

# 美术英语

MEISHU YINGYU

全国高等学校美术  
专业课程教材

杨 舟 编著

国家一级出版社  
全国百佳图书出版单位

西南师范大学出版社  
XINAN SHIFAN DAXUE CHUBANSHE

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教育部体育卫生与艺术教育司  
全国高等学校美术专业规划教材

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## 出版者言

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西南师范大学出版社出版的这套高等院校美术教育丛书已经有十多年了。  
我们第一次推出这套丛书是在1993年。

当时，这套书第一批依靠的是西南师范大学美术学院的教师们，  
随后，作者队伍扩大到全国各师范院校美术专业教师。  
这套书一推出就是几十个品种。  
这在当时的高校美术专业教材中是极少见的，  
它几乎涵盖了当时高校美术专业的所有科目。  
一出版，就获得了美术院校师生的广泛认可，纷纷选为教材。  
因其独特的白色封面，  
业界都亲切地称它为“白皮书”。

这套教材，迅速从重庆走向西南，从西南走向了全国。  
教育部体卫艺司特组织专家审读，  
肯定了这套书作为高校美术专业教材的价值。  
作为出版者的我们，将业界的鼓励作为一种鞭策，  
不断地组织作者修改，不断地跟踪学术前沿；  
不断地扩大作者队伍，不断地延伸课程科目。  
作者队伍也从师范院校扩展到了专业美术院校、综合大学。

这套书，每个品种都有着强大的生命力：  
各个品种都反复再版，有的已达到二十来次了。  
它的生命力来自何处？  
来自我们可敬的作者。  
作者们一直随教学需要潜心修改，有的甚至是完全重写。  
作者们年年都有新思想，教学年年都有新体会。  
而我们的教材，也年年都有新内容。  
在国家教育部公布新的高校美术学专业课程方案后，  
这套书迅速跟进，全面修订，全新再版！

我们的美术编辑是最辛苦、最勤劳的编辑，  
同时，也自信我们是最有眼光的编辑。  
编辑们和作者们一起，  
把这套丛书打造成了一套全国通用的精品教材。  
十几年过去了，我们从出版者的角度来为这套书写下些文字，  
依然是在为它的生命力而歌唱。

我们不会忘记：  
读者和作者永远是我们的上帝。  
既然读者和作者选择了我们，  
我们就一定加倍努力，以回报我们的读者和作者。  
我们会一如既往地让这套丛书始终与时代同步、与教学同步，  
让质量成为它永恒的生命。  
为了保持这套教材在业界和读者心目中的美好记忆，  
这套书改版后，封面颜色基调仍为白色，  
一如既往的白色，一如既往的“白皮书”。

白者，  
纯粹、洁净、高雅也。

## 总序

西南师范大学出版社的这套《21世纪美术教育丛书》，早在20世纪90年代初就已整体出版，包括《素描》《色彩》《中国美术史纲要》《雕塑》《中国山水画技法》《中国人物画技法》《设计基础》等30多个品种。这套丛书主要用作普通高校美术学专业的本科、专科教材，也可以作为自学、自考、网络教育的教材和教学参考书。

这套教材在出版后得到了全国各美术院校师生的广泛认可、高度评价，他们纷纷将其列为首选教材，十几年来一直如此。在出版界、美术界、教育界，大家多年来因其别致的白色封面而常常亲切地送给它一个鲜明的爱称——白皮书。现在在全国众多美术院校师生中，“白皮书”已不仅仅是特指这套美术教材，更传送给广大师生对这套教材的广泛赞誉。

进入21世纪后，这套教材又获得了更高的荣誉。这套教材经教育部体育卫生与艺术教育司组织全国美术界、教育界的知名专家学者进行认真细致的审读，得到了教育部体育卫生与艺术教育司及各位专家学者的充分肯定和高度评价，进一步肯定了这套教材作为全国高等学校美术专业课程教材的地位，并在全国范围内向更多的美术院校推广使用。

2005年，在经过教育部艺术教育委员会的最终审定后，教育部正式公布了《全国普通高等美术学（教师教育）本科专业课程指导方案》。西南师范大学出版社对此作出了积极的反应，马上组织专家学者对原有的教材进行全面修订，并着手新教材的编写，向全国推出了这套教学版的《21世纪美术教育丛书》。教学版的作者来自于清华大学美术学院、中国美术学院、四川美术学院、西南大学美术学院、南京师范大学美术学院、湖南师范大学美术学院、华南师范大学美术学院等全国几十所专业美术院校。这其中既有美术学院的院长、副院长，又有资深的美术专业教授、博士生导师，还有年富力强的中青年教学骨干、博士。他们大多身处教学一线，理论功底深厚，学术积淀厚重，教学经验丰富，从而使得这套教材具有很高的学术价值，很强的实用性，很明显的针对性。

