

CHINESE PAINTING

CHINESE CIVILIZATION AND CULTURE

顾曰国 张舍茹 编著 □

WINDOWS TO
CHINESE CIVILIZATION AND CULTURE
华夏文明之窗

中国美术

体验华夏视魂



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Chinese Painting

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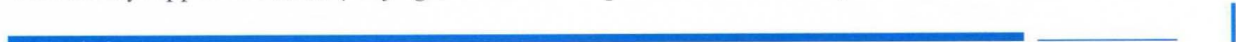
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Preface

Among human beings language is surely the most important and widely used method of communication. The entire range of human complexity, subtlety, ambiguity, anger, concern, confusion, a list too long to include here, is passed from one human to another through language. We acknowledge and appreciate the other forms of human interaction such as music, art, printing, acting, to name just a few, that are in this category. People who can command language are able to communicate with all other human beings, and we know that when the other forms of communication listed above are combined with human language, for example when we combine an artistic piece with a verbal explanation, the impact of the emotional and intellectual exchange is often especially profound.

Language helps to make more precise the idea being conveyed. We know that words and meanings regularly change within cultures and throughout different historical periods. The same can be true of appreciation for objects of art, the implications of music, the purpose of theatrical acting. As times change and social/cultural values and forms alter through the passage of centuries, language about art or music or theater allows us to record those changes and to reconstruct the values that originally brought forth the art, music, or theater. In those cases written language has the greatest potential to allow us to understand the people of different, earlier times.

Because human beings are so inventive, there are many, many spoken and written languages in the world today, as there have been over past times as well. The Chinese language is surely among these great accomplishments of human beings. Its historical, geographic, and cultural influence has been overwhelming, and continues to be so today. As China's role in the international community continues to expand, the Chinese language will take on even more influence in many corners of the world. All human beings should respect and celebrate the gifts given to mankind by the Chinese language.

The English language has a shorter history as a means of widespread

communication, perhaps only a few hundred years. Its pedigree is longer than that however because it traces its roots as a Germanic language with many influences from Latin, classical Greek and French, all links that preceded it by hundreds of years. Because of historical circumstances, especially the quest of the British people for exploration and world trade from the 16th century on, and because of the Industrial Revolution of the 18th century, English has come to be the single most widely used language in the world today. Many people who do not use English as their first language find it is convenient to communicate with others through the use of English. Indeed, the person who can communicate in English has instant access to fellow human beings all over the world. As stated in this series, English has become “the matter-of-fact *lingua franca*.”

It is also the case that these days people all over the world have found new ways to communicate through language. This is so because of the blindingly fast advances in technology. We are able to see and hear each other instantaneously regardless of where we are in the geographic world. We can talk and laugh and share ideas quite easily through the Internet. It can store, examine, change and convey amazing amounts of information, all of it created by human beings and intended for other human beings. Through this technology we can speak and revise our statements, we can make friends and inform others, we can express our ideas and learn new information much more quickly and with greater ease than has ever been possible in the past.

Happily, the new technology does not mean we must abandon the human inventions of the past. The new technology employs all of the contributions of our inherited cultures, and provides them to us often in “real time,” meaning we communicate with each other in a matter of seconds, regardless of where our friends are physically. Understanding and respecting our past is now more effortless, and maybe even more important, than it has ever been before. This is so because others around the world also have access to information about our inherited past, and they want to know about our past just as we show interest in their cultural roots.

This new series *A Window to Chinese Civilization and Culture* has been created in a way that maximizes the latest in technology. It is designed for a web-based delivery of courseware and allows for mobile delivery of these materials. Printed materials, which have been so vitally important in the history of mankind are also included. All of this material is organized to fit in perfectly with the latest effective technology-based teaching methods. What are those methods? They ask the learners to be active in designing the questions they ask. They allow all of the learners to communicate with each other through

discussions and a back-and-forth give-and-take of communication so that any of the members pondering a question can contribute to the conversation. When people learn information in this manner, combined with the offerings of the printed texts they truly learn the subject, not in a passive but in an active and an interactive way. Their seminar room is a virtual seminar room because they communicate on-line.

At the same time, the series respects the traditional methods of time-tested education. There is a specialist professor to guide the learners, to offer perspective when it is needed, to keep learners on the right path. The series also continues to respect the use of written textual materials. Of course the subjects it introduces are from the rich, traditional past, as seen for example in the introductions to Chinese painting, printing, ink and paper-making techniques covered as part of this extensive series. The traditional past is used to instruct and encourage the students of the present day.

