



高等院校美术专业系列教材

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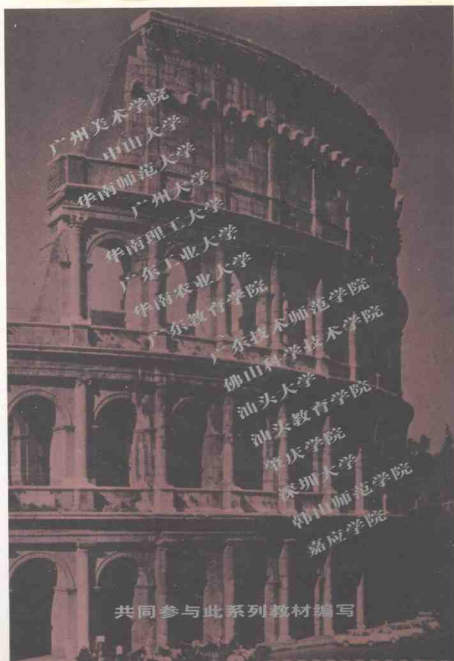
美术英语

English for Art Students

□ 主编 / 艾红华

广东美术出版社

Arts



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高等院校美术专业系列教材

美术英语

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总 序

中国美术源远流长，历代美术遗产十分丰富。当然，其中包括了历代美术匠师留下的宝贵美术创作经验和美术教育的经验和方法。然而，中国具有现代意义的美术教育，虽既有别于传统师徒相授的学校系统施教的新型教育范式，但只有近百年历史。

中国现代美术教育与“西学东渐”关系密切，甚至可以说是受“西学”影响的直接结果。

自明中叶开始，江南一带出现了资本主义生产关系的萌芽。西方传教士也于明末万历年间，在带来了西方宗教的同时，也带来了西方的文化和科技，西方文艺复兴艺术也随之传入中国。明万历七年(1579年)意大利耶稣会传教士罗明坚，明万历十年(1582年)意大利传教士利玛窦，带来了立体感很强的西方写实绘画，令当时的中国人感到十分新鲜，画像“望之如塑”，“其貌如生……脸之凹凸正视与生人不殊”。其后，比利时传教士南怀仁，葡萄牙传教士罗如望，德国传教士汤若望接踵而至，清初更有西方传教士供职于宫廷，其中意大利传教士郎世宁由于影响较大其地位煊赫，曾任宫廷首席画师。

自1840年和1857年两次鸦片战争，帝国主义用坚船利炮轰开了中国大门，西方文化、宗教、经济、政治伴随着列强军事强行输入，中国一步步沦为半封建半殖民地。国人在震惊、觉醒的同时，积极探求真理，开始寻求富国强兵之路，洋务运动、改良主义运动、维新运动随之而起。

“师夷长技以制夷”，是中国有识之士思考的结果，“向西方学习”成了许多知识分子的共识。1872年(同治十一年)，曾国藩采纳容闳建议，“拟选聪颖幼童赴泰西各国书院学习军政、船政、步算、制造诸学。”向西方学习先进的自然科学技术已经成为一种强国的要求，目的很显然无非还是“以夷攻夷”。在试图通过派留学生的同时，中国也开始着手办实业学校培养不同于封建士大夫的新式人才。

在美术教育方面，19世纪下半叶，我国政府已向海外派遣大批留学生，陈师曾、何香凝、李毅士、李叔同、高剑父、陈树人、陈抱一、汪亚尘、朱杞瞻、关良、陈之佛、丁衍庸、许幸之、倪貽德、傅抱石、阳太阳等人留学日本，他们从经过明治维新的日本接受西方式的近代美术教育。

1887年，先赴美国后转英国学习的李铁夫是专修油画专业的第一人。稍后，周湘于1900年赴欧洲游历，学习西画。1904年，又有李毅士赴英国学习西画，这些留学生回国之后，或开办美术学校，或从事美术教学，开启了中国美术教育史的新里程。

与传统师徒相授不同，由学校系统施教的新型美术教育模式，肇始于晚清的新式学堂。1898年在北京成立京师大学堂，是现代形态的综合大学在中国产生的标志。创建于1902年的南京两江师范学堂，最先开设了美术课。差不多同时，天津北洋优级师范学堂、稍后的浙江两级师范学堂、广东优级师范学

