的支持，在此深表感谢。

书中如有不妥和错漏之处，恳请读者批评指正。

编者

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We have cited all contributions which could be identified. But, inevitably, some materials could not be credited because the original sources or authors were not available. We are really sorry if there is any unintentional omission occurring in our attributions. We could not have done otherwise in compiling such diverse materials from such disparate sources.

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American Artist

Art Access

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Folk Art Society of America

Great Lives, Great Deeds

Merit Students Encyclopedia

Newsweek

Oxford Junior Encyclopaedia

Textile Colorist

The Art of Black & White Photography

The Arts

The Family Creative Workshop

The Gentle Art of Making Enemies

The Illustrated Library of Art

The Listener

Theories of Modern Art

The Story of Art

The Story of Sculpture

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现代英汉综合大辞典

美国传统辞典

英汉辞海

世界姓名译名手册

外国地名译名手册

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Unit 1

Traditional Chinese Painting

- Text 1 Three Important Categories of
 Traditional Chinese Painting**
- Text 2 Chinese Landscape**
- Text 3 Techniques of Freehand Painting**
- Text 4 Perspective in Chinese Painting**
- Text 5 Gu Kaizhi — King of Painting**
- Text 6 Painting Clouds**

Unit Exercise



ENGLISH

Text 1

Three Important Categories Of Traditional Chinese Painting

Traditional Chinese painting can be divided into three important **categories**: landscape, figure painting, and bird and flower painting. These categories can be **subdivided** on the basis of different painting techniques:

LANDSCAPE

(1) **Boneless landscapes**: Ink is not used to draw in outlines. Instead colors are used to create un-outlined form.

(2) **Gold and green (or blue and green) landscapes**: Mineral green (shilu), mineral blue (shiqing) and other rich colors are used. Gold can be added for outlining. This type of landscape is usually done as gongbi (very **precise** and careful brushwork as opposed to **abbreviated, impressionistic** brushwork).

(3) **Light purple-red landscapes**: **Umber** and other light colors are added to a landscape done primarily in ink.

(4) **Monochrome ink landscapes**.

FIGURE PAINTING

(1) **Gongbi figure painting**: After the outlines are drawn, heavy colors are applied.

(2) **Light-colored figure painting**: The brush and ink are most important, with very light colors also used.

(3) **Outline drawing**: After the forms have been traced in with ink, light ink washes can be **sparingly** used for **highlighting**.

(4) **Free sketches**: This category can be further subdivided into "**abbreviated brushwork**" drawing in which simple lines are **tersely** used and "**expressionistic**" drawing in which **bold sweeping** brushstrokes are used.

BIRD AND FLOWER PAINTING

(1) **Gongbi bird and flower painting**: Dark ink is used, and the lines are very strong. Most of what is known as "**academic painting**" belongs to this category.

(2) **Boneless bird and flower painting**: Either a very light ink outline or no outline is used. This type of painting produces a feeling of **airiness** and **elegant beauty**.

(3) **Bird and flower outline drawing**: Ink washes can be used for highlighting.

(4) **Bird and flower sketches**: Ink is used impressionistically to **dot** and sketch.

(5) **Flower-outline and leaf-wash style**: This is a **synthesis** of the several categories listed above. Flowers are outlined first and then filled in with color. Leaves, however, are dotted or **dabbed** with washes.

Chinese painters valued expressionism, and therefore painting gradually **evolved** from gongbi to ink drawings and then to even more extreme expressionistic

works. Painting, therefore, developed from the complicated to the simple. Painting became increasingly **refined** and increasingly closer to the **sphere** of the pure spirit.

Words and Expressions

- | | |
|---------------------------------------|----------------------------------|
| 1. category <i>n.</i> 种类 | 11. bold sweeping 大笔挥扫 |
| 2. subdivide <i>v.</i> 再分, 细分 | 12. academic painting 画院派绘画 |
| 3. precise <i>adj.</i> 精确的 | 13. airiness <i>n.</i> 空灵 |
| 4. abbreviate <i>v.</i> 缩写, 简化 | 14. elegant beauty 秀美, 秀丽 |
| 5. impressionistic <i>adj.</i> 印象主义的 | 15. dot <i>v.</i> 在……上打点 |
| 6. umber <i>n.</i> 棕色, 赭色 | 16. synthesis <i>n.</i> 综合, 合成 |
| 7. sparingly <i>adv.</i> 节俭地, 保守地 | 17. dab <i>v.</i> 轻擦, 涂 |
| 8. highlight <i>v.</i> 突出, 加亮 | 18. evolve <i>v.</i> 发展, 进化 |
| 9. tersely <i>adv.</i> 简洁地, 精练地 | 19. refined <i>adj.</i> 精制的, 优雅的 |
| 10. expressionistic <i>adj.</i> 表现主义的 | 20. sphere <i>n.</i> 范围, 领域 |

