

西北工业大学



The Path of the Chinese Aesthetics 中国审美历程

软件学院 钱锋 编

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Chapter 1 Introduction to Chinese Aesthetics

1.1 Chinese aesthetics

Chinese aesthetics is largely a grand reconstructive project. The term “Chinese aesthetics” usually translated as “study of beauty”(美学), did not exist in pre-20th-century Chinese text. The term has been adopted since the 20th century to denote a theoretical study of general principles and ideals that govern the production, transmission, and reception of all forms of Chinese literature and arts, including poetry, calligraphy, painting, sculpture, architecture, gardening, and music, among others. Chinese aesthetics cannot be said to be either representational or expressive, in any absolute sense. Chinese aesthetics also develops a rich repertoire of concepts, terms, and categories. Aesthetics has always played a key role in shaping Chinese understanding of society, humanity, and cultural identity.

中国美学在很大程度上是一个宏伟的重建项目。通常翻译为“美学”的这一术语，在 20 世纪以前的中国文本中并不存在。这一术语自 20 世纪以来被引入，用以指代对统领所有形式的中国文学和艺术（包括诗歌、书法、绘画、雕塑、建筑、园艺和音乐等）制作、传播和接受的一般原则和理想的理论研究。中国美学不能绝对地说是表现性的或表达性的。它还发展了丰富的概念、术语和范畴。美学一直在塑造中国对社会、人性和文化认同的理解中发挥着关键作用。

1.1.1 Aesthetic characteristics of China

1. Aesthetic conception is affected by Chinese philosophy.

中国美学的观念受到中国哲学的深刻影响。哲学中的道家、儒家、佛家等思想流派对美学观念的形成产生了重要影响。这些哲学观念不仅贯穿于中国文学和艺术的创作，还深刻地影响着审美理念的演变和传承。

2. Aesthetic conception is connected to Chinese art. The characteristics of Chinese aesthetics are revealed

through Chinese artworks.

美学观念与中国艺术相联系。中国美学的特征通过中国艺术品展现出来。中国艺术作品是展现中国美学特征的重要载体。无论是诗歌、书法、绘画、雕塑、建筑、园艺还是音乐，都在艺术作品中反映出独特的美学观念。这些艺术作品不仅是审美的表达，更是对中国文化、历史和哲学思想的传承和诠释。通过欣赏和研究这些艺术品，我们能够深入了解中国美学的丰富内涵和独特之处。

1.1.2 Chinese Art

Chinese art history encompasses all the visual arts originating in China and produced by the Chinese cultures and artists. It is marked by many different types, ranging from Neolithic pottery to calligraphy, painting, music, poetry, architecture, pottery, porcelain, bronze work, jade carving, and other fine or decorative art forms. It begins from the Prehistoric age up to the present, Contemporary age. Traditional Chinese art shares commonalities, however, it was also produced differently within each dynasty, which are key distinguishing periods marking the progression of Chinese artwork.

中国艺术史包括源自中国、由中国文化和艺术家创作的所有视觉艺术形式。这一艺术史涵盖了众多不同类型，从新石器时代的陶器到书法、绘画、音乐、诗歌、建筑、陶瓷、青铜器、玉雕以及其他精致或装饰性的艺术形式。时间跨度从史前时代一直延续到当代时代。

传统的中国艺术具有共同点，然而，在每个朝代内部，它也呈现出不同的特色，这些朝代是标志着中国艺术发展进程的关键时期。每个朝代都为中国艺术创作注入了独特的风格和主题，反映了当时社会、文化和思想的变化。这种历史上的渐进性和多样性使得中国艺术成为一个丰富而深厚的文化遗产。

1.1.3 Differences between Chinese and Western Painting

1. Subject.

中国绘画与西方绘画在主题上存在明显差异。中国绘画往往强调表达意境、情感或哲学思考，注重意蕴和内涵的传达。传统中国绘画的主题可能包括山水、花鸟、人物等，但更强调艺术家对自然、人生和道理的理解。相比之下，西方绘画更注重对具体对象的描绘，强调逼真性和视觉效果。

2. Space-time consciousness.

中国与西方绘画在时空观念上也存在差异。中国绘画往往通过运用“留白”和透视法，强调画面的空灵和意境，不拘泥于真实的空间和时间表达。相反，西方绘画通常追求逼真的空间再现，注重透视、光影和比例的准确表达。

3. Tools and materials.

中国与西方绘画在工具和材料上有所不同。中国传统绘画常使用宣纸、墨、水彩等工具，追求淡雅的墨色和意境的抒发。西方绘画则更广泛采用油画、丙烯等颜料，强调颜料的层次和质感。这导致了两种绘画传统在技术和审美上的差异。

4. Cultural difference.

中西文化差异在绘画中也有所体现。中国传统绘画常融入儒、道、佛等哲学思想，注重表达内在的情感和智慧。而西方绘画则受到希腊罗马文化、基督教等影响，强调个体表达和对物质世界的观察。这些文化差异在绘画中表现为不同的审美价值和艺术理念。

1.2 Aesthetic Education

1.2.1 Aesthetic education

1. Educational activities with aesthetic activities (including artistic activities) as the main way and means enable aesthetic education to directly affect the development of human sensibility and become an indispensable key link in the overall development of human beings.

