

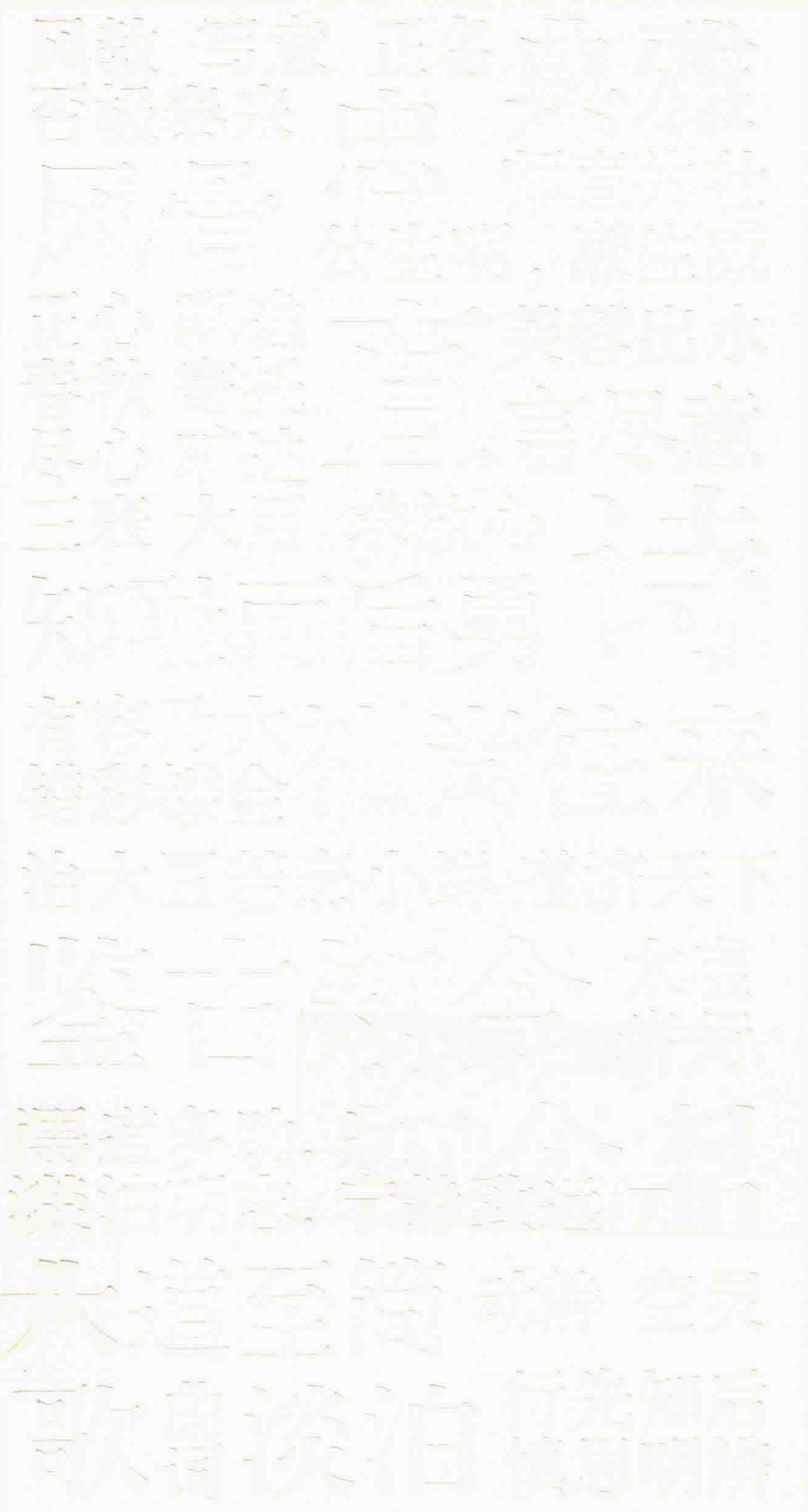
Key Concepts In Chinese Thought And Culture

