



21

世纪英语专业系列教材

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English

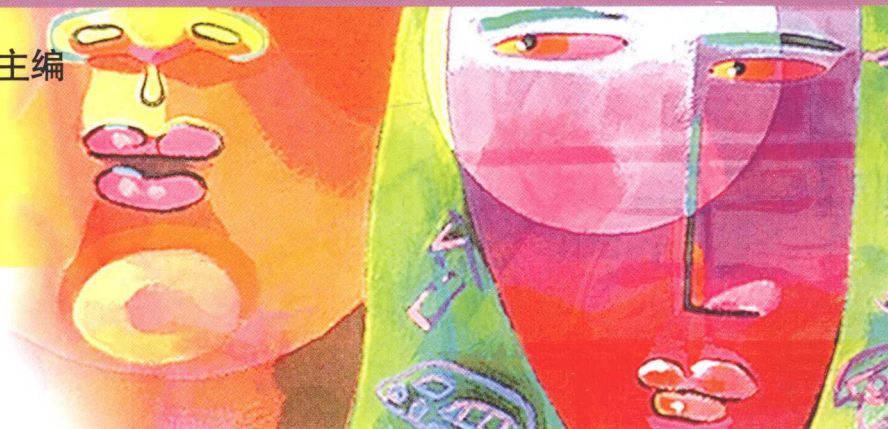
Extensive Reading

第4册

英语泛读教程

(第二版)

● 陈正发 戚涛 姜亚军 主编



北京大学出版社
PEKING UNIVERSITY PRESS

21 世纪英语专业系列教材

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胡社

英语泛读教程

(第二版)

第 4 册

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总序

北京大学出版社自2005年以来已出版“语言与应用语言学知识系列读本”多种,为了配合第十一个五年计划,现又策划陆续出版“21世纪英语专业系列教材”。这个重大举措势必受到英语专业广大教师和学生的欢迎。

作为英语教师,最让人揪心的莫过于听人说英语不是一个专业,只是一个工具。说这些话的领导和教师的用心是好的,为英语专业的毕业生将来找工作着想,因此要为英语专业的学生多多开设诸如新闻、法律、国际商务、经济、旅游等其他专业的课程。但事与愿违,英语专业的教师们很快发现,学生投入英语学习的时间少了,掌握英语专业课程知识甚微,即使对四个技能的掌握也并不比大学英语学生高明多少,而那个所谓的第二专业在有关专家的眼中只是学到些皮毛而已。

英语专业的路在何方?有没有其他路可走?这是需要我们英语专业教师思索的问题。中央领导关于创新是一个民族的灵魂和要培养创新人才等的指示精神,让我们在层层迷雾中找到了航向。显然,培养学生具有自主学习能力和能进行创造性思维是我们更为重要的战略目标,使英语专业的人才更能适应21世纪的需要,迎接21世纪的挑战。

如今,北京大学出版社外语编辑室的领导和编辑同志们也从教材出版的视角探索英语专业的教材问题,从而为贯彻英语专业教学大纲做些有益的工作,为教师们开设大纲中所规定的必修、选修课程提供各种教材。“21世纪英语专业系列教材”是普通高等教育“十一五”国家级规划教材和国家“十一五”重点出版规划项目“面向新世纪的立体化网络化英语学科建设丛书”的重要组成部分。这套系列教材要体现新世纪英语教学的自主化、协作化、模块化和超文本化,结合外语教材的具体情况,既要解决教学内容、教学方法和教育技术的时代化,也要坚持弘扬以爱国主义为核心的民族精神。因此,今天北京大学出版社在大力提倡专业英语教学改革的基础上,编辑出版各种英语专业技能、英语专业知识和相关专业课程知识的教材,以培养具有创新性思维和具有实际工作能力学生,充分体现了时代精神。

北京大学出版社的远见卓识,也反映了英语专业广大师生盼望已久的心愿。由北京大学等全国几十所院校具体组织力量,积极编写相关教材。这就

是说,这套教材是由一些高等院校有水平有经验的第一线教师们制定编写大纲,反复讨论,特别是考虑到在不同层次、不同背景学校之间取得平衡,避免了先前的教材或偏难或偏易的弊病。与此同时,一批知名专家教授参与策划和教材审定工作,保证了教材质量。

当然,这套系列教材出版只是初步实现了出版社和编者们的预期目标。为了获得更大效果,希望使用本系列教材的教师和同学不吝指教,及时将意见反馈给我们,使教材更加完善。

航道已经开通,我们有决心乘风破浪,奋勇前进!

