

## Unit 8 Art and Artists

### Text Analysis

#### I. Background information

##### 1. About the author

The original Chinese book is written by Lin Ci, translated by Yan Xinjian and Ni Yanshuo. Lin Ci completed his postgraduate studies at the Zhejiang Academy of Art and the China Art Research Institute. A research fellow with the China Art Research Institute specializing in art history and visual arts, Lin has published widely on the subject of Chinese art and photography.

##### 2. About the text

The text is from Source: Lin Ci (2010). *Chinese Painting* (Yan Xinjian and Ni Yanshuo Trans.). Beijing: China Intercontinental Press. The essence of traditional Chinese paintings is a harmony between nature and human emotion, a combination of “heaven and human.” After learning this text, students can know more about the relationship between Chinese paintings and Chinese culture.

#### II. General analysis of the text

The essay analyzes the essence of traditional Chinese painting. The author thinks that traditional Chinese painting is an abstract art form. It is a harmony between nature and human emotion, a combination of “heaven and human.”

Painter’s attitudes toward nature are very important. Chinese painters would like to achieve a non-material world in their mind. The natural world is not an object for them to make a true copy of; rather, it provides elements for them to build their own world on. Daoism is demonstrated when they are painting landscape. According to Guo Xi, a landscape should be “walkable” “visible” “accessible” and “livable”; the composition of a landscape should display the overall view in essence, i.e. the “great shape” and “the great view,” which is developed from Daoist theory; there are three types of remoteness for a mountain, i.e. the remoteness in height, in depth, and in horizon. Painters need to have a thorough and deep understanding of the natural existence and have vivid memory of the natural scenery, and then prepare paint and paper to start drawing. This is not only the essence of landscape painting but also the essence of traditional Chinese painting in general.

It is worth mentioning that the author uses the Daoist theories in the essay to tell the readers the unique Chinese painting features. Students need to go deeper into what these theories are about.

The text can be divided into three parts.

Part	Paragraph(s)	Main idea
I	1	Traditional Chinese painting is an abstract art form. It is a combination between the natural world and human emotion.
II	2-7	The author presents painters' attitudes toward nature and Guo Xi's understandings of Chinese landscape painting.
III	8	This part is about what Chinese artists should do to start drawing.

### III. Detailed study of the text

#### Part I (para. 1)

##### 1. Traditional Chinese painting is fundamentally an abstract art form.

◆ **fundamentally**: *adv.* in every way that is important; completely 根本上; 完全地  
e.g. *The two approaches are **fundamentally** different.*

*By the 1960s the situation had changed **fundamentally**.*

*They remained **fundamentally** opposed to the plan.*

##### 2. What Chinese painters would like to produce in their paintings is not a visual effect of colors and patterns as their Western counterparts would like to achieve.

◆ **counterpart**: *n.* [C] a person or thing that has the same position or function as sb/sth else in a different place or situation 职位（或作用）相当的人；对应的事物

e.g. *The Foreign Secretary telephoned his Italian **counterpart** to protest.*

#### Part II (paras. 2-7)

##### 3. In contrast to the popular view of Western painters, Chinese artists hardly consider the nature as an object but rather a subject which they worship.

◆ **in contrast to**: 与……形成对比

e.g. *The figure of Hurstwood was rather surprising **in contrast to** the fact.*

● **in contrast with**: 相比之下

e.g. *In contrast with her sister, she is very tall.*

4. The uncontrollable impulse and energy is visualized through the creation of certain image; the diverse images prove the multiplicity of the nature in their mind.

◆ **visualize**: v. [T] ~ sth (as sth) to form a picture of sb/sth in your mind 使形象化; 想象; 构思; 设想

e.g. *Try to visualize him as an old man.*

*I can't visualize what this room looked like before it was decorated.*

*It can help to visualize yourself making your speech clearly and confidently.*

*She couldn't visualize climbing the mountain.*

● **visual**: adj. relating to sight, or to things that you can see 视力的; 视觉的

e.g. *Visitors are shown an audio-visual presentation before touring the cellars.*

5. They are touching *Dao* through which they are ultimately immersed into the nature.

◆ **immerse**: v. [T] ~ yourself/sb in/into sth to become or make sb completely involved in sth (使) 深陷于, 沉浸在

e.g. *Clare and Phil were immersed in conversation in the corner.*

6. When painters are observing the world they need to see through it and to access its true form in order for their mind to resonate with the nature.