中华思想文化术语 3



《中华思想文化术语》编委会 编

外语教学与研究出版社



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Plain Line Drawing

中国画的表现手法之一。用墨线勾勒描摹物象的轮廓，不设颜色。白描多用于画人物、花卉，着墨不多，气韵生动。白描源于古代的“白画”。一般运用同一墨色，通过线条的长短、粗细、轻重、转折等表现物象的质感和动势。白描流行于晋唐时期，宋代以后自成一格。晋代顾恺之、北宋李公麟、元代赵孟頫等擅长铁线描，唐代吴道子、南宋马和之等擅长兰叶描。白描也是文学创作中非常重要的表现手法，主要指用朴素简练的笔墨，不加烘托渲染，描绘出鲜明生动的形象。古典小说《水浒传》《三国演义》等多有高超的白描手法。

Plain line drawing is one of the traditional Chinese styles of artistic presentation. It features the contours of images sketched in black ink lines. This style of painting is mostly used in painting human figures and flowers. Although not much ink is applied, this technique can achieve a very lively effect. Plain line drawing originated from the plain drawing of earlier times; through variations in lines' length, thickness, pressure, and changes in trajectory, the artist can portray the texture and motion of images. Plain line drawing was prevalent from the Jin Dynasty through the Tang Dynasty. During the Song Dynasty, it formed a distinctive style of its own. Gu Kaizhi of the Jin Dynasty, Li Gonglin of the Northern Song Dynasty, and Zhao Mengfu of the Yuan Dynasty specialized in painting lines of perfectly even width like iron wire, while Wu Daozi of the Tang Dynasty and Ma Hezhi of the Southern Song Dynasty were renowned for their skill in drawing thick, wavy lines resembling orchid leaves. Plain drawing is also a very important style of expression in narrative literature. In this context

it refers to a simple and concise style of writing, without embellishment, so as to produce fresh, lively images. In classic novels such as *Outlaws of the Marsh* or *Romance of the Three Kingdoms*, one finds abundant instances of a plain drawing style of writing.

引例 Citation:

◎白描画易纤弱柔媚，最难遒劲高逸，今观此图如屈铁丝，唐有阎令、宋有伯时、元有赵文敏可称鼎足矣。（王穉登《〈维摩演教图〉跋》）

（白描所描摹出的画作容易流于纤细瘦弱、阴柔妩媚，最难表现遒劲有力、高古飘逸的感觉，而今观赏此画，用笔好似弯曲铁丝一般[刚劲有力]，唐代的阎立本、北宋的李公麟、元代的赵孟頫可称得上三足鼎立。）

Paintings drawn with plain lines are prone to being overly fine or weak, often lacking a soaring spirit and vigor despite a feminine beauty. But today, after admiring this particular painting, I have found its strokes to be vigorous like bent wire. (When it comes to vigorous brushwork,) Yan Liben of the Tang Dynasty, Li Gonglin of the Northern Song Dynasty, and Zhao Mengfu of the Yuan Dynasty were truly a Great Triad. (Wang Zhideng: Postscript to *Korimaro Preaches a Sermon*)

biànhuà 变化

Change

事物存在的基本状态。“变”与“化”既可合而言之，也可以分别而论。在区别的意义上，“变”指显著的变化，“化”指隐微、逐渐的变化。一般认为，天地万物包括人与社会，都处于“变化”之中。只有不断“变化”，才能

长久地存在和发展。“变化”的原因在于人和事物所具有的对立属性之间不断碰撞、交合。有人认为“变化”遵循着恒常的法则，是可以认识和把握的；但也有人主张“变化”是无常的，难以把握。而佛教则认为万物的“变化”都是虚假的，万物是寂静不迁的。

The term refers to the fundamental state of the existence of things. *Bian* (变) and *hua* (化) may be used as one word or separately. Specifically, *bian* means manifest change, while *hua* indicates subtle and gradual change. Ancient Chinese thinkers generally held that all things under heaven and on earth, including humans and society, are all in a state of change. Only through constant change can they permanently exist and develop. Change is caused by constant clash and integration between the conflicting properties with which people and things are endowed. Some scholars believed that change follows a constant law and can thus be understood and grasped, while others maintained that change is unpredictable and therefore difficult to grasp. Buddhism, on the other hand, holds that changes of things are only superficial, and that all things are still and motionless.