堂、天津北洋女师学堂，都相继开设图画手工专科。辛亥革命后，随着西方文化和学术思想、教育思想的输入，各种私立新式学校蓬勃发展。随着一批留学国外的美术青年学者的归国，和国内有志于美术教育的同仁纷纷办起艺术学校。1912年，“上海图画美术院”在上海虹口诞生，创办人之一的刘海粟时年仅17岁。1918年设立国立北京美术学校，1927年杭州设立国立艺术院，使中国美术教育渐具雏形。

中国美术教育从传统走向现代的风雨历程中，一批思想先驱和开拓者起了十分重要的历史性作用，他们当中蔡元培的地位尤显突出。

新中国成立后，北平艺专更名为国立艺专，后又改为国立美术学院，毛泽东题写了校名。1950年1月更名为中央美术学院，徐悲鸿任院长。与此同时，杭州国立艺专改名为中央美术学院华东分院，刘开渠为院长，江丰为党委书记。建国之初，由于与前苏联的紧密关系，全国都在开展学习前苏联运动，前苏联社会主义成为新中国学习的榜样。从50年代初开始，全面引进前苏联的美术，俄罗斯和前苏联的美术对中国现代美术的影响始于30年代，鲁迅在推广和介绍俄罗斯美术方面曾做了大量工作。建国以后，美术采取请进来和走出去这两种方式，前苏联的美术作品更是大量被介绍到中国来。前苏联美术家、美术教育家也相继来中国访问，作报告。前苏联苏里柯夫美术学院教授康斯坦丁·麦法琪叶维奇·马克西莫夫更作为前苏联政府委派的第一位美术方面的专家来中国出任中央美术学院顾问，期间在中央美术学院举办了具有深远影响的“油画进修班”，参加者有侯一民、詹建俊、靳尚谊、任梦璋、王流秋、俞云阶、秦征、王德威、高虹、何孔德、湛北新、魏传义、武德祖、汪诚仪、袁洛、王恤珠等人，马克西莫夫在中国美术界产生了巨大的影响。

同时，于1952年开始，国家通过严格挑选，先后派出罗工柳、李天祥、林岗、萧峰、金山石、邓澍、郭绍纲、冯真、张华清、徐明华、苏高礼、李骏等人到俄罗斯历史悠久的列宾美术学院学习油画。

在学习前苏联的热潮中，华东分院杨成寅译介了契斯恰柯夫素描教学体系，契氏体系是前苏联当时一个完备的素描教学体系，基于西方文艺复兴学院教学体系，基于科学主义、自然主义和现实主义的美学，这个体系具科学性、系统性，而且行之有效。体系后来由朱金楼推荐给文化部向全国推广，在我国美术教育界产生了巨大影响，进而处于一统天下的地位。契氏素描教学法，从思想体系、课程设置、教学要求、作画方法直至作画工具，几乎全被我国美术学院校作为规范加以推行。新中国的美术教育基本采用了苏式美术教育模式，尽管1963年中苏关系破裂，但前苏联油画对中国的影响却没有因此而中断，致使我国美术教育、美术创作在后来长时间明显出现单一化倾向。这种影响之深，时至今日我们仍可以在许多院校的教学中找出“苏派”影响的痕迹。

20世纪60年代初，从德国留学归来的舒传曦引进了不同于契斯恰柯夫体系的结构素描教学法，曾在全国各院校产生一定的影响。同时，60年代初罗马尼亚画家博巴在浙江美术学院举办了为期两年的“油画训练班”，对中国油画强调结构、概括和表现力量，这一流派也产生了重要作用，这无疑对前苏联

模式作了一些有益的补充。

自1966年5月“文革”开始,在“横扫一切牛鬼蛇神”的运动中,美术教育界的“资产阶级学术权威”相继关进“牛棚”。全国美术院校几乎全面停课,教学处于停顿状态,高考招生暂时被取消,广大教师被派到工厂、农村去接受“再教育”。“文革”期间曾一度恢复招收工农兵学员,但在“结合战斗任务组织教学”,跟着政治运动跑的情况下,教学质量大大下降。