Art Terms and Expressions

- traditional Chinese painting 中国画
- landscape 山水画
- boneless landscape 没骨山水画
- gold and green (or blue and green) landscape 金碧(青绿)山水画
- light purple-red landscape 浅绛山水画
- monochrome ink landscape 水墨山水画
- figure painting 人物画
- gongbi figure painting 工笔人物画
- light-colored figure painting 淡彩人物画
- outline drawing 白描人物画
- free sketch 写意人物画
- "abbreviated brushwork" drawing “简笔”画
- "expressionistic" drawing “表现主义的”画
- bird and flower painting 花鸟画
- gongbi bird and flower painting 工笔花鸟画
- academic painting 学院派绘画
- boneless bird and flower painting 没骨花鸟画
- bird and flower outline drawing 白描花鸟画
- bird and flower sketch 写意花鸟画
- flower-outline and leaf-wash style 勾花点叶派

Group Discussion

We read: Painting became increasingly refined and increasingly closer to the sphere of the pure spirit. What does it mean? How do we understand Chinese painting?

Further Reading

Colors in Chinese Painting

The number of colors used in Chinese painting is relatively small in comparison to those used in Western painting. With such a small color range, Chinese painters do not pay as much attention to **subtle gradations** (微妙的层次) in shading as is done in the West.

Colors are usually used for washes and dots and not for lines. The lighter colors are painted at first, and then the darker colors are used to **render** (着色) the darker, deeper areas. In landscapes the slopes and banks, the rock surfaces that face the sun, and the tree trunks are painted at first with **umber** (棕色). Then flower blue and **vegetation green** (草绿) are used to color in the mountains, grass and **moss** (苔, 藓). After finishing the mountains and rocks, the trees are colored. Buildings and figures are done at last.

Text 2

Chinese Landscape

The history of Chinese painting extends back well beyond the date of any **surviving** works: painting emerged as the **supreme** Chinese art probably during the Han Dynasty¹. The development of Chinese painting was nevertheless continuous, rooted from the beginning in **calligraphy** — the art of writing characters expressively with brush and ink — and **primarily** devoted to landscape — the **manifestation** of the **subtle** workings of the Tao², or Nature-as-change.

Literature of the Tang Dynasty³ records the existence and **merits** of a number of painters, but few silks or scrolls survive, and those are mostly copies. The great **formative** period of classic landscape painting was that of the Five Dynasties⁴ and the Northern Song⁵. Its development was stimulated both by the application of Taoist philosophy and by the needs of **imperial** court **ceremonial**, it being the **crucial** role of the Chinese emperor to maintain the harmony between Nature and man; landscapes representing the desired course of Nature's changes were elements in the **rituals**. But, although many of the outstanding painters of this time were professional members of the **court atelier**, some of the greatest, such as Li Cheng⁶ and Fan Kuan⁷ (active c.990-1030), were Taoist **recluses**. Their landscapes consisted of dense, rocky **motifs** rising **vertiginously** through the **upright** picture. An outstanding professional, active later in the eleventh century, was Guo Xi⁸, whose **grandiose** spaces are filled with rough **terrain** and **gnarled** trees drawn with nervous calligraphic **loops**.

Centuries later, following a steady development in landscape painting, the painters of the Qing Dynasty⁹ **inherited** a range of prescribed **themes** and **methods**. Many good artists continued to work within them, but those who **sheered off** into individual and sometimes **extravagant** mannerisms are perhaps more interesting. Two of the greatest of these "Individualists" were Buddhist monks, Zhu Da¹⁰ and Shitao¹¹; Shitao invented an original **graphic style** and also composed the most profound of the many books on the spirit of Chinese painting. The Individualist spirit lived on in the equally bold work of the eighteenth-century painters, but their originality seems **originality** for originality's sake beside the extraordinarily **vibrant** effects of Shitao's calligraphy.