胡壮麟
北京大学蓝旗营

第二版前言

国家级规划教材《英语泛读教程》自2008年问世以来,受到了全国英语专业老师和学生的一致好评。过去五年的教材使用与教学实践证明,本教材选材方向正确,既兼顾语言表达与人文知识的相得益彰,又注重西方文化传统与现代文化的融会贯通,既注重经典传承,也关注时代变迁。

《英语泛读教程》第二版基本保持了第一版的编写思想。修订内容之一是更换了部分课文,以求选材的时代性、内容的丰富性、文本的趣味性和文体的多样性。在筛选文章的过程中,我们既考虑提升学生的英语水平与人文知识基础,也注重整套教材内容的前后衔接。

第二版对课文后面的练习也做了调整。具体的考量有三:第一,注重从具体课文到所涉及领域之间的递进关系,通过具体的课文使学生对相关领域的知识有所了解。第二,注重学生对篇章结构的理解。第三,注重课内阅读与课外阅读之间的配合。具体修订内容如下:

一、为了提高学生的学习兴趣,本次修订替换了约30%的课文,新的课文内容多启发人文思考,更能体现通过文化思考来带动语言习得,同时注重学生思辨能力的提升。

二、移除各单元练习中的翻译部分,加入了词汇题,有助于学生进一步掌握和复习课文中的重点词汇。

三、新增命题拓展。通过此题的延伸,可以引导学生有意识地进行批评性阅读,从而使其更深刻地领会和理解西方文化的内涵与实质。

四、新设一个引导性的课外拓展题,让学生自己学会如何围绕课本提供的主题进行拓展学习,从大学基础学习阶段就培养良好的自主深入学习的习惯,更有利于学生知识面的扩展。

五、每个单元后面新增二十分钟的阅读材料,材料选自历年英语专业四级阅读真题,以提高学生的限时阅读水平,提升学生阅读的有效性。

我们相信,通过此次修订,这套泛读教材将更好地服务于英语人才的培养。借此机会,感谢为本套教材改版而默默奉献的老师们,也感谢北京大学出版社的

领导、各位编辑和工作人员为本套教材的成长所提供的关爱与支持。

英语专业教学任重道远,教材建设永无止境。本套教材旨在适应新形势下的英语专业教学,探索教学新路,缺点与不足之处在所难免,衷心希望得到专家学者的批评指正,听到广大师生的改进意见。

编者

2013年1月

第一版前言

本教程根据《高等学校英语专业英语教学大纲》编写,为英语基础课教材,供高等学校英语专业二年级第二学期使用。教材致力于通过阅读训练扩大学生的词汇量,增强英语语感,丰富文化知识,提高人文素质,并重点培养学生以下诸方面的能力:(1)英语阅读及快速阅读能力;(2)假设判断、分析归纳、推理检验等逻辑思维能力;(3)略读、寻读、细读、评读等阅读技巧。

本教材共分12个单元,每单元由Text A和Text B两篇课文、辅学资料及相关练习构成。所录24篇课文从近百年来众多英语美文精选出来,遴选的原则包括以下几点:

(1)覆盖尽可能广阔,涉及文化、环保、科技、教育、职业、性别、大学生生活等社会生活的诸多方面,以满足扩充词汇量、拓展知识面的需要;

(2)在文字优美的前提下,侧重选择思辨性较强的文章,以培养学生的逻辑思维能力;

(3)优先选择趣味性强、贴近学生生活、容易产生共鸣的文章,以提高学生的学习兴趣;