将美育作为主要方式和手段的教育活动，使美育直接影响人的感性发展，成为整体人类发展中不可或缺的关键环节。美育以美的活动（包括艺术活动）为主要方式和手段的教育活动，能够直接影响人的感性发展，成为整体人类发展中至关重

要的一环。通过培养对美的感知和欣赏能力，美育在塑造个体的审美情感、培养创造力和提高文化修养等方面发挥着重要的作用。

2. Aesthetic education can bring the feeling of pleasure and relaxation, broaden one's horizon, thus would make one energetic, reasonable and capable.

美育能够带来愉悦和放松的感觉，拓宽个体的视野，使人充满活力、理性且有能力。美育不仅仅是一种学科或课程，更是一种生活态度和修养。通过参与美育活动，个体能够体验到愉悦和放松的感觉，同时拓宽自己的视野，增加对世界的认知。这样的体验能够使个体更富有活力，更理性地思考问题，并具备更强的实践能力。因此，美育被视为促进全面人类发展的重要组成部分。

1.2.2 Characteristic of Aesthetic education

1. Visualization Education

From the perspective of teaching methods, Aesthetic education is always carried out through a certain medium—the aesthetic object.

从教学方法的角度来看，美育始终通过某种媒介——美的对象来进行。这一特征强调了通过视觉和感知的方式进行学习和体验的重要性。美育通过展示艺术品、呈现美的场景等形式，通过视觉的冲击和感知的刺激，激发学生的审美感知和理解能力。可视化教育使学生能够通过观察和体验美的形式来培养对艺术和美的深刻理解。

2. Emotion Education

From the perspective of the educatee, aesthetic education should arouse the educatee's emotional activities, and act on their minds through the emotional experience.

从受教育者的角度来看，美育应该唤起受教育者的情感活动，并通过情感体验影响他们的心灵。这一特征强调了通过艺术作品和美的体验来引发情感共鸣和情感体验的重要性。美育不仅仅是对美的认知，更是通过情感的表达和体验，引导学生建立与艺术品和文化表达之间的情感联系。情感教育使学生能够通过艺术作品深刻地感受和表达情感，促使他们在情感上更加丰富和开放。

Chapter 2 The Dragon and Pheonix Era

2.1 Cultural Background

Though the clan democracy was still the nucleus of the social structure, an early form of hierarchy system based on slavery gradually evolved. Two distinct classes, the aristocracy and the common people, or countrymen, appeared, with the latter becoming virtual slaves of the aristocracy.

There emerged the beginnings of a shamanistic culture (巫史文化) with a strong religious character. Its mode of expression was ritual and its essence was ancestor worship. It was during this period that the primitive magic and rites that belonged to the whole people became the laws and regulations of a society ruled by religion and under a hierarchy system monopolized by (tribe-clan)aristocrats.

In this historical context, it appears that the early social structure was transitioning from a clan democracy to a more hierarchical system, with the emergence of distinct social classes. The aristocracy and common people, or countrymen, constituted these classes, and a hierarchy based on slavery began to take shape. The common people, in particular, were increasingly subjected to a form of virtual servitude under the aristocracy.

Alongside these social changes, there was a significant development in cultural and religious practices. The emergence of a shamanistic culture with strong religious characteristics marked this period. This culture found its expression in rituals, and its core was centered around ancestor worship. The shamanistic culture played a crucial role in shaping the spiritual and social life of the community during this time.

Furthermore, the once-primitive magical and ritual practices that were part of the collective traditions of the people started to transform into the laws and regulations governing the society. Religion began to play a central role in the societal structure, and the hi-

erarchy, particularly dominated by aristocrats within the tribe or clan, became intertwined with religious authority.

This period reflects a complex interplay between social, cultural, and religious developments, as well as the evolution of power structures within the community. The transition from a clan democracy to a hierarchical society marked a significant shift in the organization and governance of the community, shaping the course of its history.

尽管部落民主仍然是社会结构的核心,但基于奴隶制度的早期等级体系逐渐演变。

出现了两个明显的阶级,贵族和普通人,或称乡村居民,后者成为贵族的虚拟奴隶。

一种巫术文化的雏形开始出现,具有浓厚的宗教特色。其表达方式是仪式,其本质是祖先崇拜。正是在这个时期,原始的魔法和整个社会共享的仪式逐渐演变为由宗教主导的社会的法规和制度,同时受到(部落-氏族)贵族垄断的等级制度的影响。

在这一历史背景下,早期社会结构似乎正从部落民主逐渐转变为更为等级分明的体系,形成了明显的社会阶级。贵族阶层和普通人,或称乡村居民,构成了这些阶级,而一种基于奴隶制度的等级制度逐渐形成。特别是普通人越来越成为贵族的虚拟奴隶。

在这些社会变革的同时,文化和宗教实践也发生了重大变化。一种具有浓厚宗教特色的巫术文化开始出现。这种文化通过仪式进行表达,其核心是祖先崇拜。巫术文化在这一时期塑造了社群的精神和社会生活。

此外,曾经属于整个人民集体传统的原始魔法和仪式实践开始转变为统治宗教社会的法规和制度。宗教开始在社会结构中扮演核心角色,而由部落或氏族贵族主导的等级制度与宗教权威交织在一起。

这一时期反映了社会、文化和宗教发展之间的复杂互动,以及社区权力结构的演变。从部落民主到等级制社会的转变标志着社群组织和治理的重大变革,塑造了其历史发展的轨迹。

Chapter 3 The Bronze Age

3.1 Sanxingdui and Houmuwu Ding

戊鼎的铸造充分证明了商代晚期的青铜铸造不仅规模宏大，而且组织严密、分工细致，足以代表商代高度发达的青铜文化。

3.1.1 Sanxingdui Mask

This is a large-dimensioned bronze mask featuring a square chin, with its crescent-shaped eyebrows aligned to form a V-shaped pattern, and the tips slightly curling up. Its eyes are slanted and prolonged sufficiently to accommodate two protruding cylindrical eyeballs of 16cm in a manner of extreme exaggeration. The two ears are fully out-stretched and their upper tips are in the shapes of two pointed fans.

