

To Explore into the Modern Meaning of the Chinese Landscape Painting from Natural Aesthetics

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Abstract

Emerging in the Wei, Jin, Southern and Northern Dynasties (220-589), Chinese landscape paintings became one of the major genres in China by the late Tang Dynasty and Five Dynasties (907-960). As the most expressive form of art which embodying Chinese culture and ideal, the so-called Shan-shuei hua (“Mountains and Water Paintings” or the landscape paintings) has been regarded as an interpretation of the relation between human beings and the nature by the artists who were men of letters themselves. The aesthetics dominating Chinese landscape paintings differed from the Western thought. While Western artists, influenced by the tradition of rationalism, managed to represent and explore the nature, their Chinese counterparts emphasized the harmonious relation between people and his world. The latter especially matters today since the lasting of the human kind depends on whether we can co-exist with our environment harmoniously. This research attempts to probe into the meaning of modern natural aesthetics from the aesthetic image of the Chinese landscape painting promptly.

**Keywords: Chinese aesthetics, Chinese Landscape Paintings, Environmental Ethic,
Natural Aesthetics**

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從自然美學探討中國山水畫的現代意義

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摘 要

中國山水畫的發展於魏晉南北朝，至唐末五代漸趨成熟，成為中國繪畫的大類，最足以體現中國文化思想的藝術表現形式。「山水畫」一詞也就概括中國文人畫家對於天地自然，人與天地之間關係的詮釋方式，而這些圍繞在山水畫審美核心的美學思想，人與自然之間關係的探究，有別於西方理性主義對自然的詮釋與運用，形成在東西方文化上人與自然環境關係的最大分歧。這樣的哲學思想，在今天整個人類所賴以生存的自然環境，從環境倫理的觀點來看就顯得特別有意義。本研究即試圖從中國山水畫的美學意象，探討現代自然美學的意義。

關鍵字：中國美學、中國山水畫、環境倫理、自然美學

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