

艺术类专业

College English for Arts

大学英语教程

Teachers' Book

主 编 倪 进
编 者 赵彦阳 刘 丹
万国瑞 邢国垣

教师用书

下册

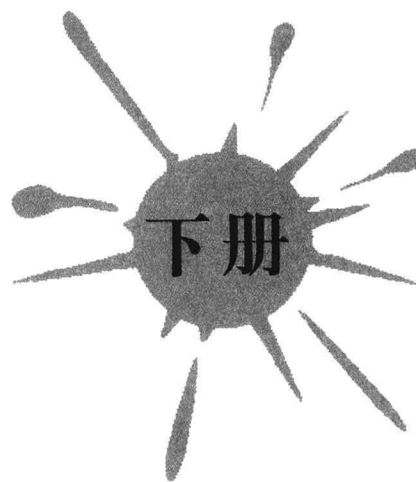


南京大学出版社

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前 言

随着世界经济一体化进程速度的加快,随着我国市场经济改革的深入,我国艺术专业人士开始广泛地与国际进行交流。培养高水平艺术专业人员,扩展学生的艺术视野,迅速加强艺术类学生的专业英语知识是目前双语教学刻不容缓的任务。

由于历史原因,目前从事艺术专业研究的学者,外语水平不高影响了他们对艺术专业外文资料的理解和运用,导致一些研究难以深入,往往局限于“炒冷饭”;另外,外语水平不高也妨碍了国内学者在研究领域与国际学术界之间进行通畅交流。随着改革开放的深入,这一状况必须尽快得到改变。培养既懂外语又懂艺术的研究型专业人才已刻不容缓。

开展艺术专业双语教学是扩大对外开放和实现教育面向世界和面向市场的需要。在艺术专业中实施双语教学,如何使学生在有限的学时中,做到专业知识与英语阅读共同提高,这在很大程度上依赖于教师的素质、学生的英语水平和合适的教材。

进入 21 世纪以来,随着中国全方位地与国际接轨,各行各业对英语这一国际语言的需求与日俱增,而对目标能力的追求已从原来的单向接受国外信息,即读写能力,变为直接参与交际,即听说的能力。原来以结构主义为指导所编写的教材已不能满足教学要求。近年来,国外各种新教学理论,如任务型语言教学理论、建构主义教学理论、认知心理学等被引入中国,从根本上改变了英语教材的面貌。但是,在新理论指导下编写的英语教材多半是综合类基础课教材,而多数特殊用途英语(ESP)教材,则依然遵循结构主义的老路,方法上以语法翻译法为主。ESP 教材在编写上不同于综合类教材,有其自身的特点和原则,其内容必须与既定的目标情景密切相关,与学生的专业相联系;ESP 教材也不是专业教材,不能完全按该专业的体系来编写,而应该在结合专业的同时按语言、语言教学和语言学习的规律来编写。

合适的教材是实施双语教学的物质前提。目前国内可以用于艺术双语教学的 ESP 教材尚未见到,这就给艺术专业双语教学的正常开展造成极大的困难,艺术专业双语教材的编选也成了个难题。即使对于国内较早实行双语教学的一些课程而言,在双语教材的选择上也一直存在分歧。我们认为,真正意义上的英汉双语教材必须遵循“内容第一、语言第二”的原则,也就是说,在选择教材时,首先要考虑内容的完整性和领先性,在满足这个要求的前提下选择语言浅易的版本。

本教材根据我国艺术专业知识的要求,收编了新颖、前沿的专业内容。学生可以了解国内外艺术及相关专业发展最新动态,从中汲取艺术精华,丰富创作灵感,迅速跟上世界专业潮流。

本教材在专门用途英语领域尝试运用最新语言教学理论,编写艺术类学生专用的教材,既满足艺术专业的特殊要求,又重点提升学生的综合语言能力,特别是听说能力。在上述编写理念的指导下,本教材主要有如下特点。

1. 合理把握难度,适应艺术类学生的现有水平

依据教育部高教司制定的《大学英语课程教学要求》来安排各级别教材的难度和词汇量,做到循序渐进,便于掌握。为便于学生抓住学习重点,特在本册书每课词汇表(New Words and Expressions)中用★、▲、△符号标注各级别词汇和短语:词汇和短语后没有标注的为四级,加★符号的为六级,加▲符号的为六级后,加△符号的为纲外词汇。