引例 Citations:

◎刚柔相推而生变化。(《周易·系辞上》)

(刚与柔之间相互推移而产生变化。)

The interaction between firmness and gentleness produces change. (*The Book of Changes*)

◎变言其著，化言其渐。(张载《横渠易说·系辞上》)

(“变”说的是事物显著的变化，“化”说的是事物隐微逐渐的变化。)

Bian refers to obvious changes of things, while *hua* suggests gradual changes of things. (Zhang Zai: *Zhang Zai's Explanation of The Book of Changes*)

Melancholy

指诗歌作品中所表现出的情志含蓄深沉、意蕴丰富深厚的艺术风格。以杜甫为代表的古代诗人，关注国家大事，忧心民生艰难，苦思国家兴衰存亡之理而难通，求索安邦济民之策而不得，反映在作品中就表现为情志含蓄深沉、思想丰富深厚。其作品常常一唱三叹，结构、节奏、音调等抑扬起伏，给予读者以特有的“顿挫”美感，读后产生回味无穷的感受。

Melancholy refers to an artistic style in poetic works in which sentiment expressed is subtle and the message is profound. Ancient Chinese poets represented by Du Fu, keenly concerned about state affairs and people's hardships, tried hard to understand what caused the rise and fall of a nation and sought ways to save the country and the people, but all to no avail. Such frustration and disappointment are thus reflected in their poems. With meticulously crafted structure, rhythm, and tones, their works give readers a special aesthetic appreciation of melody and infinite afterthought.

引例 Citation:

◎所谓沉郁者，意在笔先，神余言外。（陈廷焯《白雨斋词话》卷一）
（所谓“沉郁”，是指动笔前已有长时间的思想感情积蓄，因而文章有着语言所不能穷尽的精神蕴含。）

Melancholy means that as a writer has given so much thought to the theme before writing, his work, once completed, contains profound sentiments beyond description. (Chen Tingzhuo: *Remarks on Lyrics from White Rain Studio*)

Be Sincere in Thought

使追求日用伦常之道的意愿真实无妄。“诚意”出自《大学》，与格物、致知、正心、修身、齐家、治国、平天下并称“八条目”，是儒家所倡导的道德修养的一个重要环节。“诚意”以“致知”为前提。在知晓日用伦常之道的基础上，确立起内心对此道的认同与追求。内心的真实意愿会自然地表现于言行之中。个人的道德行为应出于真实的意愿，而不应在没有真实意愿的情况下仅仅使外在的言行符合道德规范。

The pursuit of moral principles in daily life should be true and sincere. “Being sincere in thought” is one of the “eight essential principles” from the philosophical text *The Great Learning*, the other seven being “studying things,” “acquiring knowledge,” “rectifying one’s mind,” “cultivating oneself,” “regulating one’s family well,” “governing the state properly,” and “bringing peace to all under heaven.” Those constitute important stages in the moral cultivation advocated by Confucian scholars. “Sincerity in thought” has as its preceding stage the “extension of knowledge.” One can only identify and follow the principle of “sincerity in thought” on the basis of understanding the moral principles in daily life. One’s true desire will then naturally reflect itself in one’s daily behavior. An individual’s moral conduct must stem from a genuine wish and must not just conform superficially to the moral principles without true intention of practicing them.

引例 Citations:

◎所谓诚其意者，毋自欺也。如恶恶臭，如好好色，此之谓自谦（qiè）。

(《礼记·大学》)

(所谓诚意，就是不要自己欺骗自己。如同厌恶难闻的味道，如同喜爱美色，这叫作自我满足。)

Being sincere in one's thought is to tolerate no self-deception, as one hates undesirable smells or likes lovely colors. That is what is called satisfied with oneself. (*The Book of Rites*)

◎诚其意者，自修之首也。(朱熹《大学章句》)

(“诚意”是个人自我修养的首要任务。)