这套教材有几个突出的特点：

一是它的前瞻性。从科目设置到撰文，都着眼于面向21世纪。设计在目前越来越显示出其重要性。为适应形式需要，本套教材设置的设计类科目就有不少，如《设计基础》《应用美术》《现代西方设计概论》《室内环境设计》等，这说明全书的策划者具有前瞻性的思想与意识。在撰文过程中，所



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有的作者都力求融合新知识、新思路，使自己的著作对读者有新启示。有些作者是由欧美留学归国的，或数次出访欧美的，他们直接吸纳了西方文化。暂时没有机会出国的作者，在当今信息十分发达、很容易获取新知识的条件下，他们也都努力吸取西方文化中有益的东西，使自己的著作具有新的面孔。这些都是为了追赶世界潮流，与世界接轨，以适应改革开放的需要。

二是它的系统性。举凡当今美术教育所涉及的科目，这套教材几乎都关照到了。从基础训练的素描、色彩、速写、设计，到提高专业和文化素养的美术史、美术理论、美学、摄影、书法、建筑，应有尽有。而每一种教材也都力求完整系统，以使读者对该教材首先把握住总体，在这个前提下，再为读者提供本专业的具体知识。

三是它的可读性。本套教材充分考虑了所服务的广大读者。该套教材深入浅出，通俗易懂，可赏可读，已成为突出特点。即使像设计基础、美学、艺术概论、美术史等理论性很强的专题，读者也不会觉得诘屈聱牙，难以卒读，而是朗朗上口，余味颇浓。再加上设计装帧的现代意识，书中图文并茂，印刷精美，很富有吸引力。

当然，这套教材也同其他教材一样，并不是十全十美的，也存在一些不足，需要再版时改进。这套教材，已不仅仅是西南师范大学一家的事情，在某种意义上说，它已是关系到整个中国今后美术发展的大事情，因为它的使用面已经覆盖全国。我们有责任使这套教材日臻完美。我相信，在参与编写单位的支持下，在撰稿专家的共同努力下，在整个美术界专家同仁的共同关怀下，这套教材一定会越来越完美。

应出版社之邀，写了上述一些看法，是为序。供广大读者参考。

首都师范大学美术学院教授、博士生导师 李福顺

# 前言

---

随着全球的一体化以及社会的信息化，英语已经成为了一种非常重要的语言交流工具。按照教育部对于艺术类高等院校专业人才培养目标的规定，为了顺应新时代艺术类高等院校本科、硕士研究生教学目标，我们编写了这本《大学美术英语》教材。

本教材选篇多取自具有权威性、专业性的书籍和其他媒体。我们在编排上围绕美术领域中不同的门类种属，以艺术类学生的专业为主，内容丰富、主题广泛：涉及油画、国画、建筑、雕塑、动画、插画、广告等诸多艺术类别，并包含各领域的经典杰作，信息含量大，图文并茂，体例新颖活泼。即使是美术专业理论的概述也言简意赅，有利教学，突出了理论和实用以及英语学习和艺术专业的有机结合。我们希望本教材有利于学生拓展艺术视野、丰富艺术感受、激发创作思维，增加艺术类学生的人文内涵有所助益。

本教材一共十个单元。每个单元从该单元主题的总体介绍引入，包括两篇课文，难度逐渐加深。课后练习分成三个类型：英汉互译、扩展阅读和应用文写作。本书是美术专业本科生和研究生的教材，也是适合美术专业人员、美术爱好者使用的自学教材。

在编写过程中，我们得到了教学一线上的美术专业老师和英语老师的指导和关心，得到了许多朋友的支持与热情鼓励。本教材也是四川省教育厅资助的科研项目。西南师范大学出版社为本教材的尽早出版做了大量工作。谨此一并致谢。