2. 选材方面突出艺术学科的特殊用途

功能语言学认为,ESP实际上是一种语域变体,包含话语范围、话语基调、话语方式三个变量。从教材层面上,这主要体现在教材的语料组织和语料输入中。

2011年,国务院学位委员会、教育部修订了《学位授予和人才培养学科目录(2011年)》,艺术学成为新的第13个学科门类,即艺术学门类,具体下设艺术学理论(1301)、音乐与舞蹈学(1302)、戏剧与影视学(1303)、美术学(1304)、设计学(可授艺术学、工学学位)(1305)共5个一级学科。长期以来,艺术学隶属于文学门类,与中国语言文学、外国语言文学、新闻传播学并列为一级学科。此次艺术学获批成为独立学科门类,标志着艺术学类毕业生将获取艺术学学位,而不是此前的文学学位。这一学科调整,将对我国艺术学学科发展产生重要的积极影响。

本教材的选材将充分考虑艺术学学科门类中的5个一级学科以及相近专业门类,兼顾各个门类艺术的学生。所选语料绝大多数来自英美人士使用的相关话语以及英美报刊和各种出版物中的相关真实语料,努力为艺术类学生营造逼真的情景语境。

3. 教材编排适应艺术类学生特点,多用图片等直观手段

心理学研究表明,在人的认知过程中,视觉信息占有所有输入信息的90%以上,而视觉信息既是长时记忆的基础,其本身也是长时记忆的重要组成部分,人类语言能力中很大的一部分就是以视觉表象的形式存储于大脑中的。艺术类学生的思维方式更倾向于形象思维,图片等直观手段更符合他们的认知习惯。视觉信息是本教材的特色之一。

4. 一个单元围绕同一个主题综合听说读写译五项技能,不再另设听说教程

格式塔心理学强调对心理活动的整体感知,提出整体大于部分之和的观点。语言的学习是一个认知心理过程,也应强调对各种能力的整体把握,以达到事半功倍的效果。以前的教材一般分为《读写教程》和《听说教程》两大块,各自有自己的主题,彼此独立,缺乏统一性,本教材集听说读写译五项技能于一身,各部分围绕同一个主题展开,学生可以对各种能力做到整体认知、整体把握。中英语言信息共享,五种技能综合,文化和人际、学术交流技能融为一体,从而激发艺术类学生的英语学习积极性,真正提高学生英语应用能力和交际能力。

5. 以任务为主线,所有教学活动围绕任务展开,“做中学,学中做”,学生在教师的指导下做到自主学习

根据建构主义教学理论,教师的作用已从传统的传递知识的权威转变为学生学习的辅导者,成为学生学习的高级伙伴或合作者。教师是意义建构的帮助者、促进者,而不是知识的提供者和灌输者。学生是意义建构的主动者,而不是知识的被动接收者和被灌输的对象。甚至监控学习和探索的责任也可逐渐由以教师为主转向以学生为主。使用本教材的学生学习完全自主,变“以学生为主体,教师为主导”为“以学生为中心,教师为辅导”,即:在教师的指导和帮助下,学生自教自学,担当主要角色,班级设立评审委员会,由学生轮流担任委员,点评学生各项任务完成情况,教师退至幕后,仅提供组织、纠错、答疑等帮助,最终要使学生达到独立学习的目的。

6. 打破传统的课堂教学模式,教学场所跳出教室,直接进入真实的语境

在教学活动中可将学生带至博物馆、美术馆、工厂、画廊等与教学主题有关的场所,克服在课堂上模拟语境带来的心理不真实感。一般情况下,日常教学活动不可能总是安排在有关场所,但为了营造学习环境和氛围,有必要借助于信息技术,将实际场景虚拟化。这是一个有效的解决办法。

《艺术类专业大学英语教程》是我们在大学英语内容和课程体系改革方面所做的一次大胆尝试。本教材分上下两册,每册有8个单元。每个单元都由 Highlight, Warm-up tasks, Listening tasks, Reading tasks, Interactive tasks and Follow-up tasks 组成。各部分的具体编排如下。