◆ **resonate**: v. (with sb/sth) to remind sb of sth; to be similar to what sb thinks or believes 使产生联想; 引起共鸣

e.g. *London is confident and alive, resonating with all the qualities of a civilised city.*

● **resonance**: n.

(1) [C, U] If something has a resonance for someone, it has a special meaning or is particularly important to them.

e.g. *The ideas of order, security, family, religion and country had the same resonance for them as for Michael.*

(2) [U] If a sound has resonance, it is deep, clear, and strong.

e.g. *His voice had lost its resonance; it was tense and strained.*

(3) [C, U] A resonance is the sound which is produced by an object when it vibrates at the same rate as the sound waves from another object.

e.g. *The ear has a set of filaments to vibrate in resonance with incoming sound-waves.*

7. ...through which the true nature would appear without disguise and people could feel the vigor of life and the warmth of the spiritual world in their paintings.

◆ **disguise**: *n.* [U] the art of changing your appearance so that people do not recognize you 假扮; 装扮; 伪装

e.g. *He is a master of **disguise**.*

**in disguise**: If people, objects, or activities are in disguise, they appear to be something that they are not, especially intentionally.

e.g. *She usually goes out **in disguise** to avoid being bothered by the public.*

*He claims that most Western aid to the Third World is just colonialism **in disguise**.*

8. If a landscape met these criteria it would be a masterpiece.

◆ **criteria**: *n.* (plural form of criterion) [C] standard or principle by which sth is judged, or with the help of which a decision is made (评判或作决定的) 标准, 准则, 原则

e.g. *British defence policy had to meet three **criteria** if it was to succeed.*

9. Guo Xi also discussed in detail the composition for a painting.

◆ **composition**: *n.* [U] the different parts which sth is made of; the way in which the different parts are organized 成分; 构成; 组合方式

e.g. *Television has transformed the size and social **composition** of the audience at great sporting occasions.*

*Forests vary greatly in **composition** from one part of the country to another.*

● **compose**: *v.* [T] If you compose a picture or image, you arrange it in an attractive and artistic way.

e.g. *Anthony dismounted with his camera and walked away from the walls to **compose** a shot.*

*The drawing is beautifully **composed**.*

10. The conception of remoteness in height, in depth, and in horizon directs our view...

◆ **conception**: *n.* [C, U] A conception of something is an idea that you have of it in your mind.

e.g. *My **conception** of a garden was based on gardens I had visited in England.*

*I see him as someone with not the slightest **conception** of teamwork.*

The word shares the same root as *concept*, *accept*, *deceptive*, etc. The root “cept” means “take or seize.” “Conception” is a synonym of “concept.” As nouns the difference between concept and conception is that **concept** is an understanding retained in the mind, from experience, reasoning and/or imagination; a generalization (generic, basic form), or abstraction (mental impression), of a particular set of instances or occurrences (specific, though different, recorded manifestations of the concept) while **conception** is the act of conceiving. (<https://wikidiff.com/concept/conception>)

**11. Therefore, a landscape should not *be bound by* details of scenery and should not compromise their spiritual endeavor.**

◆ **be bound by:** If you are bound by something such as a rule, agreement, or restriction, you are forced or required to act in a certain way.

e.g. *The Luxembourg-based satellite service **is not bound by** the same strict rules as the BBC.*

Please note that **bound** is the past tense and past participle of **bind**.