(4)注重选择时代感强、观点成熟且兼容并蓄的文章,以启发学生对人生、世界的认识与思索,提高人文素质;

(5)考虑到英语文化的多元性,选文来源尽可能广泛,来自主要英语国家——美、英、加、澳等国作者的文章均有收录;

(6)在全球化背景下,让外部世界了解中国文化是我国对外交往的重要课题之一,本册教材特意安排了一个介绍中国文化的单元,方便学生掌握相关的词汇与知识,以促进日后可能进行的文化交流。

本册教材在单元的编排顺序上,主要依照由浅入深的原则。每一单元中,通常Text A的难度较大,适合学生在教师的指导下细读;Text B相对难度较小,适合学生自主、快速阅读。与之相对应,A、B两篇课文辅学资料及相关练习的设计,也有所不同。Text A通常由Cultural Notes, Comprehension Questions, Paraphrase, Translation, After-reading Discussions, Inference六部分组成;Text B由Cul-

tural Notes, Comprehension Questions, After-reading Discussions, Inference 四部分组成。各部分的设计基于以下考虑。

第一, **Cultural Notes** 就文章涉及的人物、文化背景和专有名词进行必要的解释和说明, 拓展学生的知识面, 帮助其更好地理解课文。

第二, **Comprehension Questions** 用以检验学生对课文中表达的观点、逻辑关系及个别难句的理解程度。设计问题时尽量做到触及文章的深层涵义, 借以培养学生的逻辑思辨和理解能力, 从中掌握更多的知识。

第三, **After-reading Discussions** 引导学生深入思考课文的内容并展开讨论。

第四, **Paraphrase** 旨在检验学生在快速阅读中, 对部分关键句及难句的理解程度。

第五, **Translation** 旨在检验学生在快速阅读中, 对部分关键句及难句的精确掌握程度, 以求“泛”中有“精”。

第六, **Inference** 考查学生能否在理解字面意思的基础上, 掌握文章内部的逻辑关系, 以培养学生的寻读、假设判断、分析归纳、推理检验等逻辑思维能力。

鉴于泛读教程的特殊性, 练习没有涉及应由其他课程培训的技能, 如词汇的使用、修辞技巧等。

本册教材由安徽大学外语学院编写, 陈正发教授、戚涛副教授担任主编, 参加编写的还有于元元、姚学丽、朱玲麟等。教材编写期间得到教程总主编——胡壮麟教授的大力指导, 胡先生提出了许多宝贵的建议; 北大出版社也为编写工作的顺利进行, 付出了很多心血。编者在此一并表示衷心感谢!

本册教材若有疏漏之处, 敬请广大读者及业界人士批评指正!

编 者

2008年12月

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Unit One

Book Review and Chinese Culture

Text A

Unveiling and Consuming Art in the Multifarious Spaces of Early Modern China By Zaixin Hong

Working simultaneously on a similar frontier of scholarship, two eminent scholars mark a breakthrough in their new books on the study of Chinese visual arts and material culture. Jonathan Hay's *Sensuous Surfaces*, focusing on portable interior decorative objects of the Ming and Qing periods, circa 1570—1840, examines the fascinating yet little-explored sensuous surfaces of what the Qing taste-maker Li Yu called *wanhao zhi wu* or “pleasurable things”. James Cahill's *Pictures for Use and Pleasure*, with a focus on scroll paintings, which have survived from between 1661 and 1794, reconstructs what had been an excluded area in mainstream Chinese art history, namely the pleasure and use of “vernacular paintings”.

