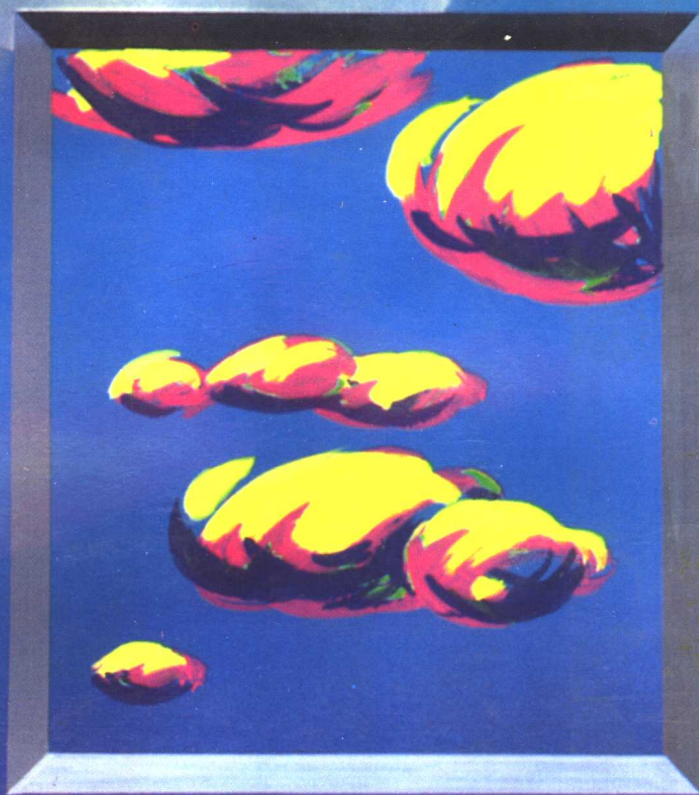


王达云、刘岩、费广智 编译
许国璋 李品伟 审校



艺术英语巡礼

ENGLISH: A PILGRIMAGE THROUGH ARTS

上海远东出版社

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English: a Pilgrimage through Arts

王达云	刘岩	费广智	编译
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序

现代化的交通,缩短了各大洲之间的距离,各民族之间友好往来日益频繁,掌握外国语言,对于交流学术成果、沟通情感来说,都很必要。英语文学十分丰富,莎士比亚、奥尼尔的戏剧,密尔顿、济慈、拜伦、雪莱、叶芝、艾略特、惠特曼的诗歌,狄更斯、爱伦·坡、杰克·伦敦、托马斯·哈代、乔伊斯、福克纳、海明威的小说,都具有极大的魅力。假如能从原文去欣赏,肯定会得到更多的美学享受。

英国、美国及其他英语国家出过许多杰出的画家,画虽用不着翻译便一目了然,而知人论世决不能限于绘画,文字资料同样宝贵。为了精通艺术史,也需要查阅原文,何况掌握最新信息,减少重复劳动,外语的用处也是不可估量的。五四以后的许多著名学者都精通好几门外语,陈寅恪先生懂得十几国文字;叶君健、蒋抱一先生都能用外语写作;杨宪益先生和夫人戴乃迭还将《红楼梦》全文英译。这类工作,会加深外国朋友对中国的理解。毕加索对我说过:“我们西班牙人凡是遇到不懂的东西就说这是中文。”我希望青年画家们学好外文,把优秀的古典画论介绍到欧美去,把对我们有借鉴作用的东西翻译过来。

学外语要有毅力,也还要有个小环境。在学生时代,同学之间可用外语交谈,不会说的、听不懂的,可以请教老师,也可以查字典,不能马马虎虎,那样考试一过,很快忘光,花了许多时间和精力,收获有限。一九二九年我在巴黎,和朱光潜、梁宗岱、傅雷、何如、张弦、张荔英等论艺,也说法语,一开始遇到拦路虎便用汉语代替,进步缓慢。后来傅雷介绍我到乡下奥格塞夫人那儿去学法文,她一句中国话也不会说,这样“逼上梁山”,我练习了一段时光,就能用法文来表达自己的意思了。

我在国外看过几十家博物馆、美术馆,每当阅读说明书或标签时,常常被专用词汇所难倒,临时查字典,很不方便。后来翻译《十九世纪的法兰西绘画》、《现代艺术论》等专著,也为专业用词花费过较多的时光。所以常常希望国内美术院校编些专业性较强的教材、打好学生们的基础,待到要用的时

刻,可以做到有备无患。可惜杂事太多,书画债也还不清,这一宿愿未能实现。

今天,我以浓烈的兴味读完《艺术英语巡礼》,此书得到北京外国语学院许国璋先生的大力支持,简明实用,以美术院校学生和热爱艺术的青年为对象,形式活泼,内容新颖,知识性、趣味性、资料性并重,覆盖面较宽,涉及举世闻名的博物馆、美术馆、美术史、美术家、画派、画论、名家传略、讲演录等等,由浅而深,循序渐进,不算很难,即使是中下之资,稍稍用功,便可掌握。所以欣然向读者推荐。