Words and Expressions

- | | |
|-------------------------------|---------------------------------|
| 1. survive v. 幸存 | 7. formative adj. 形成的, 发展的 |
| 2. supreme adj. (权力) 最高的, 至上的 | 8. imperial adj. 皇帝的 |
| 3. primarily adv. 主要地 | 9. ceremonial n. 仪式
adj. 仪式的 |
| 4. manifestation n. 表明; 表现 | 10. crucial adj. 决定性的 |
| 5. subtle adj. 微妙的, 细微的 | 11. ritual n. 仪式(程序) |
| 6. merit n. 功绩 | 12. recluse n. 隐士 |

- | | |
|--|--|
| 13. vertiginously <i>adv.</i> 眩晕地 | 19. inherit <i>v.</i> 继承 |
| 14. upright <i>adj.</i> 竖立的, 垂直的 | 20. sheer off 改变方向 |
| 15. grandiose <i>adj.</i> 宏伟的, 壮观的 | 21. extravagant <i>adj.</i> 炫耀的 |
| 16. terrain <i>n.</i> 地形, 地势 | 22. originality <i>n.</i> 独创(能力); 新颖, 独特 |
| 17. gnarled <i>adj.</i> (树木等) 长节的, 扭曲的 | 23. vibrant <i>adj.</i> 有活力的 |
| 18. loop <i>n.</i> 环, 圈; 环状物 | |

Art Terms and Expressions

1. calligraphy 书法
2. atelier (法语) 自由画室, 工作室
3. court atelier 宫廷画室
4. motif 母题; (绘画等艺术品的) 主题
5. theme 题目; 主题
6. method 绘画方法
7. graphic style 书画风格

Notes

1. Han Dynasty: 汉代(前 206—公元 220)。
2. Tao: 道家, 我国古代思想流派之一。以老子和庄子为主要代表人物。主张清静无为, 崇尚自然, 反对斗争。有辩证法因素和无神论倾向。
3. Tang Dynasty: 唐代(公元 618—907)。
4. Five Dynasties: 五代(公元 907—960)。
5. Northern Song: 北宋(公元 960—1127)。
6. Li Cheng: 李成, 中国五代、宋初山水画家。山水画多描绘平远寒林景色, 笔法简练, 善用淡墨, 有“惜墨如金”之称。首创“卷云皴”法来表现山石, 为当时北方山水画主要流派之一。现存作品有与王晓合作的《读碑窠石图》摹本。
7. Fan Kuan: 范宽, 即范中立, 中国北宋山水画家。因性情缓慢, 度量宽宏, 当地人叫他“范宽”。师法造化, 自成一家。笔法雄健凝练, 多描绘北方雄伟峻拔的山峦景色, 成为当时北方山水画主要流派之一, 对后世具有影响。现存作品有《溪山行旅图》、《秋山萧寺图》、《寒林雪景》等。
8. Guo Xi: 郭熙, 中国北宋山水画家。工画山水, 取法李成, 山石用卷云皴, 画树枝如蟹爪下垂, 笔势雄健; 多作断崖、乔木、峻峰、云烟景色, 为五代、北宋时期山水画大师。作品有《早春》、《关山春雪》、《窠石平远》、《幽谷》等, 画论著作有《林泉高致》、系其子郭思所纂集。
9. Qing Dynasty: 清代(1616—1911)。努尔哈赤于 1616 年定国号为金(历史上称“后金”), 1636 年改为清, 1644 年入关。
10. Zhu Da: 朱耷, 中国清初画家。擅画水墨花卉禽鸟, 笔墨简括凝练, 形象夸张,

亦写山水，意境冷寂。所画鱼鸟每作“白眼向人”的情状，署款八大山人，联缀似“哭之”或“笑之”的字样，以及含意隐晦的题词，都寄寓着亡国之痛。他的水墨画技法，对后来的写意画有很大影响。工书法，行楷学王献之，纯朴圆润，自成一格。

11. **Shitao:** 石涛，中国清初画家。姓朱，名若极，早年游安徽敬亭山、黄山；中年住南京，去过北京；晚年定居扬州卖画。康熙五十七年(1718 年)尚在。擅长山水，注重观察自然。主张“笔墨当随时代”，画山水者应“脱胎于山川”，“搜尽奇峰打草稿”，进而“法自我立”。所画山水、兰竹、花果、人物讲求独创，构图富于变化，笔墨纵放，意境新奇，对扬州画派和近代中国绘画有很大影响。著有《苦瓜和尚画语录》。兼工书法和诗，并擅园林叠石，对画论有深入研究。

Comprehension Questions

1. What is the earliest known source of Chinese painting's intellectual development?
2. The subject matter of early Chinese paintings consisted of which elements?
3. What role does Taoism play in the history of Chinese landscape painting?
4. Who was Shitao and how did he contribute to the art?
5. In the last sentence we read "originality for originality's sake." What does this mean?

