

Key Concepts In Chinese Thought And Culture

中华思想文化术语 2



《中华思想文化术语》编委会 编

外语教学与研究出版社
FOREIGN LANGUAGE TEACHING AND RESEARCH PRESS
北京 BEIJING

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géwù-zhìzhī 格物致知
guàiyáo 卦爻
guójiā 国家
guótǐ 国体
guòyóubùjí 过犹不及
hǎinèi 海内
hǎiwài 海外
hé'érbùtóng 和而不同
hòudé-zàiwù 厚德载物
huà gāngē wéi yùbó 化干戈为玉帛
huàgōng, huàgōng 化工、画工
huàdào 画道
huàlóng-diǎnjīng 画龙点睛
huìxīn 会心
hùndùn 浑沌
huófǎ 活法
jiān'ài 兼爱
jiěyī-pánbó 解衣盘礴
jīng (jīngshī) 京 (京师)
jīngjì 经济
jīngshì-zhìyòng 经世致用
jìngjiè 境界
jìng shēng xiàng wài 境生象外
jū'ān-sīwēi 居安思危

jūn 君

jūnzǐ 君子

kāiwù-chéngwù 开物成务

kūn 坤

lǐ 礼

miàowù 妙悟

mínbāo-wùyǔ 民胞物与

míngshí 名实

mìng 命

qìxiàng 气象

qián 乾

qǔjìng 取境

réndào 人道

rénwén 人文

sānxuán 三玄

shàngdì 上帝

shàngshànruòshuǐ 上善若水

shén yǔ wù yóu 神与物游

shényùn 神韵

shīchū-yǒumíng 师出有名

shīshǐ 诗史

shī zhōng yǒu huà, huà zhōng yǒu shī 诗中有画，画中有诗

shíshì-qiúshì 实事求是

sī 思

sīwén 斯文

sìduān 四端

sìhǎi 四海

sìshū 四书

tǐ 体

tiānrén-héyī 天人合一

tiānrénzhīfēn 天人之分

tiānzǐ 天子

wēnróu-dūnhòu 温柔敦厚

wénbǐ 文笔

wénxué 文学

wénzhāng 文章

Wú-Yuè-tóngzhōu 吴越同舟

wǔjīng 五经

xiāoyáo 逍遥

xiǎorén 小人

xìngjì 兴寄

xìngqù 兴趣

xíng'érshàng 形而上

xíng'érxià 形而下

xūyī'érjìng 虚壹而静

xué 学

yǎngmín 养民

yìshù 艺术

yìjìng 意境

yìxìng 意兴

yǔzhòu 宇宙

yuán 元

zhèngzhì 政治

zhīxíng 知行

zhǐgēwéiwǔ 止戈为武

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本书为国家社会科学基金重大项目“中华思想文化术语的整理、传播与数据库建设”(15ZDB003) 的研究成果!

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前言

“中华思想文化术语”的定义可以表述为：由中华民族主体所创造或构建，凝聚、浓缩了中华哲学思想、人文精神、思维方式、价值观念，以词或短语形式固化的概念和文化核心词。它们是中华民族几千年来对自然与社会进行探索和理性思索的成果，积淀着中华民族的历史智慧，反映中华民族最深沉的精神追求以及理性思索的深度与广度；其所蕴含的人文思想、思维方式、价值观念已经作为一种“生命基因”深深融于中华子孙的血液，内化为中华民族共同的性格和信仰，并由此支撑起中华数千年的学术传统、思想文化和精神世界。它是当代中国人理解中国古代哲学思想、人文精神、思维方式、价值观念之变化乃至文学艺术、历史等各领域发展的核心关键，也是世界其他国家和民族了解当代中国、中华民族和海外华人之精神世界的钥匙。

当今世界已进入文化多元与话语多极时代。世界不同区域、不同国家、不同民族的文明，其流动融合之快、之广、之深超过历史任何时期。每个国家和民族都有自己独具的思想文化和话语体系，都应在世界文明、世界话语体系中占有一席之地，得到它应有的地位和尊重。而思想文化术语无疑是一个国家和民族话语体系中最核心、最本质的部分，是它的思想之“髓”、文化之“根”、精神之“魂”、学术之“核”。越

来越多的有识之士认识到，中华思想文化蕴藏着解决当今人类所面临的许多难题的重要启示，中华民族所倡导的“厚德载物”“道法自然”“天人合一”“和而不同”“民惟邦本”“经世致用”等思想，以及它所追求的“协和万邦”“天下一家”、世界“大同”，代表了当今世界文明的发展趋势，也因此成为国际社会的共识。越来越多的外国学者和友人对中华思想文化及其术语产生浓厚的兴趣，希望有更全面、更进一步的了解。

今天我们整理、诠释、译写、传播中华思想文化术语，目的是立足于中华传统的思想文化，通过全面系统的整理与诠释，深度挖掘其中既能反映中华哲学思想、人文精神、思维方式、价值观念、文化特征，又具跨越时空、超越国度之意义，以及富有永恒魅力与当代价值的含义和内容，并将其译成英语等语言，让世界更客观、更全面地认识中国，了解中华民族过去和现在，了解当代中国人及海外华人的精神世界，从而推动国家间的平等对话及不同文明间的交流借鉴。