论艺是难事,即使用中文写作,也不易达到完美之境。本书三位编者读到的原著、见到的外国名作都有限,差误难免,希望方家赐教,以便再版改正。

劉海軍

一九八七年二月于南京

FOREWORD

Modern travelling facilities have made the earth closer in distance and friendly intercourse among different nations is increasing daily. For mutual understanding and academic achievement exchange, mastering foreign languages is surely necessary. The literature in English is splendid and abundant: plays by such as William Shakespeare, Eugene O'Neil; poems John Milton, John Keats, George Gordon Byron, Percy Bysshe Shelley, William Butler Yeats, Thomas Stearns Eliot, Walt Whitman; novels Charles Dickens, Edgar Allan Poe, Jack London, Thomas Hardy, James Joyce, William Faulkner, Ernest Hemingway and so on and so forth. All abound with artistic charm. It would be certain that no more aesthetic pleasure can be drawn from them unless you are able to appreciate them in the original.

In Great Britain, the United States and other English speaking countries also appeared many distinguished artists. Drawings can be appreciated by sight without translation, but for comprehending the world and human beings, in addition to drawings, written materials are also an important means. To master the foreign history of arts there is a need of consulting the original versions. To obtain the latest world information without delay and repetitious work, the function of foreign languages is beyond measure. Since the May 4th Movement of 1919, many scholars have achieved a good command of several foreign languages. For instance, Mr Chen Yinke is good at a dozen of foreign languages. Mr Ye Junjian, Mr Jiang Baoyi and some others can all write in foreign languages. Mr Yang Xianyi and his wife Dai Naidie translated the famous classic Chinese novel "A Dream of Red Mansions" into English. All this kind of work helps foreign friends

understand China more deeply. Picasso once told me, "Whenever we Spaniards encounter anything we can't understand, we call it Chinese." I sincerely hope that our young artists can strive to study foreign languages well in order to learn from abroad those useful to us and translate them into Chinese, on the other hand, to introduce our excellent classical art works and theories into the West through translation.

Foreign language learning demands persistence and favorable circumstances as well. In school days schoolmates can carry out a conversation in foreign language; when there is something encountered to be difficult to express in foreign language, you can consult the dictionaries or your teachers. Never be lax in learning, otherwise you would forget everything soon after the examination and gain little though spend much energy and time. In 1929 when I was in Paris, I used to discuss art in French with Zhu Guangqian, Liang Zhongdai, Fu Lei, He Lu, Zhang Xuan, Zhang Liying and some other friends. At the very beginning whenever we met some difficulties in expressing in French I always switched to Chinese. In this way my French-learning progressed very slowly. Therefore, Fu Lei recommended me to Mrs Ocacel for learning French, who lived in the countryside and could not utter a single word of Chinese. Just as the Chinese traditional saying "being driven to join the Liangshan Mountain rebels", that is, I had to speak French in any case. After practising a period of time I came to be able to express myself in French.

I visited many museums and galleries abroad. When I read their introductions or labels, the terminologies in them often puzzled me a lot. It was quite awkward to look up the dictionary on the spot. Later, I started to translate the monographs *French Paintings in the 19th Century* and *On Modern Arts*, it also took me a tremendous amount of time to overcome the troubles in the foreign terminologies. Hence, I have been expecting to have some art English textbooks compiled by our art colleges for our students to build up a good foundation of foreign languages so that once real needs come they would be ready to satisfy them. Pitifully I am always engaged in miscellaneous affairs, and moreover it is almost impossible for me to get out of the debt of drawing

and writing requested by many people. Up to now this long-cherished wish remains unrealized.

Today, I, with great interest, finish reading the art English book *English: Pilgrimage through Arts*, which is accomplished under the most valuable advice and encouragement from Prof. Xiu Guozhang of Beijing Foreign Languages Institute. This book is characterized by its conciseness and practicality, vividness in style, originality in content, suitability for college students and young dilettantes. All the passages are interesting, instructive and informative as well, with a wide range of topics covering world famous museums, galleries, artists, art schools, theories and history, biographies and speeches of well-known figures and so on. The proceeding of reading is orderly arranged from the easier to the more advanced. The access to understanding is not very hard, even for those with average intelligence. With slight endeavours, mastering them would be possibly achieved. Thus, I am pleased to recommend it to young readers concerned all over our country.

It is not easy to comment on art. Even in Chinese, it is still hard to bring it to perfection. The compilers of this book, due to their limitation of the access to the foreign original writings and art works, might unavoidably confuse something between appropriateness and inappropriateness. Hoping experts and artists will kindly offer your suggestions so that corrections could be made in the next edition.