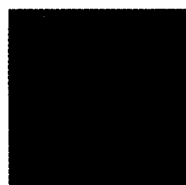
由于编者水平有限加之时间有限，不妥和疏漏之处在所难免，恳请各方不吝指正。

编者

2012.5.20

## CONTENTS

# 目录



Unit One	Traditional Chinese Art .....	1
Section One	Traditional Chinese Painting .....	3
Section Two	Chinese Calligraphy .....	6
Unit Two	Western Painting .....	13
Section One	The Renaissance .....	15
Section Two	Gauguin and Van Gogh .....	18
Unit Three	Sculpture .....	26
Section One	The Origins of Modern Sculpture .....	28
Section Two	The Smile of Khmer .....	31
Unit Four	Architecture .....	38
Section One	The Pantheon .....	39
	A tour to the Panthen .....	40
Section Two	Architecture, Climate, and Environment .....	42
Unit Five	Animation .....	46
Section One	Pixar and WALL-E .....	47
Section Two	Hayao Miyazaki's Anime World .....	50
Unit Six	Industrial Design .....	60
Section One	Bauhaus .....	62
Section Two	Corporate Identity .....	64
Unit Seven	Illustration .....	72
Section One	Illuminated Manuscripts .....	73
Section Two	Aubrey Beardsley .....	76
Unit Eight	Film .....	84
Section One	History of Film .....	85
Section Two	Art Film .....	88
Unit Nine	Advertising .....	95
Section One	History of Advertising .....	97
Section Two	Types of Advertising .....	100
Unit Ten	Photography .....	109
Section One	The early Photography .....	111
Section Two	Photography and the Construction of Reality .....	114

## Unit One

# Traditional Chinese Art

### Brief Introduction to Traditional Chinese Art

Chinese traditional painting and calligraphy are the oldest artistic traditions in the world. Chinese traditional painting dates back to the Neolithic Period about six thousand years ago. The colored pottery with painted animals, excavated in the 1920s indicate that during the Neolithic Period the Chinese had already started to use brushes to paint. Chinese traditional painting is highly regarded throughout the world for its theories, expressions and techniques. According to the means of expression, Chinese painting can be divided into two categories: the Xieyi (freehand) School and the Gongbi (meticulous) school. The Xieyi School is marked by exaggerated forms and freehand brush work. The Gongbi school is characterized by close attention to detail and fine brush work.

Employing different techniques, the two schools try to achieve the same end, the creation of beauty.

Regarded as the most abstract and sublime form of art in Chinese culture, Chinese calligraphy is often thought to be the most revealing of one's personality. During the imperial era, calligraphy was used as an important criterion for selection of executives to the Imperial Court. Unlike other visual art techniques, all calligraphy strokes are permanent and incorrigible, demanding careful planning and confident execution. While one has to conform to the defined structure of words, the expression can be extremely creative.

By controlling the concentration of ink, the thickness and adsorptive capacity of the paper, and the flexibility of the brush, the artist is free to produce an infinite variety of styles and forms. In contrast to western calligraphy, diffusing ink blots and dry brush strokes are viewed as a natural impromptu expression rather than a fault.

To the artist, calligraphy is a mental exercise that coordinates the mind and the body to choose the best style in expressing the content of the passage. It is a most relaxing yet highly disciplined exercise indeed for one's physical and spiritual well being.

In the West, Picasso<sup>(1)</sup> and Matisse<sup>(2)</sup> are two artists who openly declared the influence of Chinese calligraphy on their works. Picasso once said that if he was born a Chinese, he would have been a calligraphy artist rather than a painter.

## New words

Neolithic [ni:'əu'liθik] <i>adj.</i>	新石器时代的; 早先的
excavate ['ekske'veit] <i>vt.</i>	挖掘; 开凿;
<i>vi.</i>	发掘; 细查
meticulous [mi'tikjuləs, mə-] <i>adj.</i>	一丝不苟的; 小心翼翼的; 拘泥小节的
exaggerate [ig'zædzəreit] <i>vt.</i>	使增大; 使扩大;
<i>vi.</i>	夸张; 夸大
sublime [sə'blaim] <i>adj.</i>	庄严的; 令人崇敬的; 超群的;
<i>n.</i>	崇高; 顶点
criterion [krai'tiəriən] <i>n.</i>	(批评判断的) 标准; 准则; 规范; 准则
executive [ig'zekjutiv] <i>n.</i>	执行者; (高级) 行政官, 高级官员
incorrigible [in'kɔridʒəbl] <i>adj.</i>	根深蒂固的; 不受影响的; 不可动摇的
adsorptive [æd'sɔ:ptiv] <i>adj.</i>	吸附的
flexibility [,fleksɪ'biliti] <i>n.</i>	灵活性; 弹性; 适应性
impromptu [im'promptju:] <i>adj.</i>	即席的
coordinate [kəu'ɔ:dineit] <i>v.</i>	使协调; 使调和

## Notes

(1) Picasso (1881–1973): a Spanish-born painter and sculptor who lived most of his life in France.