这是一件大型的青铜面具，具有方形下巴，其新月形眉毛排列成 V 形图案，尖端微微翘起。它的眼睛是倾斜的，延伸得足够长，以容纳两个突出的圆柱形眼球，呈极端夸张之势。两只耳朵完全展开，其上端呈两个尖锥状的扇形。

3.1.2 Houmuwu Ding

The Houmuwu Ding of the Shang Dynasty, also known as Simuwu Ding, is a casting product of the late Shang Dynasty (about the 14th century to the 11th century BC). It was unearthed in 1939 in Anyang City, Henan Province. The Shang Houmuwu Ding is 133 cm high, 110 cm long, 79 cm wide, and weighs 832.84 kg.

商代后母戊鼎，又称司母戊鼎，是商代晚期（约公元前 14 世纪至公元前 11 世纪）的一件铸造品。它于 1939 年在河南省安阳市出土。商代后母戊鼎高 133 厘米，长 110 厘米，宽 79 厘米，重 832.84 公斤。

The Houmuwu Ding is the heaviest known bronze ware in ancient China; the casting of the Houmuwu Ding of the Shang Dynasty fully demonstrates that the bronze casting in the late Shang Dynasty was not only large in scale, but also closely organized and meticulous in division of labor, which was enough to represent the highly developed bronze culture of the Shang Dynasty.

后母戊鼎是中国古代已知最重的青铜器；商代后母

Chapter 4 Pre-Qin ——The Rational Spirit

4.1 Confucianism

Confucius was the founder of Confucianism. He advocated a set of moral code on basis of five merits: benevolence, righteousness, propriety, wisdom and trustworthiness. Among them, benevolence was considered as the cornerstone, which stands for faithfulness, filial piety, tolerance and kindness. He also requested people to keep in good harmony with each other and establish a community ruled by standard manners and behavior.

孔子是儒家思想的创始人。他提倡基于五德的道德规范：仁、义、礼、智、信。其中，仁被视为基石，代表着忠诚、孝顺、宽容和仁爱。他还要求人们彼此和谐相处，建立一个以规范的礼仪和行为为主导的社群。

4.1.1 Knowledges about Confucius

1. Confucius focuses more on human affairs than on nature.

孔子更关注人事而非自然。

2. Confucius proposes the way in which humaneness is realized.

孔子提出了实现人性的方式。

3. According to Confucius, humane love for others is of the first importance while propriety comes secondary.

根据孔子，对他人的人道爱是首要的，而礼仪次之。

4. Confucius maintains and restores the great cultural tradition inherited from ancient times.

孔子维护并恢复了古代传承下来的伟大文化传统。

5. The relationship between father and son is fundamental for human beings according to Confucius. Behavior cultivation from family reverence to social relationship is the only way to fulfill a man. The process of developing family reverence

to extending the feelings of love to others.

在孔子看来，父子关系对人类至关重要。从家庭尊敬到社会关系的行为培养是实现一个人的唯一途径。从发展家庭尊敬到将爱的情感扩展到他人的过程。

4.1.2 Why did Confucius say that if one couldn't understand life, why should one think much about death?

Confucius pays closest attention to human reality. He is concerned with human affairs and more interested in the secular world.

为什么孔子说如果一个人不能理解生命，为什么还要多想死亡？孔子最关注人类的现实。他关心人的事务，对尘世更感兴趣。

4.1.3 Why is family reverence so important?

Family reverence is taken as the root of human feelings by Confucius. It is the root of humaneness (ren). Humane love starts from close intimate feelings and extends to other people as one begins to love. A human being can only fulfill himself by beginning with family reverence, the starting point of all relationships. We must be aware of this innate feeling so we can nourish and cultivate it, and extend it to other social relationships.

为什么家庭尊敬如此重要？孔子将家庭尊敬视为人情感的根本。这是仁爱（仁）的根本。仁爱始于亲密的感情，并随着对他人的爱而扩展。一个人只能通过从家庭尊敬开始，即所有关系的起点，来实现自己。我们必须意识到这种内在的感情，以便滋养和培养它，并将其扩展到其他社会关系。

4.2 Taoism

Based on two classic texts, the Tao Te Jing and Zhuang Zi, the first attributed to the sage Lao Zi,

whose existence and dates are uncertain; the second written by Zhuang Zi (ca.369-286 BCE) The Taoist texts are difficult to decipher because they are written in poems and parables. Taoists deemphasized ambition and greed, seeing these very human tendencies as ultimately leading to oppression. Instead, they advocated non-action and non-interference in the affairs of the world, by following the way of nature. Taoism was to have a profound influence on many aspects of Chinese arts and culture.

基于《道德经》和《庄子》这两部经典文献，前者被归于智者老子，其存在和时间不确定；后者由庄子（公元前 369 年-公元前 286 年左右）所著。道教的经典文献难以解读，因为它们以诗歌和寓言的形式书写。道教弱化了野心和贪欲，将这些非常人类的倾向视为最终导致压迫的原因。相反，他们主张在世界事务中不采取行动和不干涉，遵循自然之道。道教对中国艺术和文化的许多方面产生了深远的影响。

4.2.1 Knowledges about Daoism

1. Dao is beyond description, which can be felt but not spoken of. Whether “being” goes first or “non-being” first is not known.