February, 1989

Liu Haisu
in Nanjing

(Translated by **Wang Jiexian** in Suzhou)

编译者的话

《艺术英语巡礼》是以英语形式阐述艺术的图书,内容涉及绘画、雕塑、建筑、服装、工艺等艺术领域,力图寓美的教育于英语学习之中,在提高英语水平的同时也能提高人们的审美水准。

书中英文主要选自欧美当代各种书刊、杂志和著作,原文略加删节,既适合大专院校——特别是艺术院校的学生泛读或选修,又可作具有类似水平的读者自学之用。

本书力求内容新颖、文体多样、形式活泼、图文并茂、审美与实用并重、艺术与工艺兼顾。全书精选文章12篇,举凡服装、室内设计、装饰史话、艺论画派、色彩运用以及举世闻名的博物馆、美术馆与美术家等均有涉猎。

随着社会的发展,人们——特别是青年在生活上对美的要求也日趋迫切。本书正是通过对美的各种表现的介绍和阐述,来满足这些愿望和要求。

世界著名艺术大师刘海粟老先生对此书颇为赏识,并亲笔作序推荐;著名英语教育家许国璋老先生对书稿作了亲切指导和审定;美籍专家拉里·斯宾塞博士和爱丽娜·斯宾塞女士也协助审阅了全书。特此谨表谢忱。

正如海翁序中所言:“论艺是难事,即使用中文写作也不易达到完美之境。”愿本书的出版能够抛砖引玉,使得更多的人都能关心美及美的教育,并提出宝贵意见。如是,则足以安慰我们的心灵矣。

王达云 刘岩 费广智

1990年1月于苏州

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Athenian amphora by Exekias showing
Achilles slaying the Amazon queen Penthesilea at Troy c.540 BC
London, British Museum
Photo Hirmer Verlag

There is really no secret
about appreciating art,
except to have
a belief that art——
whatever it is——
is essential.

from 《A History of Western Art》

by Micheal Levey

艺 术 欣 赏
毫 无 奥 秘
唯 有 信 念 而 已，
大 凡 艺 术，
皆 为 精 灵。

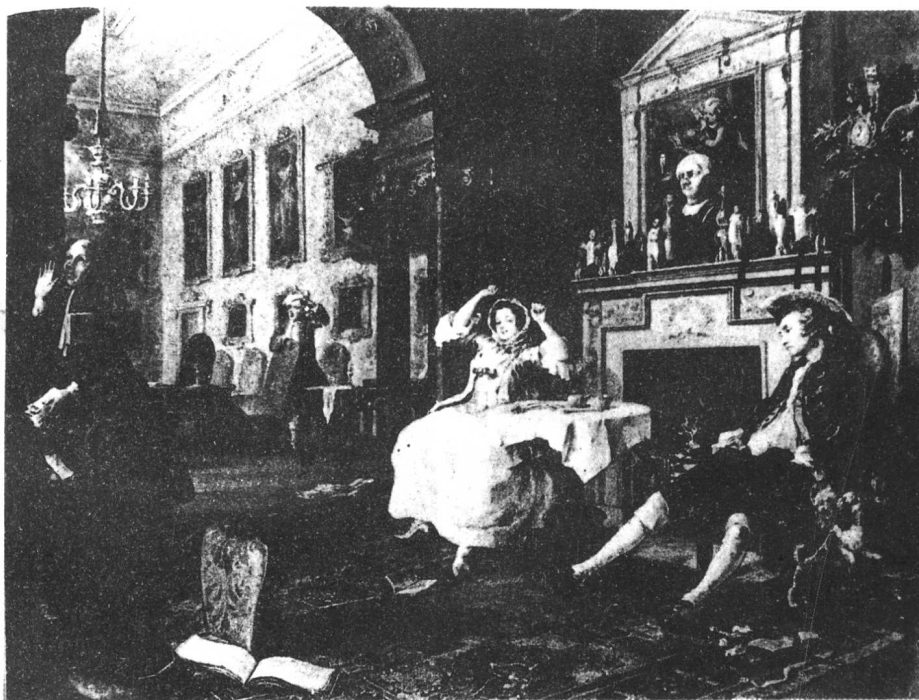
摘 自 迈 克 尔·列 维 著

《西 方 艺 术 史》

Passage 1

London Art Galleries

On the North side of Trafalgar Square, famous for its monument to Admiral Nelson (Nelson's Column), its fountains and its hordes of pigeons, there stands a



HOGARTH *After the Marriage (Marriage à la Mode)* c. 1744 Oil on canvas 27×35 (69×89)
London, by courtesy of the Trustees of the National Gallery

long, low building in classic style^①. This is the National Gallery, which contains Britain's best-known collection of pictures. The collection was begun in 1821, with the purchase of thirty-eight pictures^② that included Hogarth's satirical 'Marriage à la

Mode's series, and Titian's Venus and Adonis'.