Being sincere in thought is of primary importance in self-cultivation. (Zhu Xi: *Annotations on The Great Learning*)

chūnqiū 春秋

The Spring and Autumn Annals / The Spring and Autumn Period

儒家经典之一。相传由孔子根据鲁国编年史编订加工而成，记载了鲁隐公元年（公元前722年）至鲁哀公十四年（公元前481年）间计242年的历史。《春秋》是编年体史书的始祖，故而亦作为编年体史书的通称。《春秋》纪事简短，文字凝练，后世儒者认为它含有“微言大义”，将这种委婉曲折而寓褒贬的写作手法称为“春秋笔法”。解释《春秋》的有《左传》《公羊传》《穀梁传》，合称“《春秋》三传”（其中，《公羊传》和《穀梁传》主要解释《春秋》义理，而《左传》记载这一时期的史实，与解经没有关系）。“春秋”也用来指“春秋时代”（因《春秋》得名），其起讫年代，有两种说法：一指《春秋》所记载的历史时期，一指自公元前770年周平王东迁至公元前476年这一时期。

The Spring and Autumn Annals is one of the Confucian classics, believed to have been compiled by Confucius based on the chronicles of the State of Lu. The book covers a period of 242 years from the first year of the reign of Duke Yin of Lu (722 BC) to the 14th year of the reign of Duke Ai (481 BC). The book was China's first chronological history, and its title has come to mean all chronological histories. Its records of events are brief and its style is concise. Later Confucian scholars regarded the book as having "subtle words with profound meanings," and described its implied and indirect style of writing, which makes both positive and negative criticism, as "*The Spring and Autumn Annals* style." *Zuo's Commentary on The Spring and Autumn Annals*, *Gongyang's Commentary on The Spring and Autumn Annals*, and *Guliang's Commentary on The Spring and Autumn Annals*, together known as the "Three Commentaries," are explications of this work. (Gongyang's and Guliang's commentaries explain the reasoning in the book, while Zuo's commentary records historical events of this period but does not interpret *The Spring and Autumn Annals*.) "Spring and Autumn" also refers to the Spring and Autumn Period, an era named after *The Spring and Autumn Annals*. There are two views about the period it spans: One is the period covered in the *Annals*, the other is the period from 770 BC, when King Ping of Zhou moved his capital from near present-day Xi'an in the west to present-day Luoyang in the east, until the year of 476 BC.

引例 Citations:

◎故君子曰：“《春秋》之称微而显，志而晦，婉而成章，尽而不污，惩恶而劝善，非圣人谁能修之？”（《左传·成公十四年》）

（所以君子说：“《春秋》用词细密而意义显豁，记述史实而内容幽深，婉转有致但顺理成章，直言其事绝不迂曲，惩戒邪恶而勉励向善。如果不是圣人，谁能够编写？”）

Therefore the noble man said, "The style of *The Spring and Autumn Annals* is implicit but the meaning of the book is clear; it records both events and their profound significance. It is subtle yet logical, thorough yet not verbose. It chastises evil deeds and urges people to do good deeds. Who but a sage could have compiled this?" (*Zuo's Commentary on The Spring and Autumn Annals*)

◎世衰道微，邪说暴行有作，臣弑其君者有之，子弑其父者有之。孔子惧，作《春秋》。(《孟子·滕文公下》)

(世风道德逐渐衰微，荒谬学说和残暴行径不断出现，有臣子杀死君王的，有儿子杀死父亲的。孔子深为忧虑，所以编写了《春秋》。)

Social mores and moral conduct were in decline; evil theories and violent deeds kept emerging; some subjects killed their rulers and some sons killed their fathers. Deeply worried, Confucius compiled *The Spring and Autumn Annals*. (*Mencius*)

cí 词

Ci (Lyric)

起源于唐五代、发展成熟于宋代的一种新的文学体式，也称“曲子词”、“乐府”、“长短句”等。由诗发展演变而来，其主要特点是配乐歌唱。每首词都有一个调名，称“词牌”。不同的词牌在句数及每句的字数、平仄、押韵上都有严格的规定。从篇幅看，词可分为小令、中调、长调；从音乐体制看，词一般分上下两段（古人称为“阙”或“片”），也有分成三四段或仅有一段的，因之音乐也有演奏一遍和多遍的区别；从风格看，词基本分为婉约和豪放两大派，婉约派风格婉转含蓄，多写儿女情长；豪放派则摄取人生情怀及家国大事入词，境界宏大。宋代许多文人学者喜好填词作曲，对推动