(2) Henri Matisse (1869–1954): a French artist, known for his use of color and his fluid and original draughtsmanship.



Bamboo, by Zheng Xie



Pigeon on a Peach Branch, by Emperor Huizong



Lanting Xu, by Wang Xizhi

## Section One

### Traditional Chinese Painting

Traditional Chinese painting involves essentially the same techniques as calligraphy and is done with a brush dipped in black or colored ink. The finished work is then mounted on scrolls, which can be hung or rolled up.

Artists from the Han (25–220) to the Tang (618–906AD) Dynasties mainly painted the human figure. Much of what we know of early Chinese figure painting comes from burial sites, where paintings were preserved on silk banners, lacquered objects, and tomb walls. Many early tomb paintings were meant to protect the dead or help their souls get to paradise. Others illustrated the teachings of the Chinese philosopher Confucius, or showed the scenes of daily life.

Most of the Tang artists outlined figures with fine black lines and used brilliant color and elaborate detail. However, one Tang artist, the master Wu Daozi<sup>(1)</sup>, used only black ink and freely painted brushstrokes to create ink paintings. His works were so exciting that crowds gathered to watch him work. From his time on, ink paintings were no longer thought to be preliminary sketches or outlines to be filled in with color. Instead, they were valued as finished works of art.

Many critics consider landscape to be the highest form of Chinese painting. The time from the Five Dynasties period (907–960) to the Northern Song period (960–1127) is known as the “Great Age of Chinese Landscape”. In the north, artists such as Jing Hao<sup>(2)</sup>, Fan Kuan<sup>(3)</sup>, and Guo Xi<sup>(4)</sup> painted pictures of towering mountains. They used strong black lines, ink wash, and sharp, dotted brushstrokes to suggest rough stone. In the south, Dong Yuan<sup>(5)</sup> and other artists painted the rolling hills and rivers of their native countryside in peaceful scenes done with softer, rubbed brushwork. These two kinds of scenes and techniques became the classical styles of Chinese landscape painting.

One of the most famous artists of this period was Zhang Zeduan<sup>(6)</sup>, painter of “Along the River During the Qingming Festival”. Yi Yuanji<sup>(7)</sup> achieved a high degree of realism painting animals, particularly monkeys and gibbons.

While many Chinese artists were attempting to represent three-dimensional objects and to master the illusion of space, another group of painters pursued very different goals. At the end of Northern Song period, the poet Su Shi<sup>(8)</sup> and the scholar-officials in his circle became serious amateur painters. They created a new kind of art in which they used their skills in calligraphy to make ink paintings. From their time onward, many painters strove to freely express their feelings and to capture the inner spirit of their subjects instead of describing its outward appearance.

Beginning in the 13th century, the tradition of painting simple subjects—a branch with fruit, a few flowers, or one or two horses—developed. Narrative painting, with a wider color

range and a much busier composition than Song paintings, was immensely popular during the Ming period (1368–1644). Some painters of the Ming Dynasty continued the traditions of the Yuan scholar–painters. This group of painters, known as the Wu School, was led by the artist Shen Zhou<sup>(9)</sup>. Another group of painters, known as the Zhe School, revived and transformed the styles of the Song court.

During the early Qing Dynasty (1644–1911), painters known as individualists rebelled against many of the traditional rules of painting and found ways to express themselves more directly through freehand brush work.

In the late 19th and 20th centuries, Chinese painters were increasingly exposed to Western art. Some artists who studied in Europe rejected Chinese painting; others tried to combine the best of both traditions. Perhaps the most beloved modern painter was Qi Baishi<sup>(10)</sup>, who began life as a poor peasant and became a great master. His best known works depict flowers and small animals.



