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English for Ant History

西方艺术史专业英语教程

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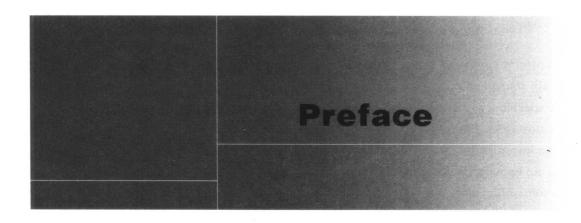
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This book is intended to help students of art to develop their ability to use English when reading, talking and listening about art.

It assumes a certain prior knowledge of the subject and as such does not try to be authoritative. There are many cases, for example with dates, where the book is not always consistent. This is because the source materials often differ on exact dates or ways in which a period in the history of art can be defined. Noticing and discussing these differences is part of the opportunity to use English.

The chapters mainly focus on reading and listening skills. Through these there are plenty of opportunities to develop speaking activities. Each chapter has an element of internet research followed by a project that can be undertaken individually or in groups.

Broadly speaking the chapters follow a certain pattern.

Introduction

The various elements in this part are intended to open up the subject. It should give the opportunity for the class to have a first try at discussing the topic in English. For the teacher, this is an opportunity to find out what the students already know and pre-teach some important vocabulary or concepts that will be needed during the other parts of the chapter.

Reading

These exercises are of various types: gap fill, prediction, note taking and so on. Sometimes they have a bias towards vocabulary development and sometimes towards grammar. They may more explicitly focus on extensive or intensive reading skills. The general

aim is to offer a variety of ways in which the student can interact with the reading texts. They should help students feel more confident about reading in English and also develop a certain range of vocabulary and language structure to talk about art and its history.

In many cases the texts will repeat certain information that will already have come up during the introduction phase. This helps to reinforce learning and also reassures students that they can use knowledge they already have to help them understand. Generally speaking, when we read something, only a small part of the information is actually new.

The answers to various exercises may be vague or more than one answer may be possible. It must be remembered that this material is not for testing but teaching. Discussing the options is itself a valid language exercise and can help students understand the differences between sometimes quite similar words or why their selection is wrong.

Listening

The listening exercises may be for many the most difficult part. In order to complete them it may be necessary to listen to certain sections several times. It is useful for students to have their own copies of tapes or the freedom to repeat things individually, say, in a language lab.

The aim is to help students understand connected speech and identify key "content" words—or infer some of the "grammar" words from their own knowledge. For the teacher it is an opportunity to help the students with the features of connected speech such as weak forms, elision, concatenation and so on. This task is difficult, but as students build up experience, they will get better at decoding speech. Let's face it; unless we can understand speech we cannot talk readily. Every conversation is two way!

The exercises at the beginning tend to be a bit easier, with students able to read most of what they hear and identify which is the missing word. Later on there is a greater requirement for the students to catch more of the words with less support given.

It is up to the teacher to decide what the correct level for the students should be. The format of earlier exercises can easily be copied for the later parts of the book if the freer exercises are too difficult for the students. However, it is not always better just to make things easier!

Many words, concepts and general pieces of information should have come up earlier and so the listening task should be made easier by a certain degree of preparation and familiarity with the content.



Other activities

As this is an art book, of course there are pictures to talk about. These can serve any number of purposes. Again they will reinforce much of what is being read or listened to. At times they are an important illustration to aid understanding of the text. They offer the opportunity to recycle language in a freer context. If they are somehow different to the text, then this is an opportunity to compare the information in one to the illustration offered by the other.

There is some grammar and vocabulary work in the book. These exercises are intended to offer ideas about how to exploit the text for further work where required. However, the main aim is to interact with the texts rather than get involved in a repetition of basic grammar and vocabulary work that most students will already have covered in the previous language learning and are probably now quite bored of!!

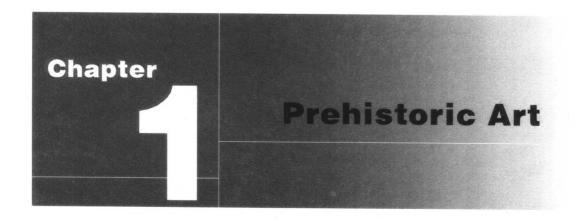
The final section of each chapter is always a mixture of research followed by an output. Ideally, these are best done as group projects. It not only can make them more fun but will also promote teamwork and possibly competition to do the best project presentation!

Good luck with the book and with your language learning and teaching!

