



Selected
Readings in
ART

英文选读

(英 汉 对 照)

艺术英文选读

浙江美术学院出版社

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编者的话

在美术学院英语教学中,同学们常常会提出要求,希望能得到一些与艺术有关的英语阅读材料,以便有机会熟悉更多的专业用语,提高阅读原版专业书刊的能力。《艺术英文选读》就是为了满足这方面的需要而编的一本补充读物。当然,艺术决非仅仅属于艺术院校和艺术家,它应该属于所有的人。现在社会各界爱好艺术而又热心于学习外语的人愈来愈多,希望有这方面爱好的朋友们也会对这本书产生兴趣。

这本书试图以有限的篇幅为读者提供尽可能广泛的阅读内容。它的范围包括绘画、雕塑、工艺美术、建筑艺术、环境艺术、室内设计、陶瓷、摄影、美学、美术史论、艺术家等方面,古典艺术和现代流派兼而有之。所选文章的体裁不拘一格,以求博览;凡技法理论、历史故事、人物传记、作品评论、专题论述、书信随笔、文学小品等都酌选若干,内容力求新鲜有趣,不仅能有助于学习英语,还可以通过阅读丰富知识。文章大部分选自当代英美书刊,有些是长篇著作中摘取的片断,有几篇出自培根、爱默森、泰戈尔等名家手笔。各篇语言难易程度不尽相同,大体上适合具有大学各年级英语水平者阅读。文章先后次序并非循序渐进,读者既可以全面浏览,也不妨各取所需。每篇文章附有注释和译文。

注释包括语法分析、词组和习语释义以及某些内容的解释和说明;译文仅供阅读理解原文时参考,不一定是最佳的译法,对翻译感兴趣的读者尽可以进一步推敲而改进之。书中出现常见的美术专业用词 500 余个,集中编于卷后,列有汉语对译,以供查阅。

在本书编写过程中,得到浙江美术学院教务处、图书馆和出版社有关同志的热情支持,谨表谢意。

钟肇恒

1991 年 1 月于杭州南山路

目 录

Contents

1	Correct Observation	(1)
	正确的观察	
2	Modeling and Composition	(7)
	造型与构图	
3	Catching Momentary Effects	(14)
	抓住瞬间效果	
4	On Light and Color	(18)
	论光和色	
5	The Acropolis of Athens	(24)
	雅典的卫城	
6	The Louvre	(29)
	卢浮宫	
7	Venus, the Goddess of Love and Beauty	(37)
	爱和美的女神维纳斯	
8	Model	(43)
	模特儿	
9	Development of Sculpture	(54)
	雕塑的发展	
10	Rodin and His Works	(60)
	罗丹和他的作品	
11	The Sculptor Speaks	(66)
	雕塑家的话	
12	Le Petit Frago	(71)

小弗拉戈

- 13 J.F.Millet, the Man of the Woods (80)
森林汉子米勒
- 14 Woman Animalist Rosa Bonheur..... (89)
女动物画家罗莎·博纳尔
- 15 Leonardo da Vinci (95)
里奥纳多·达·芬奇
- 16 A Survey of American Art..... (105)
美国艺术概述
- 17 The Astonishing World of Picasso (114)
毕加索的惊人的世界
- 18 Whence Do We Come?What Are We ? Where
Are We Going? (121)
高更的一封书信
- 19 An Interview with an Artist (128)
画家访问记
- 20 Collages and Assemblages (141)
拼贴画和集成画
- 21 Rome's Hospital for Sick Art (149)
罗马画医院
- 22 Graphic Arts (158)
平面艺术
- 23 Early Minor Arts (169)
早期工艺美术
- 24 Arts and Crafts Classes (175)
工艺美术课
- 25 China—the Pride of China (184)

瓷器——中国的骄傲

- 26 Environmental Art (190)
环境艺术
- 27 Interior Design (196)
室内设计
- 28 Modern Furniture Design (209)
现代家具设计
- 29 The Art of Photography (215)
摄影艺术
- 30 Gothic, Renaissance, Baroque and Rococo... (222)
哥特式、文艺复兴、巴罗克和罗可可的建筑风格
- 31 The Art of the Skyscraper (230)
摩天大楼的艺术
- 32 Le Corbusier (239)
建筑大师柯布西埃
- 33 Painting and Poetry (252)
芬奇论绘画与诗歌
- 34 The Artist's Viewpoint on Color (259)
艺术家的色彩观
- 35 Frozen Music (270)
凝固的音乐
- 36 The "Figura Serpentinata" (278)
蛇形的美
- 37 Of Beauty (285)
培根谈美
- 38 Beauty (290)
爱默森论美