◆ **compromise:** v. to do sth that is against your principles or does not reach standards that you have set 违背（原则）；达不到（标准）

e.g. *He would rather shoot himself than **compromise** his principles.*

## Key to the Exercises

### Pre-Class Tasks

#### 1 Mini-research

Answers for reference:

**Wu Guanzhong** (1919–2010) is widely considered as the founder of modern Chinese painting, who has captured various aspects of China in his paintings like its architecture, plants, animals, people and landscapes. Wu was influenced by Post-Impressionist art and went on to blend Western and Chinese styles to create a unique form of modern art. In 1992, he became the first living Chinese artist whose work was exhibited at the British museum. Wu Guanzhong remains one of the most renowned contemporary artists in the world. Masterpiece: *Water Village in Jiangnan*

Born **Zhu Da** (1626–1705), Bada Shanren was a direct descendant of a prince in

Ming Dynasty. He was a child prodigy who started to create art and poetry in early childhood. The fall of Ming Dynasty led to Zhu Da becoming a Buddhist monk. After 40 years, he quit monastic life and became a professional painter. Zhu also took many pseudonyms. One of them is Bada Shanren, the name by which he is known today. Apart from being the leading painter of his time, Shanren was a complete eccentric and individualist. His paintings are known for capturing the very essence of the flowers, plants and creatures he portrays. Masterpiece: *Bamboo, Rock, and Mandarin Ducks*

One of the greatest contemporary Chinese painters, **Qi Baishi** (1864–1957) is known for not being influenced by western styles like most of the painters of his time. He can be considered as the last great traditional painter of China. Qi Baishi painted almost everything from insects to landscapes. He is regarded highly in Chinese art for the “freshness and spontaneity that he brought to the familiar genres of birds and flowers, insects and grasses, hermit-scholars and landscapes.” In 1953, 4 years before his death, Qi Baishi was elected president of the Association of Chinese Artists. In 2008 a crater on Mercury was named Qi Baishi after him. His art remains highly valued and in 2011 his painting “Eagle Standing on Pine Tree” sold for \$65.5 million. Masterpiece: *Eagle Standing on Pine Tree*

The “Four Great Masters of the Yuan dynasty” had a profound and lasting effect on Chinese art. Traits like individuality of expression, brushwork to reveal the inner spirit instead of outer appearance and suppression of decorative, even realistic, in favor of plainness mark the works of the great masters of Yuan. **Huang Gongwang** (1269–1354) is the earliest and the most famous of the Four Masters. He is now regarded as the perfect literati (ink wash painting) painter. His work “Dwelling in the Fuchun Mountains” is considered as one of the greatest masterpieces of Chinese art. Masterpiece: *Dwelling in the Fuchun Mountains*

Considered the founder of Chinese painting, **Gu Kaizhi** (c. 344–406) is the most renowned artist of the Jin Dynasty. He wrote three books on painting theory which had a deep and profound influence on Chinese painting for many centuries to come. Though none of his originals survive, his art lives on through copies of a few silk handscroll paintings that are attributed to him. Gu is known for his attention to detail and for capturing vivid expressions of his subjects to reveal their spirits. He has acquired a legendary status in Chinese art and his following line is known by all: “In figure paintings the clothes and the appearances are not very important. The eyes are

the spirit and the decisive factor.” Masterpiece: *The Admonitions of the Instructress to the Court Ladies*

**Fan Kuan** (990–1020) began his career by modeling his work on that of Li Cheng but later created his own style claiming that the only true teacher was nature. He became one of the most formidable artists of tenth and eleventh century and remains the most revered artist in Chinese history. His masterpiece *Travelers among Mountains and Streams* is an icon of landscape painting and future artists turned to it umpteen times for inspiration. Along with Li Cheng and Guan Tong, he is one of the “three great rival artists” of the golden period of Chinese art. In 2004, *Life Magazine* rated Fan as 59th of the 100 most important people of the last millennium. Masterpiece: *Travelers among Mountains and Streams*  
(<https://learnodo-newtonic.com/famous-chinese-artists-and-paintings>)

## 2 Co-learning

1. The video introduces features of traditional Chinese painting, guó huà, the tools and materials of drawing traditional Chinese paintings, the differences between Chinese and Western paintings.
2. Open-ended question.

## 3 Presentation

Open-ended question.