Moreover, in this series young students who themselves want to learn are ready to welcome new learners into their group. The young students do not pretend to have all of the answers. They don't even pretend to have all of the questions, since they ask their new friends to also provide questions. And they plan their group activities together, just as many students are encouraged to do these days. The series approaches its topics from the learner's point of view. This is an open and easy way to come to enjoy new material.

All of this is accomplished as a way to learn English. The English used in this series is standard, current-day language as it is used by students and professors throughout the world in English-speaking countries. The language level is relaxed, casual and conversational, just as young students would use it. The language spoken by the teachers and professors is more structured and professional, as it would be in real life. But these are modern day instructors, because they are relaxed about welcoming new learners into the discussion. They are the type of professors we always want to meet when we are trying to understand new material.

If you jump in to this material sincerely you will learn about China's past, maybe things you've heard before and maybe something you never fully understood before, and you will learn how to discuss the particular topic of each section. You will learn the necessary vocabulary in English and the sentence patterns that are most useful when talking about these important topics. Your reading comprehension will expand in a way useful to you and you'll find that other English language texts outside of this series will become easier to understand because of what you have learned from these lessons.

There is provision for translation practice, which is a fun way to demonstrate your English comprehension skills to yourself and to others. You will learn about how to attend a lecture in English and how to listen carefully when serious topics are being presented. You will learn how to write up a summary in English of the material that has been examined.

An unusually creative and forward-looking group of individuals has come together at the Beijing Institute of Graphic Communication to devise this series and present it to you. English language experts from the Foreign Language Teaching and Steering Committee of the Ministry of Education have examined portions of these materials and offered their guidance. The series is funded by the Beijing Institute of Graphic Communication (BIGC), and numerous distinguished faculty at the BIGC lent their expertise to the project. A number of native English speakers participated in the project. You will find a list of these scholars and advisors in the Acknowledgements section. Two professors at BIGC took the lead in organizing and producing this series and they deserve special thanks for their work: Sheru Zhang and Yueguo Gu.

It has been my pleasure to visit the BIGC campus on several occasions and to meet a number of the faculty and also some of the capable students there. In the summer of 2014 my university, Suffolk University in Boston, welcomed Professor Zhang and her delegation of faculty and students to our campus, where I was able to discuss this important series with her.

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A Note from the Authors

All students, professors, advisors, places, and exhibitions are fictitious. They are created in order to simulate real-life activities.

All the artists mentioned in the work are historically real, unless indicated otherwise.

General Introduction

The Package

Chinese Painting: A Window to Chinese Civilization and Culture is a package consisting of

- Web-based delivery of the courseware bearing the same title;
- mobile delivery of the same courseware materials;
- printed materials traditionally known as a textbook.

The Web-based courseware provides you with audio materials which you may listen to, and video-based lectures which you may watch and enjoy. Furthermore, the Web mode enables you to interact with fellow users, teachers and even with the authors via social media tools.

The mobile mode is somewhat less empowering than the Web mode due to the limitations of mobile technology. However, it gives you easier access while you are on the move. It enables you to make the most of your precious time!

The printed textbook reminds you of the “good old days”, doesn’t it? It never runs out of battery! You can lie snug on the sofa, reading! But unfortunately you cannot listen to, or watch a printed text, or send an instant message by pressing it!

So the package as a whole has harvested all the advantages from its components while overcoming their individual disadvantages.

Readership

Chinese Painting: A Window to Chinese Civilization and Culture has been prepared for those Chinese readers who are keen on talking about Chinese painting in English. Over three thousand or more years, Chinese artists have invented painting techniques, theories, and aesthetic principles. They are worded in Chinese. It will be beneficial to both Chinese Painting and you to let the world know them in English, which has become a matter-of-fact lingua franca.

Interestingly, in its preparation *Chinese Painting* didn’t assume that you are already well versed in English, or well informed of the subject matter. *Chinese Painting* has taken the extra responsibility of upgrading your existing English proficiency as well as the subject matter. So all the materials have been prepared

with these two broad objectives in mind.

Chinese Painting may also be found worth reading by those whose access to the Chinese original is for one reason or another denied. There are learning tasks that are designed for in-depth appreciation of Chinese artistic theories. Hence they do not offer easy reading, but we believe will prove to be rewarding in the end!