道无法言表，只能感受而不可言说。“有”和“无”哪个先存在并不可知。

2. “Being” and “non-being” are used to describe the state of the original happening of the world. The meanings of Dao.

“有”和“无”用于描述世界最初发生的状态。道的含义。

3. The Taoi Te Jing, along with the Book of Changes, lay a foundation for Chinese cyclical conception of time and space.

《道德经》与《易经》一起为中国时间和空间的周期性概念奠定了基础。

4. Laozi's thinking through opposition is exemplified by water. Dao is obscure and nameless.

老子通过对立来思考道。道是晦涩和无名的。

5. Dao can't be expressed with any language system.

道不能用任何语言系统表达。

6. Laozi leads us to the unique visions about the world with many ways to grasp the world.

老子通过多种方式引导我们对世界有独特的看法。

4.2.2 Why can't Dao be spoken of?

Dao can not be described in words because it is profound, obscure and always creates. Its existence can be felt but not expressed in any language. If it is put in words, it is no longer fundamental, basic and lasting.

为什么道不能被言说？道不能用言语描述，因为它是深奥的、晦涩的，且始终在创造。它的存在可以感受到，但无法用任何语言表达。如果用言语表达，它就不再是根本、基本和持久的。

4.2.3 What implication does water give to Laozi's thinking through opposition?

Water is weak and soft. But it can turn to its opposite side —strong and hard. It can be extremely destructive. Flood can be dangerous. Constant dripping of water wear away a stone.

水对老子通过对立思考的意义是什么？水是柔弱而软弱的。但它可以变成它的对立面——坚硬和坚强。它可以变得极具破坏性。洪水可能是危险的。水滴石穿。

Chapter 5 Chu-Han —Romanticism

As a matter of fact, Han culture was identical with Chu culture, the Han and Chu being inseparably linked. Although in their political, economic, and legal systems, the Han rulers basically retained Qin Dynasty patterns, in certain ideological spheres, especially in literature and art, they preserved the features of southern Chu, which was their ancestral home.

实际上，汉文化与楚文化是一致的，汉楚两者密不可分。尽管在政治、经济和法律制度上，汉朝统治者基本上保留了秦朝的模式，但在某些思想领域，特别是在文学和艺术方面，他们保留了南楚的特色，这是他们的祖居地。

Chu-Han romanticism was ancient China's second great artistic tradition. It emerged in the wake of the rational spirit of the Pre-Qin and both paralleled and complemented that spirit. This romanticism was the aesthetic trend that dominated the art of both the Western and Eastern Han Dynasties.

楚汉风骚是古代中国的第二个重要艺术传统。它在先秦理性精神的影响下崛起，并与之相辅相成。这种风骚是统治着西汉和东汉艺术的审美趋势。

Han art and the ideas of the Han people were pervaded by ancient myths and legends, which became almost indispensable themes or subject matter during this period, Fuxi and Nvwa with their human heads and snake bodies; Dongwanggong and Xiwangmu, the fairy king and queen...all retained in Han art and given deep allegorical meanings and mystical symbolism.

汉代艺术和汉族人民的思想充满了古代的神话和传说，这在这一时期几乎成为不可或缺的主题或题材。伏羲和女娲，以人头蛇身为形象；东王公和西王母，仙王和仙后... 都在汉代艺术中得以保留，并赋予深刻的寓意和神秘的象征。

The artistic content and aesthetic value of such depictions lay not in their images of the animal world, but in the world of myth and magic, of which those marvelous beings were the signs and symbols.

这些描绘的艺术内容和审美价值不在于动物世界的形象，而在于神话和魔法的世界，这些奇妙的存在是其标志和象征。

5.1 Silk Road

'Silk Road' refer to the network of people, objects and ideas that moved across Afro-Eurasia particularly during the first millennium AD.

“丝绸之路”一词指的是在公元前一千年特别是公元一千年期间穿越亚非欧洲的人、物和思想的网络。

5.1.1 The Belt and Road

一带一路指“丝绸之路经济带”和“21 世纪海上丝绸之路”。“一带一路”是促进共同发展、实现共同繁荣的合作共赢之路，是增进理解信任、加强全方位交流的和平友谊之路。

The Belt and Road Initiative (BRI, or B&R), formerly known as One Belt One Road (一带一路) or OBOR for short, is a global infrastructure development strategy adopted by the Chinese government in 2013 to invest in nearly 150 countries and international organizations.

Chapter 6 Tang, Song and Yuan

6.1 Li Bai

Li Bai (701 AD - 762 AD), also known as Li Bo, courtesy name Taibai, art name Qinglian Jushi, was a Chinese poet acclaimed from his own day to the present as a genius and a romantic figure who took traditional poetic forms to new heights. He and his friend Du Fu were the two most prominent figures in the flourishing of Chinese poetry in the Tang dynasty, which is often called the "Golden Age of Chinese Poetry". The expression "Three Wonders" denotes Li Bai's poetry, Pei Min's swordplay, and Zhang Xu's calligraphy.