1. Highlight

包括 Topic area, Structure, Skills 三项,以表的形式列出,让学生清楚所要掌握的语言知识和交际内容。

2. Warm-up tasks

1) 以一段与主题相关的听力材料引入本单元的主题,spot dictation 的形式既是一种听力训练,又可以使使学生较为轻松地掌握大部分内容,从此开始逐渐进入本单元的主题。

2) 三到四幅与单元主题相关的精美图片展示了与主题相关的各个方面信息,为学生提供了很好的看图说话的素材。

3. Listening tasks

听力部分选取与单元主题相关的一个长对话和一篇短文,题型的设计力求多样化,既有选择题、判断题,又有便于课堂口语训练的回答题等题型。该部分的设计既可以使学生进行有针对性的听力训练,同时也可使学生对该主题有更深入的了解。

4. Reading tasks

阅读部分包括两篇与单元主题相关的文章,以便给学生提供更多关于该主题的资讯。Text A 作为仔细阅读(Reading in Detail),Text B 则作为泛读材料(Skimming and Scanning)。Text A 作为精读材料,包含有较多的核心词汇及重要词组和句型,以方便

教师对学生进行相关的词汇、句型和翻译等语言技能的训练;Text B 篇幅相对稍长,以达到通过训练提高学生单位时间内更好地理解材料内容的目的。

课后练习包括阅读理解、回答问题、选词(词组)填空以及仿照例句翻译等,均针对历年来考试中出现的核心词汇进行设计,以帮助学生熟练掌握课文的关键词汇、词组及句型。值得一提的是其中一个有关 summary 的题型,既要求学生熟悉课文的内容,同时又要要有较好的概括课文内容的能力,相信对学生的写作能力会是个很好的锻炼。

5. Interactive tasks

互动练习包括两个部分。第一部分提供两个紧扣交际主题的对话及两个情景对话的任务,学生可以通过模仿提供的范文进行口语练习。第二部分则包括一个团队活动的任务,教师可在课前将任务布置下去,学生以小组为单位进行准备以备单元结束时进行现场演示。

6. Follow-up tasks

该部分包括两个部分。第一部分是写作,主要是写作技巧的介绍,着重于四、六级和研究生英语入学考试短文写作讲解,如短文写作的四原则,如何进行段落的计划、段落的种类、段落的展开方法以及段落写作中应避免的问题等。具体的写作练习老师可以依据自己的教学要求自行确定。

第二部分则提供了一个有关单元主题的研究项目,学生同样以小组为单位尝试自选课题并进行研究。正如前文所说,教师在这个过程中要担当起一个引导者的角色,提供组织、纠错、答疑等帮助。

《艺术类专业大学英语教程》是集体科研和智慧的结晶,它的编写和出版得益于众多专业院校的专家和教授的热情关心、真诚帮助和悉心指导,特别是全国外语协会会长李霄翔教授在本书的策划、编写、出版等方面自始至终都给予编者以无私的帮助和指导,东南大学外国语学院和艺术学院给予编者以极大的支持。编者深知,如果没有他们的帮助和指导,要完成本套教材的编写是困难的。在此,编者向他们深表感谢!

英国著名语言学家塞缪尔·约翰逊(Samuel Johnson)曾感慨,编写词典的人是“unhappy mortals”(不幸的瞧类),而作者深深体会到要真正写好书,写书人又何尝不是“unhappy mortals”呢?

“梅雨润兼旬,暑月不知夏。”今夜,思绪在江南初夏的丝雨里徜徉。深深呼吸这江南初夏夜晚的清凉空气,提笔写完本书的最后几句话。可是,我却感觉不到多少轻松。这套书送给读者的是快意还是其他?我说不好。也许就像李清照的词写的那样:“随意杯盘虽草草,酒美梅酸,恰称人怀抱。”企盼使用者批评指正。