Writing Tasks

Describe your experiences with Chinese landscape painting: What is your perspective and feeling towards the art? Have you studied Chinese landscape painting? Do you have a favorite artist? How do you see the future of Chinese landscape painting?

Text 3

Techniques of Freehand Painting

There are two major styles in traditional Chinese painting: **meticulous (gongbi)** and **freehand (xieyi)**. Meticulous style requires great care and grace; the strict composition has fine elaboration. The effect is highly decorative. Freehand style generalizes shapes and displays rich **brushwork** and **ink technique**. The techniques of freehand painting, covering **brush techniques** and **the use of ink and colour** are briefly as follows:

BRUSH TECHNIQUE

Lines play a decisive role in the **formation** of images in traditional Chinese painting, and the variations in lines are, in the main, determined by the method of **using the brush**. Consequently, in learning the basic techniques of traditional Chinese painting, you should first grasp the basic techniques of using the brush. For instance, you need to pay attention to how you hold the brush, to start a **stroke**, continue it and come to an end, how you move your brush quickly or slowly, lightly or heavily, and how you vary **lifting** or **pressing** your brush. In general, the brush can be divided into three parts: **tip**, **belly** and **root**. Their **properties** and functions differ from one another. Sometimes you paint with the tip of the brush, as light as **gossamer** on the paper. Sometimes you press the root of the brush heavily on the paper. Sometimes you use the belly of the brush to bring out charms full of **vitality**. There are also times you use several parts of the brush in one stroke. This depends entirely on how **flexibly** you use your brush to present an object. If you succeed, your lines will be vivid and forceful, and you will bring out the spiritual characteristics of the object you're portraying.

The use of the brush in freehand painting allows for a full range of variations. You should paint flexibly and freely. Do not **mechanically** copy strokes, or your painting will be **stagnant** and **insignificant**. How can you make your painting **unconstrained**? To begin with, you should observe carefully physical and spiritual changes in **objects** and the state of mind you intend to present, then you have a clear conception of what you wish to paint. When you paint in this way, your painting will be vivid, interesting and **lifelike**.

There is a saying in Chinese about having a picture of bamboo in your mind. It means that before an artist paints, he must carefully observe the growth and shape of the bamboo and have them clearly in mind. Then in painting the bamboo will be finished at one go and **depicted** vividly.

In freehand painting you should pay attention to how you hold the brush. Do not move your fingers only. It is important to **coordinate** them **with** your **wrist**, **elbow** and **shoulder**. You should practise until you are able to paint with your wrist **suspended**. Thus you may paint with ease the longest line, the roundest circle, and bamboo poles or **willow twigs** several feet long.

THE USE OF INK

Ink occupies an **exceedingly** important position in traditional Chinese painting,

whether it is figure painting, landscape painting or flower-and-bird painting, **pure line drawing, ink-and-wash, light colouring or heavy colouring**. Black is the main colour of traditional Chinese painting, and black has five shades. The use of ink **involves** four processes: outlining, showing the **shades** and **texture** of rocks and mountains by light ink stroke, applying dots and colouring. In the use of ink you should stress that "colour does not **impair** ink" and "colour does not destroy the shape." Images are **primary**. Brushwork and ink depict the images, and colours only enrich them. You should also understand the relationship between water and ink. What gives ink-and-wash paintings their **unique flavour** is that they make use of darkness or lightness, **density** or **dilution** to present the light and colour possessed by various objects, especially the particular effect formed between water, ink and **unprocessed** xuan paper. Even a painting **executed** a long, long time ago still looks refreshing and full of vitality today. Hence, in learning traditional Chinese painting, you should grasp the use of water and ink. If water and ink are well used, a painting is already halfway done. If they are not well used, it will not be a traditional Chinese painting.

In using ink, you must pay attention to the following points:

- 1) When **grinding** an **ink stick** on an **ink slab**, grind slowly rather than quickly, thickly rather than thinly.
- 2) Before painting, always wash the brush and ink slab, so as to prevent **impurities** or **sediment** in the ink.
- 3) **Old ink**, namely, ink ground the previous day, cannot be used to paint, especially for flower-and-bird painting in the meticulous style. Such ink easily **oozes** or becomes light when it comes into contact with water. This **defect** becomes more serious when painting on silk. Old ink sometimes can be used for landscape painting, but the painting will not be **sufficiently** bright and pure. Sometimes you may **blend** old and new ink for use.