李白，字太白，号青莲居士，被誉为中国古代文学中的天才和浪漫主义者，他将传统诗歌形式推向了新的高度。他与朋友杜甫是唐代中国诗歌繁荣时期最杰出的两位人物，这个时期通常被称为“中国诗歌的黄金时代”。表达“三绝”指的是李白的诗歌、裴旻的剑术和张旭的书法。

6.1.1 The "Immortal of Poems(诗仙)"

The greatest romantic poet in Chinese literature. In his poems, imagination, exaggeration, diction and sonorous rhythms are blended effortlessly.

他是中国文学中最伟大的浪漫主义诗人之一。在他的诗歌中，想象力、夸张手法、措辞和悠扬的韵律轻松地融为一体。

6.2 Song-Yuan Landscape painting

Chinese painting reached its zenith in the Song and the Yuan. By painting, we are referring mainly to landscape painting, which outshone many other branches of art in this country. Indeed, paintings of this genre rival the Chinese sacrificial bronze vessels of several thousand years earlier in their importance as rare treasures in the history of world art.

中国绘画在宋元时期达到了巅峰。在这里，绘画主要指的是山水画，这一门类在中国艺术中超越了许多其

他领域。事实上，这一流派的绘画在世界艺术史上与数千年前的中国祭祀青铜器一样，成为稀世之宝的重要代表。

6.2.1 The independence of landscape painting

The great change began in the prime Tang, and by the mid-Tang landscape painting had become a totally independent genre. As social life underwent important changes and the influence of religion waned, the natural world lost its magical quality and began to acquire a realistic character. Just as human figures, horses, and oxen ceased to play subordinate roles in religious art and became independent motifs, so too mountains and rivers, trees and rocks, birds and flowers came to be eulogized as aesthetic objects in their own right.

山水画的独立性。这一伟大的变革始于盛唐时期，到了唐中期，山水画已经完全成为一种独立的艺术流派。随着社会生活发生重大变化，宗教影响减弱，自然界失去了其神奇的品质，开始具有现实主义的特征。正如人物、马匹和牛在宗教艺术中不再起到从属角色，而成为独立的意象一样，山水、树木、岩石、鸟类和花朵也被赞美为独立的美学对象。

6.2.2 Landscape Paintings reaching maturity

Landscape painting reached maturity as an independent genre much later than did figure and animal painting. If paintings of figures and animals replaced religious paintings as the most popular genres during and after the mid-Tang, then landscape painting must have reached maturity in the Song Dynasty, some 200 years later.

与人物和动物绘画相比，山水画作为独立流派的成熟要晚得多。如果在唐中期及以后，人物和动物绘画替代了宗教绘画成为最受欢迎的流派，那么山水画必须在之后的两百年间，也就是宋代，才达到了成熟。

附录 A 作业题

A.1 先秦、两汉审美

例 A.1.1. Confucius focuses more on nature than on human affairs.

解答. 错误。孔子的思想主要关注人类事务而非自然。孔子是中国古代伟大的思想家和哲学家之一，他的思想强调人际关系、道德修养、政治治理等方面，而并非专注于自然界。他的经典著作《论语》中，大部分内容都是关于人际关系、礼仪、政治和道德的教导，强调个体的修养和社会秩序的建立，而并非关注自然界的运行或自然规律。因此，可以说孔子的思想更偏重于人类事务而非自然。

例 A.1.2. Which of the following philosophical schools does not belong to the thoughts of the pre-Qin philosophers?

- A. Confucianism
- B. Buddhism
- C. Taoism
- D. Mohism

解答. 选择 B. Buddhism。在先秦时期的中国哲学思想中，佛教并不属于其中。先秦时期大致指的是公元前 6 世纪至秦朝建立（公元前 221 年）之前的时期。佛教起源于印度，其创始人是释迦牟尼（佛陀），佛教传入中国的时间是在汉代，即先秦时期之后。因此，佛教不属于先秦时期中国哲学思想的范畴。另一方面，孔子创立的儒家、老子创立的道家、墨子创立的墨家都属于先秦时期的哲学思想流派，而道家、儒家和墨家都可以在先秦时期的文献中找到相关的思想表达。所以，B. Buddhism（佛教）是唯一不属于先秦时期哲学思想的选项。

例 A.1.3. Oracle and Bronze inscriptions are the oldest Chinese character systems known so far. The pictography of Chinese characters possesses the abstract significance and function of symbols.

解答. 正确。甲骨文(Oracle inscriptions)和金文(Bronze inscriptions)是迄今为止已知的最古老的汉字体系。甲骨文主要出现在商代晚期（公元前 14 世纪至公元前 11 世纪），而金文则主要见于商代晚期至西周时期（公元前

11 世纪至公元前 771 年）。这两种文字系统都是古代中国先民用于刻写祭祀文献、铭文等的一种文字形式。至于汉字的象形特性，确实具有符号的抽象意义和功能。早期的甲骨文和金文中，许多字形是直接从实物形状演化而来的，具有象形的特征。随着时间的推移，汉字逐渐发展演变，形成了更加抽象的符号系统，但仍然保留了一些象形的痕迹。因此，可以说汉字的演变过程确实体现了符号的抽象性和功能。

例 A.1.4. *Li Sao* fused the unbridled romantic fancies of primitive myth and the fiery individual character and passions that appeared with the awakening of man's rational nature into a perfect, organic whole that marked the real beginning of Chinese lyric poetry.