倪 进

2011 年 7 月 17 日于兰园

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Unit One Chinese Painting

Warm-up Tasks

1 Listen to the following passage and try to fill in the missing words and expressions.

Many (1) critics consider landscape to be the highest form of Chinese painting. The time from the Five Dynasties period to the Northern Song period is known as the “Great age of Chinese landscape”. In the north, artists such as Jing Hao(荆浩), Fan Kuan(范宽), and Guo Xi(郭熙) painted pictures of (2) towering mountains, using strong black lines, ink wash(墨染技巧), and sharp dotted(遒劲有力的) (3) brushstrokes to suggest (4) rough stone. In the south, Dong Yuan(董源), Ju Ran(巨然), and other artists painted the rolling hills and rivers of their (5) native countryside in (6) peaceful scenes done with (7) softer rubbed(轻舒的) brushwork. These two kinds of scenes and (8) techniques became the (9) classical styles of Chinese landscape painting. Usually, the purpose of such painting works was not to reproduce exactly the appearance of nature (realism) but rather to grasp an (10) emotion or atmosphere so as to catch the “rhythm” of nature.

Listening Tasks

Micro Listening Skills

3 You will hear six sentences. Listen carefully and fill in the missing words.

1. Whatever the art form, the essence of harmony stays the same.
2. Painting should leave room for imagination.
3. There is the difference between active appreciation and passive observation.
4. A plant is so ordinary but extraordinary at the same time.
5. Traditionally Chinese painting does not strive to be exact.
6. He or she has to desire to create something that is unique.

Dialogue

Du Pingrang: An Intriguing and Inspiring Artist —An Interview by Lily Pietryka

I. Culture Notes

1. Du Pingrang

Du Pingrang was born in 1966 in Gansu Province, China. He graduated from the Fine Art Department of Northwest Normal University in 1990, and completed graduate study at the Chinese Traditional Painting Department of Chinese Central Academy of Fine Art in 1996. Du is a member of the Chinese Artists' Association as well as a member of the Shanghai Artists' Association. He learns from the old masters and traditions of Chinese painting but boldly experiments with new concepts. Du is considered one of the best and most important Chinese artists of his generation in China. His paintings have won many important awards and are collected by national museums. His works take you to a world of pure beauty, exuberance(生机勃勃), mystique(神奇) and peace.



2. Lily Pietryka

Lily Pietryka, the director of Mandarin Fine Art Gallery in Laguna Beach, interviewed Du on July 14, 2006. To her amazement, Du wins respect and reverence(敬重) not just for her art, but for her spirit and beliefs as an intriguing(迷人的) and inspiring artist.

II. Key to Exercises

4 Listen to the dialogue and choose the best answer to the following questions.

1. C 2. A 3. C 4. D 5. D

5 Listen to the dialogue again and complete the following sentences with the information you have heard.

1. light; shade
2. forms of life; essence

3. meanings; forms
4. other than
5. grandeur; mind and spirit

III. Script

Lily: When people look at your paintings, they feel a sense of peace and tranquility.

It is vibrant but nothing is out of order or chaotic in your painting. Why is that?

Du: My paintings are much like a symphony. The colors, the light and shade, and the composition harmonically come together.

Lily: How do you choose live objects when you paint?

Du: Painting should leave room for imagination, but not limits. So I choose from all forms of life, from my observation and understanding about it. I want to capture the essence of nature, universal and eternal, without boundaries of time and space. I try to have dialogues with nature. The plants and flowers speak to me in their own languages. They are full of life and the pride of existence. That always inspires me.

Lily: It is the difference between active appreciation and passive observation. What do you think of the difference between Chinese paintings and Western oil paintings?

Du: Different ways of viewing and interpreting the world. Traditionally Chinese painting does not strive to be exact, therefore it is liberating. The artists are freer to explore meanings beyond forms, therefore more true to the subject as the result of it.

Lily: Then, what do you think is the most important quality of a great artist?

Du: He or she has to desire to create something that is unique. They should portray something other than what meets the eye. He or she also has to keep innovating.

Lily: What are your aspirations—other than fame and fortune, which you already have?

Du: My deepest desire is to express what I see and feel about nature and life in a painting language. I want to use my painting as a stage to show people the beauty of nature, power of truth and the grandeur of the human mind and spirit.