Dennis O'Brien

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Introduction >>

Objectives

- 1. Classify types of prehistoric art and their respective media.
- 2. Explain how humans began to represent their world during the paleolithic era.
- 3. Understand the pictorial conventions employed in paleolithic and neolithic art.
- 4. Explain how shifting social systems contributed to the differences between paleolithic and neolithic art.
- 5. Describe the roles of animal and human figures in paleolithic and neolithic art.
- 6. Explain the purposes and techniques of monumental architecture during the Neolithic Era.

Preview Questions

- 1. What prehistoric art do you know?
- 2. Why did prehistoric humans create art?
- 3. Is it art?

Introduction Summary

Definitions of Prehistoric Art/Painting

- Prehistoric art is marked by the attempt to take symbolic possession of the landscape and the animal kingdom.
- Prehistoric man studied and lived in awe of his surroundings and nature. Rock paintings and



carvings mirror the difficulties and achievements of early man. Cave paintings also reveal his deepest desires and fears.

- Paleolithic artistic objects can help us to reconstruct and study the cultures of prehistoric man.
- This era is characterized by paintings and carvings executed on stone and bone.
- Ice Age Art concerns artifacts that were produced by primarily nomadic people who lived during the last Ice Age.
- Much of this art work is portable but the cave paintings seem to suggest a somewhat more settled culture.

Reading ->

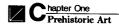
R 1.1

The following text gives an introduction to the three stages of the Paleolithic Era, It introduces certain characteristics of human society and the art of each period. As you read, complete the following table to help you summarise the key points.

Period	Feature of Society	Art
Paleolithic date ()		first stone tools
Paleolithic date ()	hunting	
Paleolithic date ()	distinctive cultures	

Prehistoric Art—Paleolithic (Palaeolithic) (2 million years ago - 13,000 BC)

Paleolithic or "Old Stone Age" is a term used to define the oldest period in human



history. It began about 2 million years ago, from the use of the first stone tools in the Lower Paleolithic, and ended at the end of the Pleistocene epoch, with the close of the last ice age about 13,000 BC.

In Europe and Africa the Middle Paleolithic (or Middle Palaeolithic) is the period of the early Stone Age that lasted between around 120,000 and 40,000 years ago. It was the time when early humans gained increasing control over their surroundings and later saw the emergence of modern humans around 100,000 years ago. Stone tool manufacturing developed a more sophisticated tool making technique which permitted the creation of more controlled and consistent flakes. Hunting provided the primary food source but people also began to exploit shellfish and may have begun smoking and drying meat to preserve it. This would have required a mastery of fire and some sites indicate that plant resources were managed through selective burning of wide areas. Artistic expression emerged for the first time with ochre used as body paint and some early rock art appearing. There is also some evidence of purposeful burial of the dead which may indicate religious and ritual behaviors.

The Upper Paleolithic is the third and last subdivision of the Paleolithic as it is understood in Europe, Africa and Asia. Very broadly it dates to between 40,000 and 8,500 years ago. Modern humans, who had begun migrating out of Africa during the Middle Paleolithic period, began to produce regionally distinctive cultures during the Upper Paleolithic period. The earliest remains of organized settlements in the form of campsites, some with storage pits, are encountered in the archaeological record. Some sites may have been occupied year round though more generally they seem to have been used seasonally with peoples moving between them to exploit different food sources at different times of the year. Technological advances included significant developments in flint tool manufacturing with industries based on fine blades rather than cruder flakes. The reasons for these changes in human behavior have been attributed to the changes in climate during the period which encompassed a number of global temperature drops. Artistic work also blossomed with Venus figurines and exotic raw materials found far from their sources suggesting emergent trading links.

Paleolithic Art, produced from about 32,000 to 11,000 years ago, falls into two main categories: Portable Pieces (small figurines or decorated objects carved out of bone, stone, or modeled in clay), and Cave Art.

R1.2

In the following passage some words and phrases are omitted. Select from the list below to complete the gaps (you do not need all the words or phrases in the list).

Prehistoric Art—Mesolithic/Archaic	(10	,000 -	5,000	BC)	
------------------------------------	-----	--------	-------	-----	--

Prehistoric Art—Mes	olithic/Archaic (10,000 - 5,000 BC)
The Mesolithic	is the period of the Middle Stone Age from about 10,000 -5,000 BC years
ago. It corresponds	to a period of primarily nomadic ① which preceded the
	adoption of ② plants and animals. ③
1000	Mesolithic is used to characterize this period in Europe and,
1000	sometimes, parts of Africa and Asia. This stage is usually called the
A STATE OF	Archaic in the Americas. And in the rest of the world, it's usually
	④ by Microliths.
	⑤ humans developed new techniques of stone
AND THE PARTY OF T	working. At that time, people stayed longer in one place and gave
	increased attention to ⑥ and animal husbandry.
There is a gap in t	he artistic activity of people. 7 most of what has
	lesolithic Era is small statuette size works and paintings in shallow shelter
caves.	
The ®	of the Paleolithic is replaced by a mesolithic art that is quite
different. There a	re many changes in style as well as meaning. Upper Paleolithic
9	depicts colored drawings and expressive features of animals. A full
range of color is use	ed. Mesolithic art in contrast is 10; no realistic figures
are present and only	the color red is used.
	ated the term wild characterized agriculture written
	unting and gathering rich art schematic of that epoch
this was a period	when cave art at that time



R 1.3

In this part the sentences for each paragraph are "jumbled," That means that they are not in the correct order. Can you re-order them correctly?