39	Art for Heart's Sake	(296)
	为心脏而艺术	
40	A Wrong Man in Workers' Paradise	(311)
	误入劳动者天堂的人	
	Glossary	(321)

Correct Observation

The first function of an art student is to observe, to study nature. The artist's job in the beginning is not unlike the job of a writer. He must first reach out for raw material. (1) He must spend much time making contact with actual objects. (2)

Learning to draw is really a matter of learning to see—to see correctly—and that means a good deal more than merely looking with the eye. The sort of seeing I mean is an observation that utilizes as many of the five senses as can reach through the eye at one time. (3) Although you use your eyes, you do not close up (4) the other senses—rather, the reverse, because all the senses have a part in (5) the sort of observation you are to make. (6) For example, you know sandpaper by the way it feels when you touch it. You know a skunk more by odor than by appearance, (7) an orange by the way it tastes. You recognize the difference between a piano and a violin when you hear them over the radio without seeing them at all.

Because the pictures are made to be seen, too much emphasis (and too much dependence) is apt to be placed upon seeing. Actually, We see “through” the eyes rather than with them. It is necessary to test everything you see with what you

can discover through the other senses—hearing, taste, smell, and touch—and their accumulated experience.(8) If you attempt to rely on the eyes alone, they can sometimes actually mislead you.

I think you will realize that this is true if you imagine that a man from Mars or some planet totally different from ours is looking for the first time at a landscape on the earth. He “sees” what you see, but he does not “know” what you know. where he sees only a square white spot in the distance, you recognize a house having four walls within which are rooms and people. A cock’s crow informs you that there is a barnyard behind the house. Your mouth puckers at the sight of a green persimmon which may look to him like luscious fruit or a stone.

If you and the man from Mars sit down side by side to draw, the results will be vastly different.He will try to draw the strange things he sees, as far as he can, in terms of (9) the things his senses have known during his life on Mars. You, whether consciously or not, (10) will draw what you see in the light of (11) your experience with those and similar things on earth. The results will be intelligible, the one to the other, only where the experience happen to have been similar. (12) But if you both start out (13) and explore that landscape on foot, touching every object, inhaling every odor, both will approach closer to what it is.

A man can usually draw the thing he knows best whether he is an artist or not. A golfer can draw a golf club, a

yachtsman can make an intelligible drawing of a sail. This is a thing with which he has had real experience, a thing he has touched and used. Many other things which he has seen as often, but not used, he would not even attempt to draw.

(Excerpts from *The Natural Way to Draw—
A Working Plan for Art study* by Kimon
Nicolaides)

注释:

1. reach (out) for 伸出手去抓。

2. He must spend much time making contact with actual objects. making contact with actual objects 是动名词短语, 在句中作状语, 它的前面省去了介词 in。在表示花(spend)多少时间作某事的句子中多用此结构。

3. ... that utilizes as many of the five senses as can reach through the eye at one time 定语从句。as many as 如...一般多; 凡...的都...(后面跟动词)。

reach 在此处有“起作用”的意思。

at one time 同时。

4. close up 关闭; 停歇。

5. have a part in (= bear a part in) 参与; 在...中有一份。

6. you are to make 定语从句。系动词 be 后跟动词不定式表示意图、职责、义务、可能性等。

7.more by odor than by appearance 副词 more 在这里的意思是“倒”;“倒不如”。 more... than...的结构可以表示“与其是...倒不如是...”“是...而不是...”的意思。

8.with what you can discover through the other senses...

关系代词 what (=the things which) 引起的从句是介词 with 的宾语。本文第四段中的 what you see 和 what you know 以及第五段中的 what you see 和 what it is 亦都是 what 引起的宾语从句。

9.in terms of 以...的观点;以...的方式;以...的措词。

10.whether...or... 不管...还是...。whether ...or not 无论...与否。whether consciously or not 无论自觉与否。又下文中 whether he is an artist or not 无论他是否画家。

11.in the light of 从...的观点;以...的模样;按照。

12.only where the experiences happen to have been similar 不定式的完成式用于表示该动作(状态)在谓语所表示的动作(状态)之前发生。