As a genre, the “vernacular painting” of Cahill's book exists in neither Chinese art historiography nor traditional literati-biased collecting practices. The standard narrative of High Qing paintings is dominated by named painters from either “orthodox” or “individualistic schools” working in both court and non-court settings. A great number of surveys and case studies on paintings of this period have been written in recent decades, yet few have paid attention as Cahill has done to those urban studio artists who created quality pictures for use and pleasure in and beyond the

frontier /'frʌntɪə/ *n.* the limits of what is known about something

eminent /'emɪnənt/ *adj.* famous, important, and respected

portable /'pɔ:təb(ə)l/ *adj.* able to be carried or moved easily

circa /'sɜ:kə/ *prep.* used before a date to show that something happened close to but not exactly on that date

sensuous /'sensʊəs/ *adj.* pleasing to your senses or attractive in a sexual way

reconstruct /ri:kən'strʌkt/ *v.* to produce a complete description or copy of an event by collecting together pieces of information

genre /'ʒɒŋrə/ *n.* a particular type of art, writing, music, etc., which has certain features that all examples of this type share

literati /,lɪtə'ra:tɪ/ *n.* a small group of people in a society who know a lot about literature

orthodox /'ɔ:θədɒks/ *adj.* ideas, methods, or behaviour are accepted by most people to be correct and right

Imperial court. Primarily defined by its function, “vernacular painting” refers to those which “were intended not so much for pure aesthetic appreciation as for hanging on particular occasions such as New Year’s celebrations and birthdays, or for serving particular functions, such as setting the tone in certain rooms of the house or illustrating a story” (Cahill, p. 3). Their content, style, and format, according to Cahill, “were executed in the polished ‘academic’ manner of fine-line drawing and colors, usually on silk, and were valued for their elegant imagery and their lively and often moving depictions of subjects that answered the needs and desires of those who acquired and hung them, or enjoyed them in album and hand-scroll (horizontal scroll) form” (p. 3). As a term, “vernacular painting” is akin to “secular painting” since Cahill has excluded all religious subjects. We may, to a certain degree, compare it to “genre painting” within Western traditions, such as in seventeenth-century Dutch painting. However, “vernacular painting” does not include “still life” as it would in the West. Often ephemeral objects of urban culture and ceremony, the authorship of these works is oftentimes anonymous, less known, or misattributed. Unprecedentedly, Cahill has in his book taken issue with mainstream approaches and, in doing so, rescued an amazing body of “vernacular paintings” from obscurity. His five chapters present important, oftentimes controversial ideas, by which Cahill unveils some marvelous social spaces visualized in this formerly understudied genre.

aesthetic /i:s'θetik/ *adj.* connected with beauty and the study of beauty

tone /təʊn/ *n.* the general character and attitude of sth such as a piece of writing, or the atmosphere of an event

execute /'eksikju:t/ *v.* to do something that has been carefully planned

akin /ə'kin/ *adj.* very similar to something

ephemeral /'fem(ə)r(ə)l/ *adj.* existing or popular for only a short time

anonymous /ə'nɒnɪməs/ *adj.* done, sent, or given by someone who does not want their name to be known

unprecedentedly /ʌn'presɪdntɪdli/ *adv.* never having happened before, or never having happened so much

obscurity /əb'skjʊərɪti/ *n.* the state of not being known or remembered

controversial /kɒntrə'vɜ:ʃ(ə)l/ *adj.* causing a lot of disagreement, because many people have strong opinions about the subject being discussed

secular /'sekjʊlə/ *adj.* not connected with or controlled by a church or other religious authority

antiquarian /,æntɪ'kwɛərɪən/ *adj.* concerned with old and rare objects

Hay has also pursued an original inquiry, with his study of a choice group of interior decorative objects for domestic consumption from the late Ming to mid-Qing periods. In order to explore their “sensuous surfaces”, he makes a critical selection of “the secular display objects associated with the residential interior”, distinguishing them from the mass of ritual, religious, and antiquarian decorative works (p. 9). Made in a pre-mechanised historical context at the dawn of modern design, these portable decorative objects may have received greater publicity than the High Qing “vernacular painting” in the collectors’ circles inside and outside of