Prehistoric Art—Neolithic (8,000 - 3,000 BC)

- 1. The prime medium of neolithic art was pottery.
- 2. Other important artistic expressions were statuary and megalithic stone monuments.
- 3. It began when men first developed agriculture and settled in permanent villages.
- 4. The Neolithic period was also called New Stone Age.
- 5. It ended with the discovery of bronze.



Write the correct	paragraph	here
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- 6. The mesolithic statues at the Iron Gorge in Serbia and Montenegro date to the 7th millennium BC.
- 7. The earliest were the anthropomorphic figurines, often embellished by animals, from the very beginning of the Neolithic discovered in eastern Turkey.
- 8. They represent either humans or mixtures of humans and fish.
- 9. Free standing sculpture had already begun by the Neolithic.
- 10. These date to ca. 10th millennium BC.

Write	the	correct	paragraph	here.
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- 11. Many of these monuments were megalithic tombs, and archaeologists speculate that most have religious significance.
- 12. Because of frequent reuse, this is difficult to prove.
- 13. Megalithic monuments are found in the Neolithic from Spain to the British Isles and Poland.
- 14. One tomb found in New Grange, Ireland, has its entrance marked with a massive stone carved with a complex design of spirals.
- 15. They started in the 5th millennium BC, though some authors speculate on mesolithic roots.
- 16. While the most well-known of these is Stonehenge, where the main structures date from the early Bronze Age, such monuments have been found throughout most of Western and Northern Europe.
- 17. The tomb of Knowth has rock-cut ornaments as well.

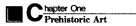
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	aragraph here.	aragraph here.	aragraph here.	aragraph here.

Listening ->

In the text below some words and phrases have been omitted. Some of the items in the box below are required to fill the gaps. Before you listen make sure you know the meaning and pronunciation of these items. Then take a few minutes to see if you can decide which ones go in each of the gaps. Finally listen to the text and complete the gaps correctly according to the speaker. Sometimes more than one word may be suitable in meaning for a gap but you must listen for which one is actually used.

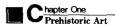
Palaeolithic

	The earliest European	art found so far is of the Upper Palaeolithic period. This is	includes
both	①	such as the famous paintings at Lascaux, and portable art,	such as



② and so called Venus figurines such as the Venus of Willendorf. There is
some 3 that only homo sapiens is capable of artistic expression, in
comparison to the homo neanderthalensis.
Yet homo erectus had, long before, produced seemingly aimless patterns on
④, as is evidenced by the finds from Thuringia that might be understood as
a ⑤ to art, as well as to reveal some intent of the artificer to decorate, to
fashion beyond the ⑥ of the tool under production. The ⑦
and attention given to the shape of a tool has led authors to see middle palaeolithic hand axes
and especially laurel points as ® as well. The Bereket Ram Venus (Israel)
and its counterpart in Morocco The Tan-Tan Venus, dated between 800,000 and 220,000 BC,
may indicate the earliest attempts at ⑨ as well as purpose. A recent find,
the Mask of La Roche-Cotard in France, now suggests that Neanderthal humans may have
developed a ① and more complicated artistic tradition.
cave painting speculation artifacts precursor technology items
practical necessities symmetry discussion artistic expressions belief
daily requirements human form sophisticated asymmetric
animal carvings forerunner cave art
annial carvings Toleranner cave are
In the text below some words and phrases have been omitted. Some of the items in the box below are
required to fill the gaps. Take a few minutes to see if you can decide which ones go in each of the
$ \ \text{gaps. Finally listen to the text and complete the gaps correctly according to what the speaker says.} \\$
Neolithic
Free standing sculpture ① by the Neolithic, the earliest being the
anthropomorphic figurines, often embellished by animals from the very beginning of the
Neolithic discovered in eastern Turkey, dating to ca. 10th millennium BC. The mesolithic
statues at the Iron Gorge in Serbia and Montenegro ② the 7th millennium
BC and represent either humans or mixtures of humans and fish.
In Central Europe, many neolithic cultures produced female (rarely male) and animal
statues that ③ art. Whether the elaborate pottery decoration of, for example,
the Želiesovce and painted Lengyel style 4 as art is a matter of definition.