13.start out 起程;出发。

正确的观察

美术学生的首要职责是观察，是仔细体察实际生活。画家的工作在开头时和作家没有什么不同。他必须首先获取素材，必须花很多时间去接触客观实际。

学习画画实际上是一个学习看——正确地看的问题，这要比仅仅用眼睛看具有更重要的意义。我指的这种“看”，乃是同时运用能通过眼睛发挥作用的五种感官进行观察。虽然你用眼睛看，但其余的感官并没有停止活动，而是恰恰相反。因为所有的感官在你要进行的这种观察中都有它们的一分作用。譬如说，当你摸到砂纸时，通过触觉辨别出它是砂纸。你认出黄鼠狼多半是由于它的气味而不是它的外形。你通过尝味道知道这是桔子。你在听收音机时，眼睛一无所见，但是能辨别出钢琴和小提琴的不同。

因为图画是画来给人看的，所以往往容易过份地强调和依赖视觉。实际上我们只是“通过”眼睛来看，而不是用眼睛来看。有必要用你的听觉、味觉、嗅觉、触觉以及它们积累起来的感受来检验你看到的一切。如果想单单依靠眼睛，它们有时确实会把你引入歧途。

我想，如果你设想有一个人来自火星或其他某个和地球完全不同的星球，他第一次观看地球上的景色，那么你就会认识到我所言之不诬了。他见你所见，但是他不能知你所知。他只看到远处有一块方方的白色，而你却认得出那是一

个四面有围墙、其中有房间和人的住宅。公鸡的啼声还告诉你在屋后有一个谷仓边的场院。你见到青柿子会感到涩口，而在他看来也许象个甘美的果子或者是一块石头。

如果你和那个天外来客并排坐下来画画，结果将会大不相同。他会尽可能按照火星生活中熟知的事物模样来描绘他见到的那些陌生事物，而你则无论自觉与否，都会根据你对地球上那类东西的感受来画它们。画出来的东西只有在那些碰巧有同样体验的地方才能彼此理解。但是，如果你们两个出发去实地踏看那处风景，摸摸每件东西，闻闻每种气息，那么你们就都会更加接近于实际了。

人们，无论他是否画家，通常都能画他最熟悉的东西。打高尔夫球的人能画高尔夫球棍。游艇驾驶者能够明白无误地画出一条船。这是一件他已经有了实际体验的东西，一件他摸过用过的东西。其他许多经常见到但是没有用过的东西，他甚至连想也没想要去画它们。

Modeling and Composition

Modeling

Every full-color painting has four essential elements: modeling, color, composition, and drawing. These four elements are so completely interrelated that a mistake in any one effects all the others. (1) Modeling is the use of light and dark tones or values, changes in color and color temperature, and variations in edges to create three-dimensional effects. (2) Although linear methods are also available for us in modeling, I will deal only with (3) the tonal approach here. Line drawing is an art in itself, and I particularly admire those such as Holbein the younger, and Hokusai who have mastered its techniques. However, the linear approach to modeling does not produce the realistic effects I am concerned with in figure painting. (4) (There are no lines in nature!) (5)

In addition to an understanding of values, color and color temperature, and edges, a basic knowledge of anatomy and human form is essential to accurate modeling. In all figure work, a sound knowledge of anatomy can make all the difference between a convincing, natural figure and a superficial copy of human form. (6) Of course, a painter with a well-established eye can do a credible rendering, but he is

always faced with the possibility that the model might move (7) — and even the slight, unconscious movements that invariably occur may be enough to alter the relationships of the values and edges and, sometimes, of all the elements in the pose. Without a working knowledge of anatomy, the painter must constantly alter the painting as the model moves.

Principles of Composition

While the rules of design fluctuate with periods and schools of art, the principles which underlie the rules—including those developed by the Modern Movement, as well as those produced by the classical schools — remain valid and intact. (8) In painting, these principles are used first to attract the observer's attention, then to direct it to the important area or areas of the painting, and finally to hold the observer's attention there as long as possible. (9) I feel that almost any method or expedient used to accomplish this objective is legitimate.

A careful scrutiny of my own paintings and those of the artists who have strongly influenced me reveals that several compositional qualities occur again and again. the first is an overall SIMPLICITY. Even the strongest compositions are essentially simple, regardless of (10) the size of the painting or the complexity of the subject matter.

Related to simplicity is HARMONY (11) — the use of a single pictorial element as a unifying device. In most cases,