## Comprehension

1

1. **the integration of heaven (nature) and man:** The universe is viewed as a hierarchically organized organism in which every part reproduces the whole. The human being is a microcosm (small world) corresponding rigorously to this macrocosm (large world); the body reproduces the plan of the cosmos. Between humans and the world there exists a system of correspondences and participations that the ritualists, philosophers, alchemists, and physicians have described but certainly not invented. This originally magical feeling of the integral unity of mankind and the natural order has always characterized the Chinese mentality, and the Daoists especially have elaborated upon it. The five organs of the body

and its orifices and the dispositions, features, and passions of humans correspond to the five directions, the five holy mountains, the sections of the sky, the seasons, and the Five Phases (wuxing), which in China are not material but are more like five fundamental phases of any process in space-time. Whoever understands the human experience thus understands the structure of the cosmos. The physiologist knows that blood circulates because rivers carry water and that the body has 360 articulations because the ritual year has 360 days. In religious Daoism the interior of the body is inhabited by the same gods as those of the macrocosm. Adepts often search for their divine teacher in all the holy mountains of China until they finally discover him in one of the “palaces” inside their heads.

(<https://www.britannica.com/topic/Daoism/Basic-concepts-of-Daoism>)

2. Gottfried Wilhelm **Leibniz**, (June 21, 1646–November 14, 1716), German philosopher, mathematician, and political adviser, important both as a metaphysician and as a logician and distinguished also for his independent invention of the differential and integral calculus.
3. **Natural theology** is a program of inquiry into the existence and attributes of God without referring or appealing to any divine revelation. In natural theology, one asks what the word “God” means, whether and how names can be applied to God, whether God exists, whether God knows the future free choices of creatures, and so forth. The aim is to answer those questions without using any claims drawn from any sacred texts or divine revelation, even though one may hold such claims.
4. **the thought of *rushi* and *chushi***: The elite in ancient China would endeavor for most of their life to become mandarins in a material world. This was *rushi*, or involving oneself into worldly affairs. But at the same time they would not like their spirit being spoilt by the temptations of the material world and they hoped a landscape would give them a sense of being pure and lofty. The artistic conception of a landscape was closely related with “remoteness.” And the remoteness symbolized their *chushi*, i.e. standing aloof from worldly affairs. The thought is from Daoism.

2

<p><b>Beginning</b> (para. 1)</p>	<p>The author argues that traditional Chinese painting is an <u>abstract</u> art form. It is a combination between <u>the natural world</u> and <u>human emotion</u>.</p>
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<p><b>Body</b> <b>(paras. 2-7)</b></p>	<p>1 (paras. 2- 3) The author presents painters' <u>attitudes</u> toward nature with the example of <u>Daoism</u>.</p> <p>2 (paras. 4-7) The author presents Guo Xi's <u>understandings</u> of Chinese landscape painting including the <u>criteria</u> of a masterpiece, the <u>composition</u> for a painting, and the three types of <u>remoteness</u> when people read a landscape.</p>
<p><b>Conclusion</b> <b>(para. 8)</b></p>	<p>The author illustrates what Chinese artists should do to <u>start drawing/painting</u>.</p>

### 3

1. By contrast.
2. In contrast to the popular view of Western painters, Chinese artists hardly consider the nature as an object but rather a subject which they worship. What they do is not to copy the natural world in their paintings, but to make true nature appear without disguise and make people feel the vigor of life and the warmth of the spiritual world in their paintings.
3. It means the idea that the nature is the ultimate force is what Chinese painters keep in mind when painting landscapes. This is how the Chinese painters have viewed the nature. When painters are observing the world they need to see through and to access its true form in order for their mind to resonate with the nature. The talent of a good painter is also a force of nature, through which the true nature would appear without disguise and people could feel the vigor of life and the warmth of the spiritual world in their paintings.
4. To show although the intellectual in ancient China had the political and, for many, administrative responsibility, they could not forget the lure of the nature.
5. Because they appreciate the content of a painting and enjoy its spiritual meanings.
6. Guo Xi believes that a painting with water, grass and plants, smoke and clouds becomes live, vivid, and vibrant. To water, mountain is the face; buildings on ridges are the eyes; fishermen by river are the soul. This is the essence of composition for a landscape.
7. It implies the thought of *rushi* and *chushi*.
8. The artists first need to have a thorough and deep understanding of the natural existence and to have vivid memory of the natural scenery, and then prepare paint and paper to start drawing.