Objectives

There are broad and specific objectives. The broad ones are already implicit in the *Readership*. Here are the specific objectives. By working through the *Package*, users should be able to talk about Chinese painting from the following aspects:

- historical outline, from the Paleolithic to the present-day
- genres, e.g. figure painting, bird-and-flower painting
- theories, e.g. the principle of *xieyi* (写意), Zheng Banqiao's theory of *sanzhu* (三竹)
- practices, e.g., brushwork, ink,
- famous Chinese artists, e.g., Xu Beihong (徐悲鸿), Badashanren (八大山人)
- key concepts, e.g., *xu* vs. *shi* (虚对实); *kong* vs. *bai* (空对白)

Design

There are two fundamental principles guiding the *Package* design.

The first is the *Principle of 3-M Learning*, that is, the Principle of Learning via Multimodality, Multimediality and Multiple Environments. Natural learning involves multiple sensory organs working seamlessly and harmoniously together. In fact it takes a whole body to learn. This means that traditionally explicit cognitive-oriented learning is inadequate, and that implicit, sub-conscious learning through immersion experiences must be given due consideration.

Learning via multimediality has become a default mode in the digital Internet age. The orthographic text-based only presentation of learning materials has passed by. The integration of printed texts, audio and video streams, still images and photographs, hypertext links, etc. has become the order of the day.

Learning via multiple environments, a long-dreamed goal of education,

is now a reality. The boundaries between class and non-class, between campus and off-campus, between learning time and work or leisure time — all these traditional boundaries set up by man according to physical space and time, are rendered immaterial, thanks to digital mobile technology. Learning anywhere, anytime has become a matter of will — you can do it if you want! Nothing prevents you from doing so.

The second guiding principle is the *Principle of Learning by Doing*. The importance of this principle cannot be overemphasized. It is meant to counterbalance the habit of passive reading, and mechanical rote learning. Passive reading can only lead you to shallow learning at best. Learning by doing results in deep learning.

The most distinctive feature of our design, as part of putting the Principle of Learning by Doing into practice, is the presentation of the materials from the user's perspective. Traditionally the content is presented to the reader through the silent voice of an expert. Between the textbook and the reader/learner there is a teacher standing in the classroom acting like a bridge showing the reader/learner over the bridge to the textbook content. This Sage-on-Stage role of a teacher is no longer present in our design. The materials are structured in such a way that they flow from learners themselves. A group of enthusiasts are keen on getting Chinese Painting known to the outside world in English. They organize their own learning activities, e.g., seeking advice, doing field work, hands-on drawing, organizing reading groups public lectures and forums. The potential users of the *Package* are invited to join them and learn by doing things together with them. It's fun!

Task designs and instructions will convince you that the two guiding principles are fully implemented throughout the *Package*. Your adoption of the two principles as your guide for learning will be richly rewarded.

Organization

The Package is organized into 8 units. Each unit consists of 8 or so tasks. The unit always begins with a warm-up exercise: It prepares everybody for the unit's load of work. It also acts as an interface between units.

The first task is in general a *historical note* from the adviser. It is primarily intended for learners to find information or advice by listening to the adviser. The transcript is also provided for reading in print or on screen.

The second is a reading task. Excerpts about Chinese painting are taken from works written by native speakers of English. Editorial adaptation has been

kept to the minimum.

Tasks 3-6 are most of the time hands-on practice in doing things such as “learning from nature by observation” (师法自然), “internalizing nature”, and “representing nature in painting”.

Development of technical vocabulary is achieved during this phase of study. In terms of the subject matter, these tasks are designed to promote deep learning about key concepts in Chinese painting. In terms of language skills, they are intended to enhance oral skills as well as thinking in English.

Task 7 is a public lecture delivered by a professor of arts on a specific topic, which in general is also the theme of that unit. In terms of content organization, the public lecture serves as a climax: The learners up to this point are guided and gently pushed by the speaker to reflect upon what they have learned, to do a bit of theorizing, as it were.

Task 8, the last one, is a follow-up forum. Learners are urged to organize an online debate discussing problems, issues, questions that have been raised in the public lecture.

How to use the Package

The *Package* is by design self-contained. It is suitable for independent users for self-study. Self-study does not necessarily mean studying it in solitude or isolation. On the contrary, independent users are urged to join online study groups, and actively participate in online forums.