经历“文革”十年之后,1977年全国恢复高考入学制度。美术教师和老干部重新回到自己岗位,教学秩序得以逐渐恢复正常。

随着“文革”的结束和“实践是检验真理的惟一标准”的思想解放运动的展开,美术教育界先后展开了对契斯恰柯素描教学体系的激烈争论。艺术的个性问题,风格多元化问题,“形式美”,“抽象美”等一度成为热门话题。紧随改革开放,萨特的存在主义,弗洛伊德精神分析学,特别是西方现代主义艺术对重新打开国门的年轻一代的中国青年学生产生了重大影响。随着改革开放的深入,随着市场经济建设的进展,特别是随着中国现代艺术创作的推进,中国美术教育也在不知不觉中发生着惊人的变化。为适应市场经济的发展,美术专业除传统的国、油、版、雕和传统工艺美术之外,迅速地发展了现代设计类专业,工业产品造型设计、视觉传达设计、服装设计、环境艺术、公共艺术、电脑美术、展示设计、广告摄影等专业,随着新专业的发展,课程体系也发生了重大变化,课程内容改革也随之而至。

跨入21世纪,中国美术教育走过了很不平凡的发展历程。随着国家对教育的重视,教育在现代化建设中具有先导性、全局性作用,而被摆在优先发展的重要战略地位。在深化教育改革,优化教育结构,合理配置教育资源,全面推进素质教育,教学内容的更新,教材建设自然被摆到议事日程上来,广东省“高等院校美术专业系列教材”应运而生,岭南美术出版社聘请了华南师范大学美术系、广州美术学院教育系、广州大学艺术学院、中山大学艺术设计专业、华南理工大学、广东工业大学、华南农业大学、广东教育学院、广东技术师范学院、汕头大学、深圳大学、深圳职业技术学院、肇庆学院、韩山师范学院、汕头教育学院、佛山科学技术学院、嘉应学院的部分教授、专家近百人参与本套系列教材的编写工作,队伍阵容之大、层次之高,在广东可谓空前,正如国家教育部体卫艺司艺术处章瑞安处长看过书稿后说:“广东多所高校合作,完成一套十几册的美术教材,很有魄力,也很有敬业精神,是集体的结晶。”广东省“高等院校美术专业系列教材”的编写过程得到各界领导、专家、学者的关心、支持和爱护,在此一并致以崇高的谢意。

高等院校美术专业系列教材总主编

华南师范大学美术系教授

林钰源

前言

懂英文的人不一定能读懂美术类的英文书籍，因为读英文文章，除文字障碍问题外，还有专业知识问题；学美术的中国学生渴望能直接阅读原版英文画册和书籍却又常常因英文水平欠缺而力不从心。如何让美术专业的学生和广大美术爱好者顺利阅读美术类的英文原著，避免不规范的译文带来的混乱和错误，一本理想的美术专业英语教材势在必“出”。

这本教材若纯是美术史的英文版则有太专之嫌，体现不了英语的普及性和实用性；若完全与美术史无关则又称不上美术专业英语。同时，教材不同于辞典和工具书，美术术语只有纳入到具体的知识性文章之中才有可读性和生命力。

基于以上考虑，我们编著《美术英语》教材的目的就是让人们既能掌握大量英文词汇，又能增长美术知识。

本教材以中外美术简史及现代设计史为脚本线索，收入了反映中外各历史时期的美术现象、特征、代表人物、代表作品及相关的宗教内容、神话故事、历史遗迹、政治事件、文艺理论等方面的词汇词组（包括一般词汇、美术和宗教术语、缩略语、外来语、古语、人名地名等）及现代设计（包括平面设计、建筑设计、服装设计、摄影及电脑美术）的一般用语及本科生英语考级（包括二、四、六级）所须掌握的主要词汇。

本教材第一至第八章由华南师范大学美术系副教授艾红华编写，第九、第十、第十一、第十四（摄影）、第十五章由华南师范大学美术系副教授毛建雄编写，第十二、第十三章由广州美术学院教师、中山大学英语硕士陈丽华编写，第十四章（服装）由华南师范大学附属中学高级英语教师周志莹编写。