Lily: I see. A painting is never just a painting. It reflects who the artist is and not only what he sees, but also what he feels and believes. Thank you for your talk.

Du: My pleasure. Thanks, too. I enjoyed our discussion.

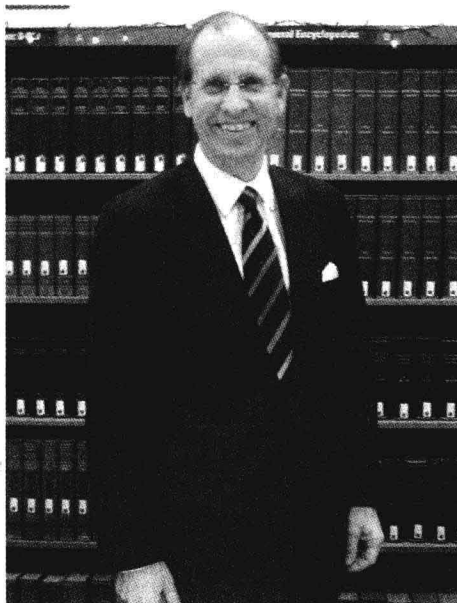
Passage

Reading Traditional Chinese Painting

I. Culture Notes

1. Maxwell K. Hearn—The Author of This Passage

Maxwell K. Hearn is curator of the Department of Asian Art, the Metropolitan Museum of Art in New York City. During his more than thirty years with the Metropolitan Museum of Art, Maxwell K. Hearn has helped expand the museum's collection of Chinese art as well as major additions to the Museum's permanent exhibition spaces, including the Astor Chinese Garden Court and Douglas Dillon Galleries (1981), and the renovated and expanded galleries for Chinese painting and calligraphy (1997). He has curated or contributed to over fifty special exhibitions and installations, including *The Arts of Ancient China* (1973), *The Great Bronze*



Maxwell K. Hearn

Age of China (1980), *Splendors of Imperial China: Treasures from the National Palace Museum, Taipei* (1996), *Along the Riverbank: Chinese Paintings from the C. C. Wang Family Collection* (1999), *How to Read Chinese Paintings* (2008) and *Landscapes Clear and Radiant: The Art of Wang Hui* (2008). In addition to his numerous publications, Hearn has taught graduate and undergraduate seminars at Yale, Princeton, Columbia, and the Institute of Fine Arts at New York University.

2. The Painting *Night-Shining White* and Its Painter Han Gan

Han Gan, a leading horse painter of the Tang Dynasty, was known for portraying not only the physical likeness of a horse but also its spirit. This painting, the most famous work attributed to the artist, is a portrait of Night-Shining White, a favorite charger(军马) of the emperor Xuanzong. The fiery-tempered steed, with its burning eyes, flaring nostrils, and dancing hooves, epitomizes Chinese myths about

imported “celestial steeds” that “sweat blood” and were really dragons in disguise. This sensitive, precise drawing, reinforced by delicate ink shading, is an example of *baihua* (white painting), a term used in Tang texts to describe monochrome painting with ink shading, as opposed to full color painting.

II. Key to Exercises

6 Listen to the passage and decide whether the following statements are true (T) or false (F).

1. F 2. T 3. F 4. T 5. F

7 Listen to the passage again and answer the following questions with the help of words and phrases provided below.

1. We need to know the aim and richness of traditional Chinese painting art. The aim is to capture the essence of a subject. And the richness is in its integration of multiple art forms.
2. His aim is to capture not only a subject's outer appearance but its inner essence as well—its energy, life force, and spirit.
3. Its richness is reflected in its integration of multiple art forms: calligraphy, poetry along with painting. The painting would continue to evolve as more owners and admirers added their inscriptions or seals, which have also become part of its artistic expression.
4. “Reading” a Chinese painting is not only a process of visual appreciation but entering into a dialogue with the past. It is the experience that has been shared and repeated for centuries.

III. Script

The Chinese way of appreciating a painting is often expressed by the words *du hua*, “to read a painting”. How does one do that?