## Word Application

1

1. visual;    2. theological;    3. inspire;    4. resonance;    5. vigorous;  
6. stipulation    7. vaguely;    8. remote;    9. tempt(ed);    10. prosperously

2

1. Chinese painters would not depict the objects in their paintings accurately and few of them are interested in such factors as color, principle of perspective, anatomy and relative size.
2. Painters often draw remote mountains and running streams in their paintings to show their mood and ideas.
3. They are understanding the essence of *Dao* and integrate *Dao* and nature.
4. In the real world, sometimes painters are tied by the trifling things in daily life and could not see the nature clearly.
5. When a painting is drawn with a human being's sentiment and moral values, it will definitely affect the ideas of a painter about the natural world.
6. But at the same time they would not want their spirit to be spoiled by the temptations of the material world, and they hoped a landscape could keep their spirits pure and sublime.
7. A landscape with artistic value should make people aloof from worldly affairs and give them a sense of being pure and lofty.
8. Chinese artists would have a thorough and deep understanding of the natural existence and have vivid memory of the natural scenery before starting drawing.

3

1. sees/saw through;    2. vibrant;    3. spacious;    4. aloof;    5. anatomy;  
6. compromise;    7. conception;    8. ridge    9. worldly    10. in essence

4

1. in;    2. beyond;    3. to;    4. along;    5. through;    6. for;    7. to;    8. at;    9. for;  
10. against

## Grammar Application

1

1-5: D L O G N      6-10: H B A I K

2

1. by no means; 2. contrast to; 3. rather than; 4. compared with; 5. As opposed to;  
6. On the contrary; 7. whereas; 8. on the other hand

3

1. snowed; 2. were; 3. would not be; 4. could tell; 5. went;  
6. had; 7. had done; 8. had; 9. had tied; 10. had, would;

4

1. How can we achieve a higher level of integration between our company and our supply-chain partners?
2. It was a bit hot in the afternoon in early May, and I had a sudden impulse to eat some ice cream.
3. The current situation can be influenced by a multiplicity of different factors.
4. I eulogize the tall and straight trunk of the white poplar.
5. The lure of rural life is proving as strong as ever.
6. Tourists must bear in mind that they are visitors in another country and should respect cultural diversity.
7. Slowly, a full moon came up over the horizon.
8. In 1987 the Palace Museum was listed by the UNESCO as one of the World Cultural Heritage sites.

## Oral Practice

Open-ended questions.

## Writing

**One version for reference:**

I would like to talk about one of my favorite artworks that I saw several months ago. Actually, it is a portrait painted by a famous artist. During my visit to the golden temple a few months ago, I saw this piece of art at one of the souvenir shops there.

I was really amazed and enthralled to see how beautifully the artist painted this portrait. The shop owner told me about the features and the characteristics of this painting. He told me that it'd been hand-painted by a famous artist. It took him more than 30 days to complete it, and the best part is that the artist made this portrait out of his imagination.

I was really impressed with the detailing of the artist because he tried to highlight each and every minute detail in this portrait. It seems that the man is looking at you and he is wearing a smile on his face and he is blessing you. I must say the flawless strokes of the painter and the use of colors touch everyone's heart.

This painting was beautifully framed in a wooden frame and with gold lining. I was so impressed that I decided to buy it. However, I got a little disappointed because the price was Rs. 50,000 which was well over my budget but I can understand the price was worth it as it was a masterpiece of a famous artist and now this portrait is on my mind all the time and in future if I have had enough money I will definitely purchase it.

Overall, it is a magnificent piece of art that I liked a lot.