由于本教材覆盖面广，专业知识性强，编写工作可能会出现纰漏，恳请广大读者指正。

在此，衷心感谢岭南美术出版社，使此教材能付梓问世；感谢各编写人员家属的理解和大力支持；感谢我们征引的不少参考书的编著者；特别感谢为此教材的印出付出无私劳动的罗广老师。

艾红华

2003年10月19日

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Chapter 1 Chinese Art

The sense of “attunement^①” is fundamental in Chinese thinking. Man must attune himself not only to nature but also to his fellow men, in ever-widening circles starting from his family and friends. Thus, his highest ideal has always in the past been to discover the order of things and to act in accordance with it. As in the following pages the history of Chinese art unfolds, we will find that its characteristic and unique beauty lies in the fact that it is an expression of this very sense of attunement. The forms of Chinese art are beautiful because they are in the widest and deepest sense harmonious, and we can appreciate them because we too feel their rhythms all around us in nature and instinctively respond to them. These rhythms, moreover, this sense of inner life expressed in line and contour, are present in Chinese art from its earliest beginnings.



1 Pottery decorated with red and black slip. Excavated at Pan-shan, Kansu. Yangshao culture, Neolithic period.

① attunement, 和谐, 协调。



2 Earthenware^① painted and polychrome-glaze^②, Tang Dynasty.



3 Pillow, Ting ware. Porcelain covered with creamy white glaze. Northern Sung Dynasty.

Ceramics^①

Neolithic painted pottery^② consists chiefly of mortuary urns, wide and deep bowls, and tall vases, often with handles set low on the body. Though the walls are thin, their generous contours beautifully enhanced by the decoration in black pigment which was clearly executed with a crude form of brush. Some of the designs are geometric, consisting of parallel bands or lozenges containing concentric squares, crosses, or diamonds. The lower half of the body is always left undecorated; it may have been set in the sandy ground to prevent it from overturning. Many vessels are adorned with sweeping wavelike bands that gather into a kind of whirlpool; others make use of the stylized figures of men, frogs, fishes, and birds.

The T'ang Dynasty is notable in the history of Chinese ceramics for the dynamic beauty of its shapes, for the development of coloured glazes, and for the perfecting of porcelain^③. Now, no longer are potters limited to the simple green- and brown-tinted glazes of the Han. A white ware with blue-green splashes was already being made in North China under the Northern Ch'i Dynasty (550 - 577). The fine white earthenware of the Tang Dynasty is often clothed in a polychrome glaze, made by mixing copper, iron, or cobalt^④ with a colourless lead silicate^⑤ to produce a rich range of colours, from blue and green to yellow and brown.

The art of the Sung Dynasty which we admire today was produced by, and for, a social and intellectual elite more cultivated than at any other period in Chinese history. The Sung has a classical purity of form and glaze that holds a perfect balance between the vigour of the earlier wares and the

① ceramics, 制陶业, 陶瓷学。

② pottery, 陶器。

③ earthenware, 土制的, 陶制的; ware, 陶器, 器皿。

④ polychrome-glaze, 多彩釉, 又称颜色釉, 有祭红、均红、郎窑红、美人醉、玫瑰红、火焰红、霁蓝、均蓝、天蓝、三阳开泰、影青、龙泉青、孔雀绿、象牙黄、茶叶末等。

⑤ porcelain, 瓷, 瓷器。

⑥ cobalt, 钴, 钴蓝色。

⑦ silicate, 硅酸盐。

refinement of the later. The most famous of the Northern Sung *kuan* ("official") wares was manufactured in the kilns^① near Ting-chou in Hopei, where a white porcelain was already being made in the Tang Dynasty. The classic Ting ware is a fine, high-fired white porcelain, with a creamy white glaze that has a brownish tinge where it runs into the "tear-marks" described in early texts. The floral decoration of earlier pieces such as the masterly tomb pillow was freely carved in the "leather-hard" paste before firing; later, more elaborate patterns were impressed in the paste from pottery moulds.