To understand this, we have to know the aim and richness of traditional Chinese painting art. The aim is to capture not only the outer appearance of a subject but its inner essence as well—its energy, life force and spirit. To accomplish his goal, the Chinese painter more often than not rejected the use of color. Like the photographer who prefers to work in black and white, the Chinese artist regarded color as distraction. He also rejected the changeable qualities of light and shadow as a means of modeling. Instead, he relied on line—the mark of the inked brush.

Secondly, we need to see the richness of traditional Chinese painting. A masterpiece is often an integration of art forms like calligraphy, poetry together with painting. The artist tended to combine these “three perfections” in a single work to

express his mind and emotions. And as time went by, the painting would continue to evolve as later owners and admirers added their own inscriptions or seals, which have also become part of the painting's artistic expression.

So, to “read” a Chinese painting is to enter into a dialogue with the past; the act of unrolling a scroll provides a further, physical connection to the work. It is an intimate experience that has been shared and repeated over the centuries. And it is through such readings, enjoyed alone or in the company of friends, that meaning is gradually revealed.

Reading Tasks

Text A Reading in Detail

Landscape Painting in Chinese Art

I. Summary

In Chinese landscape painting, nature always remains an important representation of the artist's mind and cultivation. Landscape painting in the late Tang Dynasty was already an independent genre conveying social and philosophical convictions with the major theme of withdrawal into nature to escape worldly worries and chaos.

Such images of private retreat proliferated among the scholar-officials of the early Song Dynasty, who extolled their virtues of self-cultivation in response to political setbacks by painting symbolic natural objects such as trees or rocks.

In the Yuan Dynasty, the Song literati retreat developed into a full-grown culture pursuit when many educated native Chinese were excluded from social and political participation. This culture often found its expression in shorthand landscape symbolizing the artist's reclusive mind. The idea of “mind landscape” in this period involved following earlier masters' styles and expressing an artist's own personal values.

The styles of Yuan scholar-painters were well inherited and developed in Ming Dynasty. Disregarding official careers, the Wu School of painting exemplified the literati ideals of self-cultivation by following the Yuan masterpieces. However, in the early Qing Dynasty, many painters as Ming loyalist turned to the local scenic beauty for inspiration.

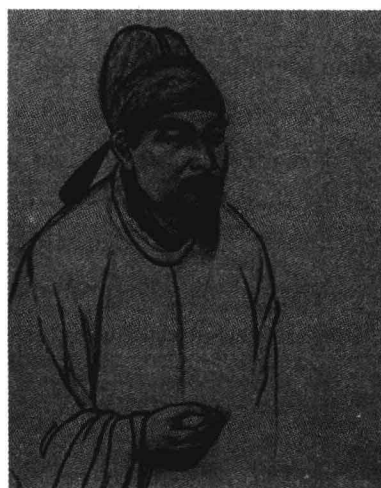
II. Part Division

Parts	Lines	Main Ideas
Part I	Lines 1—8	By the late Tang Dynasty landscape painting had already become an independent genre with a major theme of cultivated men's withdrawal into nature to escape worldly worries and chaos.
Part II	Lines 9—56	The evolution of the landscape painting styles in relation to the scholar/literati painters' mind and pursuit throughout the dynasties of Song, Yuan, Ming and Qing.
Part III	Lines 57—64	A restatement of the view that Chinese landscape painting as a depiction of nature has long been a representation of the painters' mind and their pursuit of culture and cultivation.

III. Culture Notes

1. Dong Yuan

Dong Yuan was active in the Southern Tang Kingdom of the Five Dynasties and Ten Kingdoms Period. He was from present-day Nanjing in Jiangsu Province, which was a center for culture and arts in his time. Well-known for both figure and landscape paintings, Dong Yuan exemplified the elegant style which would become the standard for brush painting in China for the next nine centuries. He and his pupil Ju Ran were the founders of the southern school of landscape painting, and with Jing Hao and Guan Tong of



Dong Yuan

the northern school they constituted the four seminal painters of that time. As one of the most famous scholar-artists in Chinese history, Dong Yuan added to the number of techniques, including more sophisticated perspective, use of pointillism(点画法) and crosshatching(交叉排线法) to build up vivid effect.