The National Gallery is rich in paintings by Italian masters such as Raphael, Correggio and Veronese³, and it contains pictures representative of all European schools of art⁴ such as works by Rembrandt, Rubens, Van Dyck, Murillo, El Greco, and 19th century French masters. Many visitors are especially attracted to Velasquez's 'Rokeby Venus' and Leonardo da Vinci's 'Virgin of the Rocks'.



Leonardo da Vinci's Virgin of the Rocks Wood, 189.5 × 120 (74 $\frac{5}{8}$ × 47 $\frac{1}{4}$) by courtesy of the Trustees of the National Gallery, London

On sunny days, students and other young people are often to be seen having a sandwich lunch on the portico of the Gallery, overlooking Trafalgar Square. Admission to the Gallery is free, as is the case with other British national galleries and museums, which are maintained by money voted by Parliament⁵. Bequests of picture have been made to the galleries, at times on a generous scale⁶, by private individuals.

Just behind the National Gallery stands the National Portrait Gallery, in which the visitor can see portraits of British monarchs since the reign of Richard

II (1377~1399), and of historical celebrities such as Chaucer, Shakespeare, and Cromwell. Many of the pictures are by well-known artists®.

The National Gallery of British Art, better known as the Tate Gallery, was given to the nation by a rich sugar merchant, Sir Henry Tate, who had a taste for the fine arts. It overlooks the Thames, not far from the Houses of Parliament. English artists are naturally well represented here®, and the Tate also has a range of modern works, including some sculptures, by foreign artists®. This of all the London galleries, is the young people's gallery. It has been stated that three-quarters of its visitors are under twenty-five.



INGRES Madame Moitessier
1844/56 Oil on canvas
 $47\frac{1}{4} \times 36\frac{1}{4}$ (120×92) London
by courtesy of the Trustees
of the National Gallery

The Wallace Collection at Hertford House was formed by Lord Hertford and his half-brother, Sir Richard Wallace, who inherited the collection, which was given to the nation in 1897 by Sir Richard's widow. There is here a very fine display of weapons and armour, of pottery, miniatures and sculpture. The first floor of the building contains an admirable assortment of Boucher's pictures, besides excellent examples of the work of Fragonard, to mention only two artists®.

On a summer day, a visit to Kenwood House in Kenwood, on the northern side of Hampstead Heath, is well worthwhile, for here is a small collection of paintings, some by famous painters, that can be viewed in a relatively short time. Afterwards, one can go out into the charming grounds. One may sun oneself on the turf of the spacious lawns®, or stroll by the lily-pond and then enter the little wood that half surrounds it. Kenwood House is maintained not by the government but by the Greater London Council.

Notes

1. On the North side of Trafalgar Square, famous for its monument to Admiral Nelson (Nelson's Column), its fountains and its hordes of pigeons, there stands a long low building in classic style.

在以纳尔逊上将纪念碑(即“纳尔逊柱”)、喷泉和群鸽而闻名的特拉法尔加广场北面,屹立着一座古典式的宽阔而不高的建筑物。

“a long, low building” is the subject. The word order of the sentence is inverted.

2. ...with the purchase of thirty-eight pictures...

……购进38幅画……

3. The National Gallery is rich in painting by Italian masters...and Veronese,

国家美术馆收藏有不少象拉斐尔、柯勒齐和委罗内塞等意大利大师们的杰作。

“In painting...” is a prepositional phrase, modifying “rich”.

4. ...all European schools of art...

……欧洲各美术流派……

Here, “school” means a group of people with the same style (of artists). eg.

Flemish school of painting 佛莱德斯画派

Florentine school of painting 佛罗伦萨画派

Venetian school of painting 威尼斯画派

5. ...as is the case with other British national galleries and museums, which are maintained by money voted by Parliament.

象英国其他国立艺术馆和博物馆一样,由议会投票拨款维持。

6. Many of the pictures are by well-known artists.

许多肖像画出自名家之手。

7. English artists are naturally well represented here,

这里展出的英国美术家的作品当然是颇有代表性的。

“well represented” here means to give a complete picture of ...

8. ...and the Tate also has a range of modern works, including some sculptures, by foreign artists.

……而且该馆还藏有一些当代外国美术家的作品,其中包括一些雕塑作品。

“including some sculpture” is a parenthesis, marked off by commas.

9. ...to mention only two artists.

……只举两位艺术家为例。

It is an infinitive phrase used as an adverbial.

10. One may sun oneself on the turf of the spacious lawns,...

躺在宽敞的草坪上沐浴阳光,……

Here ‘sun’ is used as a verb, meaning to expose oneself to the rays of the sun.