Shrimps, by Qi Baishi



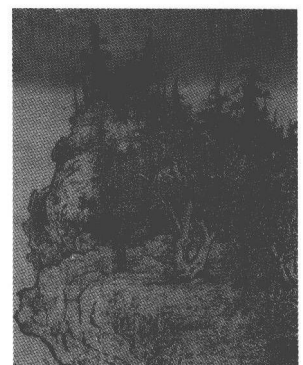
A Portrait of Confucius, by Wu Daozi



Galloping Horse, by Xu Beihong



Nymph of the Luo River, by Gu Kaizhi



Travellers amid Mountains and Streams (detail), by Fan Kuan

## New words

scroll [skrəʊl] <i>n.</i>	卷轴，画卷；名册；卷形物
preserve [pri'zə:v] <i>vt.</i>	保存；保护；维持
lacquer ['lækə] <i>vt.</i>	涂漆；使表面光泽
Confucius [kən'fju:ʃjəs] <i>n.</i>	孔子（中国哲学家，教育家）
elaborate [i'læbəreɪt, i'læbəreit] <i>adj.</i>	精心制作的；详尽的
preliminary [pri'liminəri] <i>adj.</i>	初步的；开始的；预备的
brushstroke ['brʌʃ, strəʊki] <i>n.</i>	一笔；笔的一划；绘画技巧
monochromatic [ˌmɒnəʊkrəʊ'mætɪk] <i>adj.</i>	单色的
sparse [spɑ:s] <i>adj.</i>	稀疏的；稀少的
amateur ['æmətə, æmə'tə:] <i>n.</i>	爱好者；业余爱好者
<i>adj.</i>	业余的；外行的
inscribe [in'skraɪb] <i>vt.</i>	题写；题献；铭记
rebel ['rebəl, ri'bel] <i>vi.</i>	造反；反叛；反抗
regimen ['redʒimen, -mən] <i>n.</i>	规则；政体；支配
revival [ri'vaɪvəl] <i>n.</i>	复兴；复活；苏醒；恢复精神
proliferation [prəʊ,lɪfə'reɪʃən] <i>n.</i>	扩散；增加

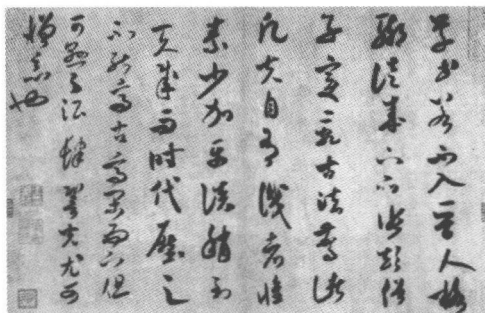
## Notes

- (1) Wu Daozi (680–740): a Chinese artist of the Tang Dynasty, famous for initiating new myths in his artwork.
- (2) Jing Hao (910–940): a Chinese landscape painter and theorist of the late Five Dynasties and Ten Kingdoms Period (906–960) in Northern China.
- (3) Fan Kuan (990–1020): a Chinese landscape painter of the Song Dynasty (960–1279).
- (4) Guo Xi (1020–1090): a Chinese landscape painter from Henan Province.
- (5) Dong Yuan (934–962): was a Chinese painter and was active in the Southern Tang Kingdom of the Five Dynasties and Ten Kingdoms Period.
- (6) Zhang Zeduan (11th–12th century AD): a famous Chinese painter during the twelfth century.
- (7) Yi Yuanji (ca. 1000, – ca. 1064): a Northern Song Dynasty painter, famous for his realistic paintings of animals.
- (8) Su Shi (1037 – 1101): a writer, poet, artist, calligrapher, pharmacologist, and statesman of the Song Dynasty, and one of the major poets of the Song era.
- (9) Shen Zhou (1427–1509): a Chinese painter in the Ming Dynasty.
- (10) Qi Baishi (1864–1957): a Chinese painter.



## Section Two

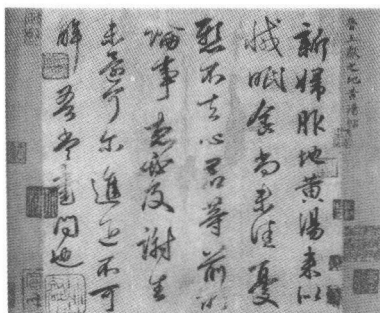
### Chinese Calligraphy



Chinese calligraphy, by Mifu



Xuan bi Tower Monument, by Liu Gongquan



Tang Dynasty copy of 新婦地黃湯帖, by Wang Xianzhi



Part of Yan Qinli Stele, by Yan Zhengqing

#### General Introduction

In China, calligraphy occupies a distinguished position in the field of traditional art. It is not only a means of communication, but also a means of expressing one's inner world in an aesthetic sense.

Ancient people paid great attention to calligraphy. It was essential whereby a candidate could manifest his literary talent in the Imperial Examination, for it gave a first impression to the examiners. Children of high officials had to learn and try to write a good handwriting; even emperors themselves were good at calligraphy. For example, the versatile Emperor Qianlong in the Qing Dynasty (1644–1911) has left us many examples of his handwriting on steles in temples and palaces.

Practising calligraphy requires the basic tools of “four treasures of study” (writing brush, ink stick, paper, and ink slab) as well as much concentration on guiding the soft writing brush charged with fluid ink, and writing on the paper where the ink will diffuse