2. Guo Xi

Guo Xi (1020—1090) was one of the most famous artists of the Northern Song period in China. Guo's collected notes on landscape painting, *Linquan Gaozhi* (Lofty Record of Forests and Streams), describes with much detail the purposes and techniques of painting and is a valuable aid to understanding the landscape painting of the Northern Song Dynasty. Few of his paintings have survived; among the works

that may be considered authentic are the famous *Early Spring of 1072*, which is dated 1072, and a hand scroll entitled *The Coming of Autumn*. Both effectively capture the quality of their seasonal interests and are paramount examples of the Song accomplishment, which balanced pictorial description with expressive brushstroke to provide, as Guo himself wrote, landscapes in which one may physically and mentally ramble.

3. Ma Yuan

Ma Yuan (1190—1279), from Qiantang now Hangzhou, Zhejiang Province, was an influential Chinese landscape painter whose work, together with that of Xia Gui, formed the basis of the Ma-Xia School of Painting. Ma occasionally painted flowers, but his genius lay in landscape painting, his lyrical and romantic interpretation becoming the model for later painters. He was a master of “one-corner” painting, in which visual interest is focused in a corner of the work. His style was often copied, and it is sometimes difficult to separate genuine works from those of his followers.

4. Zhao Mengfu

Zhao Mengfu (1254—1322), with his courtesy name Zi'ang was born in Huzhou (now Wuxing, Zhejiang Province), China. He was a great Chinese painter and calligrapher who had been honoured as an early master within the tradition of the literati painters (*wenrenhua*), who sought personal expression rather than the representation of nature. Though he was a descendant of the imperial family of the Song Dynasty and had been educated in the imperial university, in 1286, Zhao accepted service in the newly established Mongol court. His paintings were among the first after the collapse of the Song Dynasty and its academy of painting to show



Zhao Mengfu

an interest derived from subjects and styles of ancient masters. Zhao is popularly remembered as a painter of horses in the manner of the Tang Dynasty master Han Gan, but he also painted other animal groups, landscapes, and bamboos. Referring to the antique, he generally avoided superficial beauty by utilizing deliberately simplified color and compositions and a schematic, even childlike, rendering of forms and scale. His works often display a great variety of brushwork. Zhao's wife, Guan Daosheng, and his son, Zhao Yong (born 1289), were both painters of note.

5. Wen Zhengming

Weng Zhengming (1470—1559), from Suzhou, Jiangsu Province, was a Chinese painter, calligrapher, and scholarly figure who was a student of Shen Zhou; these two artists are considered the leading figures of the Wu School of scholar-artists in China. Born to an established family, Wen Zhengming was brought up in a strongly Confucian home, and he met many of the learned people of his time. He was by nature sensitive and withdrawn, and it was not until age 53 that he emerged from his scholarly isolation, receiving the recognition of the court with his appointment to the Hanlin Academy. He stayed there for only three years and then retired to produce his best-known works. Wen Zhengming



Weng Zhengming

was expert at the four major styles of calligraphy: seal, official, regular, and “running”. He was also known as a collector and connoisseur, especially of calligraphy. In painting he admired the great literati of the Yuan Dynasty as well as earlier artists from the Song and Five Dynasties periods. He followed no single style, but in all his paintings there is a spirit of studied antiquarianism and cautious consideration. In technique his paintings range from the highly detailed to the more freely washed. His students included his son, Wen Jia, and his nephew, Wen Boren.

6. Wu School

Wu School is the term applied to a group of Chinese painters of the Ming Dynasty active in the second half of the 15th and first half of the 16th centuries. They were scholar-artists who, in their “literati painting” (*wenrenhua*), perpetuated the personally expressive styles and attitudes of former artists such as the Four Masters of the Yuan Dynasty, in contrast to their contemporaries of the Zhe School, who perpetuated more conservative styles. The Wu School was named after Wuxian county in the region of Suzhou, in Jiangsu Province, where the painters worked. Among the artists included in the group are Shen Zhou(沈周) and his student Wen Zhengming(文征明). Generally, their paintings are quite subtle, but that subtlety veils great variety and imagination—Wu School works are characterized by a sure, light brushstroke used to define painterly and structural complexity, learned allusions and poetic inscriptions, and very thin, delicate coloring. These artists created