解答. 正确。《离骚》(Li Sao) 是中国战国时期楚国的屈原创作的一篇长篇抒情诗。这篇诗融合了原始神话中放纵的浪漫幻想与人类理性觉醒后的热烈个性和激情，形成了一个完美有机的整体，被认为标志着中国抒情诗的真正开端。《离骚》表达了屈原的政治抱负、对时局的忧虑、个人遭遇等多层次的情感，以及对神话传说和自然的描绘。通过融合神话与现实、个体与宇宙的元素，屈原创造了一个复杂而丰富的抒情诗歌形式，奠定了后来中国抒情诗的基调，因此被认为是中国抒情诗的开篇之作。

例 A.1.5. Which of the following options belongs to the characteristic of Han Dynasty art?

- A. The romanticism was the aesthetic trend that dominated the art of both the Western and Eastern Han Dynasties.
- B. The people of Han Dynasty negate and abandon their present life.
- C. Humanity did not conquer the gods – instead the gods conquered humanity.
- D. Instead of living in the dazzling world of reality, people of Han existed in their own spiritual world.

解答. 选择 A. The romanticism was the aesthetic trend that dominated the art of both the Western and East-

ern Han Dynasties。在汉代艺术中,浪漫主义是占主导地位的审美趋势。汉代的艺术作品通常表现了对自然、生活和人性的浪漫追求,这在绘画、文学和其他艺术形式中都有体现。此时期的艺术作品强调个体的情感、人性的复杂性,并在审美上倾向于表达情感和情感体验。选项 B、C 和 D 涉及到一些哲学或宗教观念,但不太符合广义上对汉代艺术特征的描述。

例 A.1.6. The bizarre and fantastic paintings on coffins and silk of Mawangdui Tomb show the fantasy of ascension and the desire for immortality in the Han Dynasty.

解答. 正确。马王堆汉墓中的棺木和丝绸上的奇异幻想绘画确实展示了汉代对升华和追求不朽的幻想。马王堆汉墓是中国湖南省长沙市马王堆的一座西汉时期的墓葬,出土了大量的精美丝绸和棺木,上面绘有丰富多彩的画面。这些画面中描绘了各种神话、仙境和神奇的场景,反映了当时人们对升仙、长生不老、追求永恒生命的渴望和幻想。这些艺术作品在形式上体现了浓厚的奇幻色彩,反映了汉代文化中的神秘主题和对超自然境界的向往。

例 A.1.7. The power and primitive crudeness constitute Han art's basic aesthetic style.

解答. 错误。汉代艺术的基本审美风格并不是“power and primitive crudeness (力量和原始粗糙)”。相反,汉代艺术在审美上更倾向于表达细致、雅致和柔美的特点。汉代绘画、陶瓷、丝绸等艺术品往往具有精湛的技艺,反映了当时社会的文化繁荣和高度的艺术水平。在汉代艺术中,常见的主题包括自然风光、人物描绘、神话传说等,呈现出一种优雅而精致的审美风格。

例 A.1.8. Which of the following statements about Han Dynasty stone reliefs is correct?

- A. The importance of Wu Liang Shrine lies in the beauty of the stone reliefs on its walls and in the remarkably comprehensive iconography of its scenes.
- B. The stone portraits of the Han Dynasty have broad themes, rich contents and profound meanings.
- C. The style of the stone carvings in the Han Dynasty is simple and straightforward.
- D. The stone reliefs of the Han Dynasty do not involve mythological themes.

解答. 选择 A. The importance of Wu Liang Shrine lies in the beauty of the stone reliefs on its walls and in the

remarkably comprehensive iconography of its scenes. Wu Liang Shrine (吴凉祠) 是一座位于中国四川省广汉市的汉代寺庙,以其墙壁上的石雕和场景的全面图解而闻名。这些石雕在美学上非常出色,并在图像学上具有卓越的综合性。因此,选项 A 正确反映了吴凉祠石雕的重要性。其他选项有一些不准确,比如选项 B 对石雕的描述过于宽泛,选项 C 对汉代石雕风格的描述也并非准确。至于选项 D,汉代石雕确实涉及到一些神话主题。

例 A.1.9. Han dynasty art was a world of magnificent colours and romantic art, a three-part heterogeneity of myth, history, and reality.

解答. 正确。汉代艺术确实被描述为一个充满绚丽色彩和浪漫艺术的世界,是神话、历史和现实的三重异质性的结合。汉代艺术在绘画、雕塑、陶瓷等方面都表现出了多样性和丰富性,涵盖了对神话传说、历史事件以及现实生活的描绘。这种多元化的艺术表达反映了当时社会的文化繁荣和对不同主题的艺术探索。因此,判断题中的描述是正确的。

A.2 唐宋元审美

例 A.2.1. Which of the following options regarding Wei and Jin aesthetics is incorrect?

- A. In Wei and Jin Dynasties, a genuine speculative and rational 'pure' philosophy and a genuine lyrical and perceptual 'pure' literature and art were born.
- B. Scholars in the Wei and Jin Dynasties emancipated their minds and discussed literature and art, and philosophy reached an unprecedented depth.
- C. The awakening of humankind is the basic feature of Wei & Jin's new ideological trend.
- D. Men were respected for their accomplishments, or show of moral integrity and learning, and they didn't search for the inner speculative attitude and spirit.

解答. 根据提供的选项,不正确的是 (D)。(D) 中提到:“Men were respected for their accomplishments, or show of moral integrity and learning, and they didn't search for the inner speculative attitude and spirit”(人们因为他们的成就、道德品质和学问而受到尊敬,并且他们不追求内在的思辨态度和精神)。这一说法与魏晋时期的审美理念不符。在魏晋时期,思辨和精神探索是相当重要

的元素,尤其是在文学、哲学和艺术方面。这个时期的学者们致力于追求深刻的哲学思考,以及对人生、宇宙和人性等问题的深刻洞察。因此,(D)中的说法与魏晋时期的审美观念相悖,是不正确的。

例 A.2.2. It was the person and the character displayed, not external things, that increasingly became the centre of the philosophy, art, and literature of Wei and Jin period.