Megalithic monuments ⑤ in the Neolithic from Spain to the British
Isles and Poland. They started in the 5th millennium BC, though some authors
(6) mesolithic roots. Because of frequent reuse, this is difficult to prove.
While the most well-known of these is Stonehenge, where the main structures date from the
early Bronze Age, such monuments ? throughout most of Western and
Northern Europe. One tomb found in New Grange, Ireland, has its entrance marked with a
massive stone ® a complex design of spirals. The tomb of Knowth has
rock-cut ornaments as well; one of them ⑨ the oldest known image of the
Moon. Many of these monuments were megalithic tombs, and archaeologists speculate that
most have religious significance.
Bronze age
During the 3rd millennium BC, the Bronze Age began in Europe, 10 a
new medium for art. The increased efficiency of bronze tools also meant an increase in
productivity, which ① a surplus—the first step in the creation of a class of
artisans. Because of the increased wealth of society, luxury goods ①,
especially decorated weapons. Examples include ceremonial bronze helmets, ornamental ax-
heads and swords, elaborate instruments such as lurer, and other ceremonial objects without a
practical purpose. Rock art, 3 scenes from the daily life and religious
rituals, [4] in many areas, for example in Bohuslän Sweden and the Va
Carmonica in Northern Italy.
Carmonica in Northern Italy. date to are to be classified may be speculate on have been found bringing with it carved with had already begun began to be created
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date to are to be classified may be speculate on have been found bringing with it carved with had already begun began to be created showing have been found can be called are found led to L1.3 In the text below some words and phrases have been omitted, Some of the items in the box below are required to fill the gaps. Make sure you know the meaning and pronunciation of these words before you begin. Take a few minutes to see if you can decide which ones go in each of the gaps. Finally



warrior of Hirschlanden, and the statue from the Glauberg, Germany. Hallstatt artists in the
early Iron Age favoured ②, abstract designs perhaps influenced by trade
links with the Classical world.
The more elaborate and ③ La Tène artistic style developed in Europe
in the later Iron Age from a centre in the Rhine valley but it soon spread across the continent.
The rich chieftain classes appear to have encouraged ostentation and Classical influences such
as bronze drinking vessels attest to a new fashion for wine drinking. ④
eating and drinking were an important part of Celtic society and culture and much of their art
was often expressed through plates, knives, cauldrons and cups. Horses' tack and weaponry
were also subjects deemed fit for elaboration. ⑤ animals were a common
motif along with religious and natural subjects and their depiction is a mix between the
⑥ and the ⑦ Megalithic art was still practised,
examples include the carved ® pillars of the sanctuary at Entremont in
modern day France. Personal adornment included torc necklaces whilst the introduction of
coinage provided a further opportunity for artistic expression. Although the coins of this
period are poorly made derivatives of Greek and Roman types, the more ⑨
Celtic artistic style is still visible.
The famous late fourth century BC chariot burial at Waldalgesheim in the Rhineland
produced many 1 examples of La Tène art including a bronze flagon and
bronze plaques with repoussé human figures. Many pieces had ①,
② styles thought to be derived from classical tendril patterns.
In much of western Europe elements of this ① style can be discerned
surviving in the art and architecture of the Roman colonies. In areas where Roman influence
was missing altogether, the later Iron Age artistic tradition continued well into the
Deriod, perhaps most famously in Ireland and Northumbria.
standard geometric mythical communal limestone naturalistic stylized zigzag curvilinear exuberant anthropomorphic artistic
historic fine subdued curvy organic

Speaking →

Use the concepts and language that you have learned in this unit to discuss the pictures below. Use the questions and comments to help you but add your own ideas as well.

\$1.1

The Well Scene, Lascaux

• The "Well Scene" is unusual in that it seems to be a narrative scene with a human figure.



- The bison seems wounded as the rhino appears to be leaving the scene.
- The animal figures are typically very realistic, the human is not.
- His face is masklike—Does he have a mask on? Nearby is a staff/stick/power symbol—Is he a shaman? Or, is he dead? What is going on here? Perhaps he is flying through the sky, or spirit world, looking for game for the hunters...

\$1.2.1

Venus of Willendorf (ca. 25 - 21,000 BC)

- Although she appears quite massive she's only about 4 inches tall, made of stone.
- This is a piece of sculpture carved in the round. That is, it may be viewed from any direction.
- She may represent the concept of fertility rather than the literal representation of a woman. This may be suggested by her emphasized breasts, hips and genital area.
- Early cultures worshipped goddess deities. Her exaggerated breasts and hips indicate an interest in her ability for successful child bearing.