China since the sixteenth century, but the sheer task of assessing such a great number of items and related scholarship must have been daunting. Like Cahill, Hay has had to push at the boundaries of prevailing opinions. In twentieth-century China, the taste for possessing these highly collectable luxuries, was condemned as an indication of an aesthetic decline from the high level of the Qin-Han (221 BC—220 CE) and Tang-Song (618 CE—1279 CE). As such, in focusing on the early modern examples, Hay's objects make a valuable contribution to current discourses about the visibility of Ming material culture. In tackling both the objects themselves and of the visibility they construct, Hay starts his discussion of "Decoration as Luxury" by using a three-part structure: "The Decorative Object"; "The Surfacescape's Resources"; and "From Surfacescapes to Objectscapes". Having chosen a rich and varied body of material and media—such as clay, hardwood, bamboo, lacquer, silk, hardstones (including jade), and copper alloys, in the forms of vases, bowls and cups, teapots and wine pots, brush holders, and incense burners—he observes that these decorative objects may have been socially coded, but appealed nevertheless to three different groups of collectors (wealthy urban residents, lavish court attendees, and elegant literati). While these collectors sought to own examples of earlier achievements, they also looked for *qi* (originality) in newer works. Exploring this shared vision fascinated by the duality of repetition and originality, Hay invites us in two subsequent parts of his book to pay special attention to the complexity of visual spaces through his in-depth discussion of "surfacescapes" and "objectscapes". Making a distinct contribution to remapping the possibilities of our understanding of luxury items, Hay has presented a "conceptual landscape" for "sensuous surfaces"—i.e. a consideration of the multifarious spaces of "pleasurable things" hitherto never examined.

In the formulation of their original "visual arguments", both authors adopt a similar methodology but take on different positions. Based primarily on visual evidence, their narratives cross-examine the written evidence that Ming-Qing writers have left us about everyday life in early modern Chinese centres. Cahill observes that "vernacular painting" elicited in its urban audience in High Qing China "[s]imilar moments of shared aesthetic pleasures are recounted in the late Ming literatus Mao

sheer /ʃiə/ *adj.* used to emphasize that something is very heavy, large, etc.

daunting /'dɔntɪŋ/ *adj.* frightening in a way that makes you feel less confident

prevailing /pri'veɪlɪŋ/ *adj.* existing or accepted in a particular place or at a particular time

alloy /'æloɪ/ a metal that consists of two or more metals mixed together

lavish /'lævɪʃ/ *adj.* large, impressive, or expensive or very generous

multifarious /ˌmʌltɪ'feəriəs/ *adj.* of many different kinds

elicit /ɪ'lisɪt/ *v.* to succeed in getting information or a reaction from someone, especially when this is difficult

Xiang's memoir of his life with his beloved concubine Dong Xiaowan" (p. 125). But as far as the art-historical focus on literati-biased collectors and connoisseurs towards "vernacular painting" is concerned, Cahill provides us with a rich collection of counter examples. He has assembled an astonishing collection of more than 120 fine reproductions, mostly in colour, of the excluded genre, convincingly countering the strong bias from the literati circles. For his part, Hay gathers 229 illustrations (mostly in colour as well accompanied by descriptive captions) that support his

arguments for those subtle and sensitive appreciations of luxury objects evinced by Ming-Qing writers, particularly by Li Yu—the aforementioned Qing taste-maker. For the domestic consumption of luxury objects with such "shared aesthetic pleasures", Hay points out, "[a] rich and diverse body of textual sources confirms and specifies the metaphoric and affective possibilities of decoration that were made possible by the immediate physicality of surface, allusions to other surfaces, the complication of surface by representations, or the self-consciously rhetorical use of any given surface treatment" (p. 99). Involved in this are the sensory and/or embodied pleasures enabled by these objects, as well as a desire for conspicuous consumption.

memoir /'memwɑ:/ *n.* a short piece of writing about a person or place that you knew well, or an event that you experienced
connoisseur /,kɒnə'sɜ:/ *n.* someone who knows a lot about something such as art, food, or music
caption /'kæpʃ(ə)n/ *n.* words printed above or below a picture in a book or newspaper or on a television screen to explain what the picture is showing
subtle /'sʌt(ə)l/ *adj.* not easy to notice or understand unless you pay careful attention
sensitive /'sensɪtv/ *adj.* able to understand or express yourself through art, music, literature, etc.
evince /'i:vɪns/ *v.* to show a feeling or have a quality in a way that people can easily notice
allusion /ə'lu:ʒ(ə)n/ *n.* something said or written that mentions a subject, person, etc. indirectly
conspicuous /kən'spɪkjʊəs/ *adj.* very easy to notice
artisan /'ɑ:tɪzæn/ *n.* someone who does skilled work, making things with their hands