解答. 根据提供的陈述,“It was the person and the character displayed, not external things, that increasingly became the centre of the philosophy, art, and literature of Wei and Jin period”(魏晋时期的哲学、艺术和文学的中心逐渐转向了人物及其展示的性格,而不是外部事物),这个说法是正确的。在魏晋时期,文学、艺术和哲学的关注点逐渐转向了个体的内在特质和性格,强调个体的情感、思想和品德。这与以往更强调外部事物的审美观念形成了鲜明的对比。

例 A.2.3. Which one does not belong to Tang's feature?

- A. Externally, this was an era of extension of the country's frontiers and flaunting of its military prowess.
- B. Internally, it was an era of relative instability.
- C. The interflowing and fusing of northern and southern cultures enabled the old schools of the Han and Wei (Northern Dynasties) and the new voices of the Qi and Liang (Southern Dynasties) to supplement and benefit each other.
- D. Crowns and glory (official rank, title, emolument) prevailed over more typical traditional customs and concepts.

解答. 不属于唐代特征的是:

D. 冠冕堂皇(官职、头衔、薪金)盛行,胜过更典型的传统风俗和观念。

在唐代,强调的是基于能力的科举制度,使个人能够凭借才能而非贵族血统获得官职。虽然官职和头衔很重要,但唐代也重视才华和能力。选项 D 中的说法似乎强调了一种更注重贵族血统和传统风俗的体制,与唐代的一般特征不符。因此,选项 D 不符合唐代的整体特征。

例 A.2.4. Trade and transportation between China and the outside world developed and the Silk Road brought in not only foreign trade fairs but exotic rites, customs, clothing, music, art, and religion.

解答. 判断题答案:正确根据提供的陈述,“Trade and transportation between China and the outside world developed, and the Silk Road brought in not only foreign trade fairs but exotic rites, customs, clothing, music, art, and religion”(中国与外界的贸易和交通发展,丝绸之路带来了不仅仅是外国贸易集市,还有异国的仪式、习俗、服饰、音乐、艺术和宗教),这一说法是正确的。丝绸之路的存在促进了中国与其他地区的文化和经济交流,带来了多元化的文化元素。

例 A.2.5. The musical instruments held by the seven musicians on camel back are from central plain regions, thus this artwork did not show any relevance to the Silk Road.

解答. 判断题答案:不正确根据提供的陈述,“The musical instruments held by the seven musicians on camel back are from central plain regions”(七位骑骆驼的音乐家所持的乐器来自中原地区),这一说法并不代表这幅艺术作品与丝绸之路无关。实际上,丝绸之路是一条连接东西方的古老贸易路线,不仅仅限于特定地区的文化元素。音乐家所使用的中原地区的乐器也可能是通过丝绸之路进行文化交流而传入其他地区。因此,这幅艺术作品仍然可能与丝绸之路有关。所以说这个说法是不正确的。

例 A.2.6. Who was a Chinese poet acclaimed from his own day to the present as a genius and a romantic figure who took traditional poetic forms to new heights? (We call him the “Immortal of Poems”)

- A. Li Bai
- B. Du Fu
- C. Han Yu
- D. Bai Juyi

解答. A.

例 A.2.7. Du fu was the greatest romantic poet in Chinese literature and his poems were the kind created by genius which could never be learnt or imitated.

解答. 这是错误的,表述过于绝对。这个说法是主观的,并且可能因个人观点而有所不同。有些人可能认为杜甫是中国文学史上最伟大的浪漫主义诗人之一,而他的诗歌是由天才创造的,无法被学习或模仿。然而,这是一个主观的观点,而不是客观的事实。一些人可能认为其他诗人也在中国文学中具有同样重要的地位,或者可能认为文学作品是可以被学习和模仿的。因此,这个说法可能因人而异,不能作为一个客观的判断。

A.3 明清审美

例 A.3.1. Landscape painting reached maturity as an independent genre much later than did figure and animal painting. (The landscape painting reached maturity in the Song Dynasty.)

解答. 风景画作为一种独立的艺术流派成熟的时间比人物和动物画晚得多。(风景画在宋代达到了成熟阶段。)这个论题探讨了风景画相较于人物和动物画更晚独立成熟的情况,同时指出在宋代风景画达到了成熟的阶段。从美学的角度来看,这可能与历史、文化、以及艺术发展的背景有关。

在中国艺术史上,风景画的发展确实相对较晚。在早期,人物和动物画更受到重视,因为它们与文人士大多数关注的诗歌和文学作品有直接的关系。这些作品通常以人物为主体,突显文人的情感和思想。与此同时,风景画通常作为背景或装饰性的元素存在。

然而,到了宋代,随着社会的发展和文化的变迁,人们对大自然的关注逐渐加深。这一时期,文人士开始通过画作表达对山水的独特情感,形成了独立的风景区派别。这种转变可能与儒家文化中强调心灵宁静、追求自然之美的理念有关。

综上所述,风景画相对于人物和动物画的独立成熟确实较晚,而在中国艺术史上,宋代可被认为是风景画达到成熟的时期。这一转变反映了社会文化观念的演变,以及艺术家对自然美的重新关注。

例 A.3.2. The secular landlords and the scholar officials had a deeper interest in, and appreciation of, idyllic poetry and landscape painting because both were closely related to the idea of a secluded life in the country.