## Text B Decoding Leonardo

### Working with Words and Expressions

1. **wordsmith** *n.* someone who is good with words and language 语言大师，语言艺术家
2. **Mona Lisa**, also called *Portrait of Lisa Gherardini*, is an oil painting on a poplar wood panel by Leonardo da Vinci, probably the world's most famous painting. It was painted sometime between 1503 and 1519, when Leonardo was living in Florence, and it now hangs in the Louvre Museum, Paris, where it remained an object of pilgrimage in the 21st century. The sitter's mysterious smile and her unproven identity have made the painting a source of ongoing investigation and fascination.
3. **optics** *n.* the study of light and of instruments using light 光学
4. **geology** *n.* the scientific study of the earth, including the origin and history of the rocks and soil of which the earth is made 地质学

5. **hydraulics** *n.* the science of the use of liquids moving under pressure 水力学
6. **enigmatic** *adj.* mysterious and difficult to understand 神秘的，费解的，令人困惑的
7. **outshine** *v.* to be more impressive than sb/sth; to be better than sb/sth 比……做得好，使逊色，高人一筹
8. ***Last Supper*** of Leonardo da Vinci is one of the most famous paintings in the world. This artwork was painted between 1494 and 1498 under the government of Ludovico il Moro and represents the last “dinner” between Jesus and his disciples.
9. **Michelangelo Buonarroti**, in full Michelangelo di Lodovico Buonarroti Simoni, (March 6, 1475–February 18, 1564), Italian Renaissance sculptor, painter, architect, and poet who exerted an unparalleled influence on the development of Western art.
10. **surly** *adj.* bad-tempered and rude 脾气坏的，乖戾的，态度粗暴的

### Understanding the Text

#### 1

1. Leonardo is famous as an excellent painter, just like Shakespeare is known as a clever wordsmith by people.
2. It shows that Leonardo is a true genius, whose great love is knowledge and the experience from which it may be drawn.
3. It refers to the competition between Michelangelo and Leonardo.
4. Besides a painter, he was also an engineer, an architect, and a humanist.
5. Leonardo was well known in his time and what he did preceded most people.

#### 2

莱昂纳多是一位出色的画家，就像称莎士比亚是一位睿智的剧作家一样。他和他那个时代的真正的天才，是我们这个时代的偶像。他的画和他本人一样神秘、充满诱惑力，那是由天使之手、科学家的智慧和浪漫的灵魂共同完成的作品。他的画是有史以来最美的画。他最珍贵的画作《蒙娜丽莎》无疑是世界上最著名的作品。

### Voicing Your Views

Open-ended questions.

His accomplishments were anatomy (he studied the human body), geometry, zoology, botany, art (painting *Mona Lisa*, *The Last Supper*), engineering (he tried to design a way to fly), math, astronomy, and so on.

### Reading Between the Lines

This text begins with a legend about Leonardo da Vinci. It is said that Leonardo was very likely trying to fly like a bird although no witness testimony remains of the event. The legend endows the text with a sense of mystery, thus, to arouse readers' interest to further decode Leonardo. The last sentence of paragraph 1 was to connect the following paragraph, turning the readers' attention to Leonardo's genius as a painter.

## Appendices

### I. Chinese version of Text A

#### 中国绘画艺术的精髓

林茨著；阎新建、倪严硕译

<sup>1</sup> 传统的中国绘画从根本上说是一种抽象的艺术形式。虽然从抽象一词的原始含义来理解，中国画并不是绝对的抽象画。中国绘画中的物体绝非是依据透视原理的对自然世界的复制，而是自然世界与人类情感的结合体，是“天人合一”的产物。中国画家在画作中所要实现的不是西方画家所追求的色彩和形式构成的视觉效果，而是一种不怎么精确的描绘，很少有画家关心诸如色彩、透视、构造、和比例等问题。他们所要营造的是一个非物质化的天地，自然景物不是需要忠实模仿的对象，而是为其所用的素材。

<sup>2</sup> 与西方画家普遍的观点相反，中国画家几乎不把自然视为认知客体，而是将其视为崇拜的主题。通过某种图像的创造，不可抑制的创作冲动和能量被呈现出来；多种创造证明了他们心中自然的多样性。遥远的山峦或流水都是他们一段心迹的象征。17 世纪德国哲学家莱布尼茨用“*Natürliche Theologie*”（自然神学）形容中国人对自然的独有的态度。在《道德经》中，老子将自然作为最高主宰力量而加以表述：人法地，地法天，天法道，道法自然。