With different approaches but complementary results in their observations, these authors of two different generations push us to rethink complex discourses "within the network of binaries—subject-object, centre-periphery, genuine-fake, among others—that continue to define the modern discipline" (Hay, p. 15). They remind us of Niklas Luhmann's theory of social systems, in which a system such as art can react to other social systems only in terms of its "binary codes". Hay's study provides us with an insightful way of associating pleasure with consumption and of underlining the human presence in handling luxury objects. In doing so, the social network of binaries—the south-north, Chinese-Manchu, local-global, literatus-artisan, among others—find new ways to broaden extant debates on the aesthetic characteristics of the Ming-Qing decorative art.

Considering the erotic economy of decoration, we should be aware that discussing “pleasurable things” has been taboo in modern Chinese aesthetics and art history, deriving from a Neo-Confucian condemnation of *wanwu sangzhi* or “excessive attention to trivia which saps the will”. Qing scholars were concerned with the anxiety caused by pleasurable commodities, an anxiety which came from a fear of “low tastes” or “bad tastes” infecting art collecting. Such inhibitions have left crucial blind spots that both Hay and Cahill have sought to eliminate, causing us to reflect on what has been missing or excluded in both traditional and modern art history. To this extent, Cahill’s tongue-in-cheek remark that “a full history of the collecting of Chinese painting [. . .] should include a section titled ‘In Praise of Bad Taste’ ” (p. 154) may well apply to the art-historical discipline at large, and not just to new histories of Chinese art. In part, the focus on affect and sensory pleasure is a good corrective to a humanistic strand in art history that over-privileges intellectual, iconographical, and theoretical interpretations.

trivia /'trɪviə/ *n.* unimportant or useless details

sap /sæp/ *v.* to make something weaker or destroy it, especially someone’s strength or their determination to do something

infect /ɪn'fekt/ *v.* if a feeling or interest that you have infects other people, it makes them begin to feel the same way or have the same interest

tongue-in-cheek /'tʌŋɪn'tʃi:k/ *adj.* done or said as a joke, not seriously

corrective /kə'rektɪv/ *n.* something that is intended to correct a fault or mistake

strand /strænd/ *n.* one of the parts of a story, idea, plan, etc.

unveil /ʌn'veɪl/ *v.* to remove a cover or curtain from a painting, statue, etc. so that it can be seen in public for the first time

episodic /epɪ'sɒdɪk/ *adj.* containing or consisting of many separate and different events

loose /lu:s/ *adj.* not exact or thoroughly done or not strictly controlled or organized

substantiate /səb'stænsɪeɪt/ *v.* to prove the truth of something that someone has said, claimed, etc.

With their different yet interrelated methodologies, both Hay and Cahill have together unveiled astonishing multifarious spaces for the pleasurable two-and three-dimensional objects consumed by the domestic market. *Pictures for Use and Pleasure* reconstructs an excluded genre of High Qing painting, about which more innovative research can be expected. Cahill’s book structure is intentionally episodic with loose ends left for future scholars to pick up. One might ask, for instance, whether such an excluded genre exist before or after the High Qing era of Cahill’s focus? In comparison, the structure of *Sensuous Surfaces* seeks to substantiate “a basic understanding of the unwritten rules that made secular luxury decoration a loose, always evolving, but coherent system” (Hay, p. 14), and through analyses of rich layers of objectsapes occupied by the human presence, Hay presents a firm conceptual landscape for his tightly focused case study of material and visual culture in the late Ming and mid-Qing China. However, a broader art-historical issue remains still to be explored: whether such amazing surfaces of