The innovation at Ching-te-chen which may have occurred before the middle of the fourteenth century was painting in copper red under the glaze. Some of the most attractive early Chinese examples are the bottles with graceful pear-shaped body and flaring lip decorated with sketchily drawn flower-sprays or clouds. Ching-te-chen, though the largest, was by no means the only factory producing monochrome^② wares. A white porcelain was being made at Te-hua in Fukien as early as the Sung Dynasty. The Fukien wares range in quality from the finest porcelain with a luminous, warm glaze with a brownish tint where it runs thick, to the more metallic products of the last hundred years. For a while, attempts were made to combine not only underglaze^③ copper red and cobalt blue but also beading^④, carving, and openwork^⑤. The wine jar illustrated here, is a splendid example of the extravagant blending of techniques that is so typical of Yüan taste.

In the whole history of ceramics, probably no single ware has been so much admired as Chinese blue and white. It has been imitated in Japan, Indochina, and Persia, and it was the inspiration of



4 *Kuanyin*, Fukien Tehua ware. Lustrous glaze with a brownish tint. Ming Dynasty.



5 *Wine jar*. White porcelain decorated with openwork panels and painting in underglaze red and blue. Excavated at Paoting, Hopei. Yüan Dynasty.

① kilns, 窑, 炉。

② monochrome, 单色; 单色的。

③ underglaze, 釉下的。釉下彩包括青花、釉里红、青花玲珑、釉下五彩等品种。

④ beading, 玻璃熔接; 玻璃珠; 珠细工。

⑤ openwork, 透雕细工; 透孔织物。



6 Jug. Porcelain decorated in underglaze blue. Ming Dynasty, Hsüan-te period.



7 Dish. Porcelain decorated with flowers, birds and butterfly in wu-ts'ai enamels. Ch'ing Dynasty, K'ang-hsi period.

the pottery of Delft^① and other European factories. Porcelain collectors are generally agreed that a climax of refinement combined with freedom of drawing was reached in the blue and white of the Hsüan-te period (1426 — 1435). In addition to dishes there are cups, jars, and flattened flasks, in which an earlier tendency to crowd the surface with flowers, waves, tendrils, such as vines, or chrysanthemums over a white surface.

The most beautiful K'ang-hsi wares, and those which have been most admired in both China and the West, are the small monochromes, which in their classic perfection of form, surface, and colour recapture something of the subtlety and restraint of the Sung. Ts'ang Ying-hsuan's^② clays were rich, his glazes brilliant, his porcelain thin-bodied, and that he developed four new colours — eel-skin yellow, spotted yellow, snake-skin green, and turquoise blue^③. He often painted with arabesques^④ in gold. The most splendid effect was a rich red produced from copper, known in Europe as "ox-blood" and in China as Lang-yao^⑤; the most likely being Lang Ting-chi who, as governor of Kiangsi from 1705 to 1712, took an active interest in the kilns at Ching-te-chen. The K'ang-hsi potters also copied the beautiful white "eggshell" bowls of Yung-lo, their versions being more flawless than the Ming originals, and made a fine imitation of the classical Ting ware of the Sung period.

In the K'ang-hsi wu-ts'ai (five colours), overglaze^⑥ violet-blue replaces the underglaze blue of Wan-li, but the dominating colour is a transparent jewel-like green. Most of these pieces are vases and bowls, made purely for ornament and decorated with birds or butterflies amid flowering branches, disposed

① Delft, 德尔夫特(荷兰城市), 著名欧洲陶瓷产地。

② Ts'ang Ying-hsuan, 臧应选, 康熙时期的督窑官, 所谓“臧窑”为其所造。

③ turquoise blue, 土耳其玉色。

④ arabesque, 阿拉伯式图饰, 蔓藤花纹。

⑤ Lang-yao, 郎窑, 江西巡抚兼管陶务的郎廷极所造。

⑥ overglaze, 釉彩上面再涂釉加工。釉上彩按技术分主要有古彩(三彩、五彩和红绿彩)、粉彩、新彩(包括贴花、绘画、刷花、喷花、印花、薄膜移花、描金加彩、套色印金、腐蚀金彩和各色电光彩等)。

with an exquisite and subtle sense of balance which strongly suggests that these designs were inspired by paintings. The revived *san-ts'ai* (three colours) enamel-on-biscuit^① was used chiefly for reproductions of archaic bronzes and for figurines of Buddhist and Taoist divinities, children, birds, and animals.