<sup>3</sup> 从“人法地”到“道法自然”，这种逻辑关联由画家们在创作山水画时生动地表现出来。他们在感悟“道”的精髓，最终将“道”融入自然。这就是中国画家观看世界的方式。自然是伟大的，值得敬畏的，同时是可亲的，具有启示性的人们敬畏它，赞美它，也可以描绘它、利用它，用自然之法改造自然。在现实世界，自然有时是被世俗生活中的烦杂事物遮蔽而无法看清。画家观察世界时，他

们需要看透其真实形式，以便他们的思想与自然产生共鸣。一位好的画家的才能也是一种自然力量，通过这种力量，真实的自然就会毫不掩饰地显现出来，人们可以在他们的画中感受到人间气息和精神的温馨。

<sup>4</sup> 中国古代文人背负着政治责任，对许多人来说，还有行政责任，但他们无法忘记自然的魅力。山水画为他们提供了一种欣赏他们恰好错过的自然美景的途径。宋代画家郭熙就在他的名著《林泉高致》中指出，文人之所以渴慕林泉，是因为它们是自己本应该却无法到达的地方。他认为山水画应有“可行”“可望”“可游”和“可居”之景。“画凡到此，皆入妙品”。他写道：“画者当以此意造之，而鉴者又当以此意穷之。”这就解释了中国“山水画”和西方“风景画”的不同。中国古代画家很少对一个局部视觉景观产生兴趣。唐宋以来，中国所有的山水画，不仅有山有水，还有通达峰顶的道路，有行人，有船只。中国人喜欢将观赏绘画作品说成是“读画”。也就是说他们在鉴赏一幅画的内容，领会它所传达的精神意义。

<sup>5</sup> 郭熙还详细讨论了一幅画的构图。他写道：“千里之山，不能尽奇，万里之水，岂能尽秀。一概画之，版图何异。”在他看来，山水画的构图本质上应该表现出整体的观点，即“大象”和“大意”。这显然是对道家“大象无形”思想的发挥。他还为自然山水作了拟人化的概括：

山以水为血脉；以草木为毛发，以烟云为神采。故山得水而活，得草木而华，得烟云而秀媚。水以山为面，以亭榭为眉目，以渔钓为精神。故水得亭榭而媚，得渔钓而旷落，此山水之布置也。

<sup>6</sup> 将自然影像赋予人性气质和伦理观念，必然会影响画家观看世界的眼光。郭熙用“三远”论来总结：“山有三远，自山下仰山巅，谓之高远；自山前而窥山后，谓之深远；自近山而望远山，谓之平远”。

<sup>7</sup> 高远、深远和平远的概念将人的视线从一个点引向凌霄乃至天际和无限的宇宙。这暗示了“入世”和“出世”的想法。中国古代的精英们，大半辈子都在努力成为物质世界的高官。这是“入世”，或将自己卷入世俗事务。但同时他们不希望自己的精神被物质世界的诱惑所宠坏，他们希望山水画能给他们一种纯洁和崇高的感觉。山水的意境与“远”息息相关。“远”象征着“出世”，即远离世俗。这种构图哲学满足了精英们的精神追求。如果一个画家失去了对“远”的追求，便沦为常言所说的“风景”。因此，山水画不应被风景所局限，精神不应受到约束。

<sup>8</sup> 中国画家常说“全马在胸”“胸有成竹”“胸有丘壑”。也就是说，画家首先需要对客观万象有透彻和深刻的理解，并对自然景象已谙熟于心，才磨墨展纸准备作画。这不仅是山水画的精髓，也是传统中国画的精髓。一代又一代的中国

画家通过不同的绘画流派表达他们对物质世界的哲学思想，从而为子孙后代留下了繁荣的文化遗产。

## **II. Transcript of the video**

### **Traditional Chinese Painting**

Red, green, black, white, heavy, light, dry and wet changes of water and ink on paper show the mysteries of traditional Chinese painting, guó huà.

Tools and materials involve writing brushes, ink, colored ink, rice paper and silk. The hardness or softness of brushes, paper absorbency and the color determine the features of guó huà. Water, ink and lines are the most essential factors for guó huà. Unlike Western paintings, guó huà doesn't use three dimensions or realism. Instead, paintings involve a unique Chinese view of scenery.

It's very common that a Chinese painting is attached with a poem. If you understand guó huà you will have a better understanding of Chinese people.