解答. 世俗的地主和文官对田园诗和山水画有更大的兴趣和欣赏,因为这两者与隐居在乡村的理念密切相关。

这表达了一种观点,即在中国历史上,世俗的地主和文官更倾向于欣赏和对田园诗和山水画产生浓厚兴趣。这种倾向可能与他们对隐居生活理念的共鸣有关。田园诗通常描绘了宁静、恬淡的农村生活,而山水画则通过描绘大自然的景色表达了对宁静、远离尘嚣的向往。

在这个文脉中,世俗的地主和文官可能更容易在这些文学艺术作品中找到对自己生活理念的共鸣,因为他们可能更接近这种田园生活的体验,或者至少向往这种生活。这种情感联系有助于解释为什么他们对田园诗和

山水画有更大的兴趣和欣赏。

例 A.3.3. Which genre of painting prevailed in the Yuan Dynasty?

- A. Academy style painting
- B. Literati painting
- C. Painting in elaborate style
- D. Bird-and-flower painting

解答. 元代以哪种绘画风格为主导? : 在元代,文人画(Literati painting)是主导的绘画风格。元代时期,文人士对文学和艺术有着深厚的兴趣,他们倡导自由、随性的创作风格,更注重意境和个性的表达。这种文人画通常表达文人的思想情感,强调笔墨意趣,更注重艺术的审美价值而非写实主义。相比之下,院体画(Academy style painting)和工笔画(Painting in elaborate style)通常更注重写实和细致的技巧,而元代文人士更倾向于追求自由奔放、意蕴悠长的创作风格。因此选 B。

例 A.3.4. Painting, calligraphy, and poetry, three arts in one, became the ideal of Chinese landscape painting in Tang and Song dynasties.

解答. 在唐宋时期,绘画、书法和诗歌三者合一成为中国山水画的理想。在唐宋时期,绘画、书法和诗歌被认为是一体的艺术,这被称为“文人画”(Literati painting)的典型表现。文人画强调诗情画意的融合,艺术家通常同时擅长绘画、书法和诗歌创作。这种综合的艺术形式反映了文人士的审美观念,将艺术、文学和审美体验紧密地结合在一起。绘画通过山水表现自然景观,书法通过墨迹表达意境,诗歌则通过文字表达情感,三者相辅相成,共同构成了文人画的完整艺术体系。这种融合体现了中国文人的审美理念,强调艺术的情感表达和意境创造,使得山水画在唐宋时期成为文人雅兴的重要载体。

然而,它可能过于概括,没有考虑到在唐宋时期的整个艺术界面临着多样化和复杂性。

虽然唐宋时期确实有许多文人画家同时擅长绘画、书法和诗歌,形成了一种文人雅兴的综合艺术风格,但并不是所有的山水画都必然遵循这种三合一的理念。一些画家专注于绘画,而有些专注于书法或诗歌,艺术风格有着更多的个体差异。

因此,虽然三合一的理念在某些文人画家家中很重要,但并不能泛化为整个唐宋时期的山水画。谨慎地说,这种趋势在一些文人画家家中体现得较为明显。

例 A.3.5. Coming to the Ming and Qing dynasties, an era noted for its fiction and drama, we find art and literature devoted to more commonplace things.

解答. 进入明清时代，一个以小说和戏剧著称的时代，我们发现艺术和文学更加致力于描绘日常生活中的寻常事物。

在明清时代，文学和艺术的焦点似乎转向了更为普通、平凡的主题。相对于以往注重山水画和文人雅集的创作，明清时期的文学和艺术更关注描绘平民百姓的生活、社会风情和寻常事物。小说和戏剧成为突出的文艺形式，通过这些作品，艺术家们展示了更广泛的社会层面，呈现了更为真实和生动的人物形象。

这种转变可能反映了社会变革和文化风格的演变，将人们的关注点从传统的文人理念转向了更广泛的社会生活。在这个时期，人们更加关心现实生活中的普通人和事，文学艺术也更加贴近人民生活，描绘更具体、更真实的情境。

例 A.3.6. A Dream of Red Mansions, which may well be regarded as a summary of social conditions in China as feudalism neared its end. The aesthetic value of the novel lies only in its expressions of sorrow.

解答. 《红楼梦》可以被视为对中国封建社会末期社会状况的概括。小说的美学价值仅仅存在于其对悲伤情感的表达之中。这个表述的错误在于它过于简化了《红楼梦》的美学价值。《红楼梦》是中国古典小说的巅峰之作，其艺术价值远不止于表达悲伤情感。小说以细腻而深刻的描写、复杂的人物关系、以及对社会、家庭、个人命运的思考而闻名。它深刻地反映了封建社会的腐败、道德沦丧以及权力的游戏。

《红楼梦》中的人物形象和情节塑造充满着深刻的哲学内涵，同时通过对诗词、音乐、绘画等艺术形式的描写，展现了中国传统文化的瑰丽。小说的价值不仅仅在于对悲伤的表达，更在于对生活、人性、命运等多个层面的全面反映。

因此，对《红楼梦》的美学评价应更加全面，将其局限在对悲伤情感的表达是对其深刻多元的艺术价值的低估。

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公诚勇毅 永矢毋忘
中华灿烂 工大无疆

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