In point of sheer craftsmanship the Ch'ien-lung period is supreme, and the finest of the enamelled wares produced under the directorship of Tang Ying^② are unsurpassed. Tang lived and worked with his potters, had complete mastery of their techniques, and was continually experimenting with new effects, reproducing the colour and texture of silver, grained wood, lacquer, bronze, jade, mother-of-pearl, and even cloisonné^③. He copied Italian faience drug pots, Venetian glass, Limoges^④ enamels, and even Delft painted pottery and Japanese "old Imari"^⑤ ware which were themselves copies of late Ming blue and white.

Tang Ying also reproduced all the familiar Sung wares (his rather glassy copies of Lung-chuan celadon^⑥ being particularly fine). But the most beautiful of the porcelains produced under his direction are the enamelled eggshell vessels and bowls such as the lovely lavender vase decorated with mallow flowers and chrysanthemums and bearing a poem believed to be by Tang Ying himself.

In recent years, fashion has swung away from these exquisite objects to the more free and vital wares of Tang and Sung, in which we can see and feel the touch of the craftsman's hand, but nothing can surpass the finest of these Ch'ien-lung pieces for sheer perfection of craftsmanship.



8 *Pair of cups. Porcelain decorated in cloisonné enamel. Ch'ing Dynasty, Ch'ien-lung Period.*

① enamel-on-biscuit, 胎体刻划纹饰, 三彩瓷一般都先在素胎上刻划、模印、堆贴纹饰, 再根据需要在花纹上填彩和“地”上加彩。enamel, 珐琅。

② Tang Ying, 唐英, 雍正时期的九江关监督兼理窑政, 所谓“唐窑”为其所造。编绘《陶冶图说》20幅。

③ cloisonné, 景泰蓝制的; 景泰蓝瓷器。

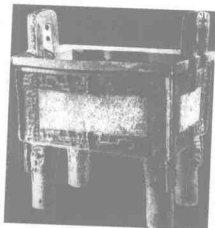
④ Limoges, 法国中部里摩日地方产的瓷器。

⑤ Imari, (日本)伊万里瓷器(包括上釉的白瓷、青瓷和釉下绘有图案的青花瓷等)。

⑥ celadon, 青瓷。青瓷器在宋代臻于完善。因它似翡翠, 所以备受东西方青睐。



9 Bronze Tsun-P'an from the tomb of the Marquis Yi of Tseng, Sui-hsien, Hupei. Warring States period.



10 Ritual vessel for Mu Wu, fang (square) ting. Bronze. Shang Dynasty.

Bronze Vessels

Chemical analysis shows that the bronze vessels were composed of 5 - 30 percent tin, 2 - 3 percent lead, the rest (apart from impurities) being copper. In course of time many of them have acquired a beautiful patina, much valued by connoisseurs, which ranges from malachite green and kingfisher blue to yellow or even red, according to the composition of the metal and the conditions under which the vessel was buried. It was long thought that the Shang and Chou bronzes were made by the *cire-perdue*^① method; for how, it was argued, could such exquisite detail have been modelled except in wax?

However, while the technique was probably in use before the Han period, large numbers of outer and inner clay moulds and crucibles have been found at Anyang and Chengchow, and there is now no question that the vessels were cast in sectional moulds assembled around a solid central core and that legs and handles were cast separately and soldered on. Many vessels still show ridges or rough places where two mould sections were imperfectly joined.

There are at least thirty main types of ritual vessels, which range in size from a few inches in height to a gigantic *ting* unearthed at Anyang in 1939 which was cast by a Shang king in memory of his mother; it is over four feet high and weighs 800 kilograms.

They can most simply be grouped according to their use in the sacrifices. For cooking food, the chief vessels were the hollow-legged *li* tripod and the *hsien* steamer. Both of these types, as we have seen, were common in Neolithic pottery and may then already have had a more-than-utilitarian function in

① *cire-perdue*, 脱蜡法。



TING



LI



YEN (HSIEN)



TUI



TOU



KUI



FU



CHU'EH



CHIAO



CHIA



HO



TSUN



KU



CHIH



YU



HSI-KUANG



YI



NIAO-TSUN



HU



LEI



P'AN



CHIEN



YI



YU

11 Major types of Shang and Chou bronze vessels.