THE USE OF COLOUR

The use of colour in traditional Chinese painting stresses the **intrinsic colour** of the object, varying the shades on the basis of the intrinsic colours. Very early in ancient China the principle was **set forth**: "Colours should be presented in accordance with the requirements of different **categories** of objects." Colour in Chinese painting is mostly used after finishing the basic **modelling** with brushwork and ink. It involves variations of brightness of the intrinsic colours, mutual contrast and **harmonious** relations between various intrinsic colours, **coordination** of brush-work and ink technique and consideration of colours' textural functions on paper and silk. Traditional Chinese painting does not depict the **complexities** of light and colour, but, all the same, it achieves truthful effect with exceedingly **artistic appeal**.

The method of colouring in traditional Chinese painting, stressing mainly the intrinsic colours, does not aim at **naturalistic imitation**. It **proceeds** from content and is **subordinate** to the requirements of the theme. It can **exaggerate** to the fullest extent and boldly change the intrinsic colours of the object, **bringing out** the theme **prominently** and expressing the artist's ideas and feelings to achieve ideal artistic effect and producing direct, pure, and bright **aesthetic appeal**.

Beginners should be reminded to pay attention to one point: When you paint on **raw xuan paper**, you must pay attention to **dryness** and **moistness**, thickness and thinness of the ink. Generally, when the painting is moist, the colour looks heavier, and after the painting dries, the colour is lighter. Hence, when you paint, the colours should be slightly heavy. Then they will be **appropriate** after the painting has dried.

Words and Expressions

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| 1. formation <i>n.</i> 构成, 形成 | 27. impurity <i>n.</i> 不纯, 不洁 |
| 2. property <i>n.</i> 特性 | 28. sediment <i>n.</i> 沉淀 (物) |
| 3. gossamer <i>n.</i> 蛛丝; 游丝 | 29. ooze <i>v.</i> 渗出; 散发出 |
| 4. vitality <i>n.</i> 生机, 活力 | 30. defect <i>n.</i> 缺点 |
| 5. flexibly <i>adv.</i> 灵活地 | 31. sufficiently <i>adv.</i> 充足地 |
| 6. mechanically <i>adv.</i> 机械地 | 32. blend <i>v.</i> 使混和; 交融 |
| 7. stagnant <i>adj.</i> 缺乏活力的 | 33. set forth 阐明; 提出 |
| 8. insignificant <i>adj.</i> 没有价值的 | 34. category <i>n.</i> 种类, 类别 |
| 9. unconstrained <i>adj.</i> 不受约束的 | 35. harmonious <i>adj.</i> 和谐的; 相称的 |
| 10. lifelike <i>adj.</i> 栩栩如生的; 传神 | 36. coordination <i>n.</i> 协调 |
| 11. depict <i>v.</i> 描绘; 描述 | 37. complexity <i>n.</i> 错综复杂 (指整体结构中许多相互关联, 相互影响的方面) |
| 12. coordinate...with 与.....协调一致 | 38. proceed <i>v.</i> 开始做; 进行 |
| 13. wrist <i>n.</i> 腕 | 39. subordinate <i>adj.</i> 服从的; 次要的 |
| 14. elbow <i>n.</i> 肘 | 40. exaggerate <i>v.</i> 夸张 |
| 15. suspend <i>v.</i> (使) 悬浮 | 41. bring out 呈现出 |
| 16. willow twig 柳枝 | 42. prominently <i>adv.</i> 显著地, 突出地 |
| 17. exceedingly <i>adv.</i> 非常, 极其 | 43. illustrate <i>v.</i> (用图、实例等) 说明 |
| 18. involve <i>v.</i> 包含 | 44. specific <i>adj.</i> 特有的; 具体的 |
| 19. impair <i>v.</i> 损伤, 削弱 | 45. plate <i>n.</i> 书籍中用另一种纸张印的整页插图 |
| 20. primary <i>adj.</i> 最重要的 | 46. dryness <i>n.</i> 干 |
| 21. unique flavor 独特风格 | 47. moistness <i>n.</i> 湿, 潮 |
| 22. density <i>n.</i> 稠密; 密度 | 48. appropriate <i>adj.</i> 适宜的; 相称的 |
| 23. dilution <i>n.</i> 稀释, 冲淡 | |
| 24. unprocessed <i>adj.</i> 未经加工的 | |
| 25. execute <i>v.</i> 绘制成, 做成, 画出 | |
| 26. grind <i>v.</i> 碾 (墨); 磨 | |

Art Terms and Expressions

- meticulous (gongbi) / meticulous painting 工笔画
- freehand (xieyi) / freehand painting 写意画
- brushwork 绘画, 画法, 画家的风格
- ink technique / the use of ink 用墨技巧