It is of course suitable for campus learning and credit-bearing programmes. In this case, an integrated approach is recommended. Campus learners are encouraged to be first of all online learners, independently or group-wise. All the online learning activities are automatically monitored and recorded for later inspection. Moreover, teachers are also empowered to check learning progress and homework, give and mark assignments — all online, both synchronously and asynchronously. If the timetable permits, teachers are advised to use face-to-face contact hours specifically for reading tasks and public lectures, since these two may be found to be somewhat over demanding for some students.

The website for the Package is: [Http://waiyubu.biggc.edu.cn](http://waiyubu.biggc.edu.cn)

Good luck in your study!

Pre-Course Activity

Task 1 Join Cathay Landscape

Hello, there! I'm Jane Wang, a college student majoring in fine arts. Actually I have no talent for art. Rather, I regard myself as a fanatic of Chinese painting. My enthusiasm is inherited from my father, a life-long dedicated collector of Chinese painting. Now, you might think that my Dad must possess expert knowledge of Chinese painting. I have to disappoint you, though. He has no eye for Chinese painting. His collection includes everything except masterpieces! He even collects toddlers' scribbles!

My Dad's collection makes our family no richer, if not actually poorer in monetary terms. However, my mother and I feel extremely proud of him. I am not sure if I'll be able to help him become wiser in art collection after my graduation. One thing I am absolutely sure about, however, is that my enthusiastic love for Chinese painting will never go sour!

Now so much for my personal story. Down to real business. Our university is going to play a major role in the Florence World Arts Exhibition. We can hardly wait for it to happen. In the meantime though, I have volunteered to organize several action groups preparing for the great event. So let me first introduce to you one of the groups, and you are most welcome to join us.

The group is nicknamed "Cathay Landscape". We have three members, Peter Liu, Mary Hong and myself.

Peter: Hi, nice to meet you.

Mary: Hello everybody.

Jane: Our group is privileged to have Professor Tang as our supervisor. Unfortunately Professor Tang is away at the moment, attending an international conference in Italy. Instead he has sent us his video greetings through 优酷. Let me play it to you.

Professor Tang: Hello, there! I'm so pleased to know that the Cathay Landscape Action Group is operating now. I'll join you after the conference. But in the meantime do send me emails to keep me informed, and I'll do whatever I can for you. Enjoy your group work!

Jane: Thank you, Professor.
Peter, would you like to be our group leader?

Peter: No, Jane. I think you'd make the best team leader. What do you think, Mary?

Mary: I couldn't agree more. Jane, please "take office" right away.

Jane: OK, I'll be more of an acting group leader for the time being.
You two can always vote me down at any time.

Peter and Mary: OK. (*laugh*)

Task 2 Set up web connections

Jane: Hello, there! Greetings from Cathay Landscape! Our group is going to have its first group meeting. It is an open door meeting. Anyone may join it. You, please do join us.

Jane: Here come Peter and Mary. Hello!

Peter: Hello, Jane.

Mary: Hi, Jane.

Jane: Now in my instant message to you two, I mentioned the business of our first meeting. We need to organize ourselves by dividing jobs between us.

Mary: I didn't get your message, Jane. But I agree with you that we need to organize ourselves.

Jane: Now Cathay Landscape definitely needs more hands. Peter, would you please advertise and recruit some?

Peter: Yes, I'll be glad to. But first things first. Before we do that, we need to set up our own website.

Mary: Okay, Peter, you are our webmaster. Can you do it tonight?

Peter: Tonight?

Mary: Yes, it is urgent! No later than tonight!

Peter: What a slave-driver! But tell you what! I have already turned my personal website into Cathay Landscape.

Jane and Mary: What?!

Peter: Here is its URL: www.CathayLandscape.com.

Mary: Peter, you're not just an ordinary Peter, you're "Peter the Great"! All technical matters are yours.

Peter: All mine?

Mary: Yes, things such as scanning, digitalization, image processing, etc.

Peter: Um, no problem.
Jane: I volunteer to look after resources.
Peter: Yes, no one better! Please do “steal” some paintings from your Dad’s “museum”.

Task 3 Get registered to become a privileged user

Peter: Hello, there! I’m Peter, your webmaster! Are you doing this course for credits? If you are, I urge you to register yourself for the course programme and become a privileged user. There are a lot of extra benefits for privileged users. Please do visit this website [Http: // waiyubu. bigc. edu. cn](http://waiyubu.bigc.edu.cn) for further information.