中华思想文化术语的整理、诠释和英语译写得到了中国教育部、中国国际出版集团、中央编译局、北京大学、中国人民大学、武汉大学、北京外国语大学等单位的大力支持，得到了叶嘉莹、李学勤、张岂之、林茂荪等海内外众多知名学者的支持。需要说明的是，“中华思想文化术语”这个概念是首次提出，其内涵和外延还有待学界更深入的研究；而且，如此大规模地整理、诠释、译写中华思想文化术语，在

中国也是首次，无成例可循。因此，我们的诠释与译写一定还有待完善的地方，我们会及时吸纳广大读者的意见，不断提高术语诠释与译写的质量。

2015年4月11日

Foreword

By "key concepts in Chinese thought and culture" we mean concepts and keywords or phrases the Chinese people have created or come to use and that are fundamentally pertinent to Chinese philosophy, humanistic spirit, way of thinking, and values. They represent the Chinese people's exploration of and rational thinking about nature and society over thousands of years. These concepts and expressions reflect the Chinese people's wisdom, their profound spiritual pursuit, as well as the depth and width of their thinking. Their way of thinking, values, and philosophy embodied in these concepts have become a kind of "life gene" in Chinese culture, and have long crystallized into the common personality and beliefs of the Chinese nation. For the Chinese people today, they serve as a key to a better understanding of the evolutions of their ancient philosophy, humanistic spirit, way of thinking, and values as well as the development of Chinese literature, art, and history. For people in other countries, these concepts open the door to understanding the spiritual world of contemporary China and the Chinese people, including those living overseas.

In the era of cultural diversity and multipolar discourse today, cultures of different countries and civilizations of different peoples are integrating faster, in greater depth, and on a greater scope than ever before. All countries and peoples have their own systems of thought, culture, and discourse, which should all have their place in the civilization and discourse systems of the world. They all deserve due respect. The concepts in thought and culture of a country and its people are naturally the most essential part of their discourse. They constitute the marrow of a nation's thought, the root of its culture, the soul of its spirit, and the core of its scholarship. More and more people of vision have come to recognize the inspirations Chinese thought and culture might offer to help resolve many difficult problems faced by mankind. The Chinese hold that a man should "have ample virtue and carry all things," "Dao operates naturally," "heaven and man are united as one," a man of virtue seeks "harmony but not uniformity," "people are the foundation of the state," and "study of ancient classics should meet present needs." The Chinese ideals such as "coexistence of all in harmony," "all the people under heaven are one family," and a world of "universal harmony" are drawing increasing attention among the international community. More and more international scholars and friends have become

interested in learning and better understanding Chinese thought and culture in general, and the relevant concepts in particular.

In selecting, explaining, translating, and sharing concepts in Chinese thought and culture, we have adopted a comprehensive and systematic approach. Most of them not only reflect the characteristics of Chinese philosophy, humanistic spirit, way of thinking, values, and culture, but also have significance and/or implications that transcend time and national boundaries, and that still fascinate present-day readers and offer them food for thought. It is hoped that the translation of these concepts into English and other languages will help people in other countries to gain a more objective and more rounded understanding of China, of its people, of its past and present, and of the spiritual world of contemporary Chinese. Such understanding should be conducive to promoting equal dialogue between China and other countries and exchanges between different civilizations.

The selection, explanation, and translation of these concepts have been made possible thanks to the support of the Ministry of Education, China International Publishing Group, the Central Compilation and Translation Bureau, Peking University, Renmin University of China, Wuhan

University, and Beijing Foreign Studies University, as well as the support of renowned scholars in China and abroad, including Florence Chia-ying Yeh, Li Xueqin, Zhang Qizhi, and Lin Wusun.

The idea of compiling key concepts in Chinese thought and culture represents an innovation and the project calls much research and effort both in connotation and denotation. Furthermore, an endeavor like this has not been previously attempted on such a large scale. Lack of precedents means there must remain much room for improvement. Therefore, we welcome comments from all readers in the hope of better fulfilling this task.

April 11, 2015

āntǔ-zhòngqiān 安土重迁

Attached to the Land and Unwilling to Move

安于故土生活，不轻易迁往他处。这是传统农业社会一般民众普遍具有的一种思想观念和情感。其实质，首先是离不开土地，因为土地是农业社会人们赖以生产、生活的基本资源；其次是离不开祖宗坟茔和血亲家族，因为传统中国是宗法制社会，祖宗崇拜是基本信仰，聚族而居是社会常态。此外，离开自己生于斯长于斯的环境和社会，人们会感到不便或不安。这种思想观念和情感偏于消极或保守，但也体现了人们热爱家乡、热爱土地、热爱亲人、热爱和平的纯良品格。

Feeling attached to the native land and reluctant to move to another place. This was a widespread way of thinking and sentiment among the common people in a traditional agricultural society. In essence, it is because they depended on the land to make a living, since the land served as their basic resource for production and livelihood. Also, they were loath to leave the burial place of their ancestors as well as their family and relations. In the Chinese clan system, ancestor worship was a basic belief and living together with

one's clan was the social norm. People felt it upsetting and inconvenient to leave the environment and society in which they grew up. This concept and sentiment may seem passive and conservative, but it reflects the Chinese people's simple love for their homeland, relatives, and a peaceful life.

引例 Citation :

◎安土重迁，黎民之性；骨肉相附，人情所愿也。（《汉书·元帝纪》）

（安于故土生活，不轻易迁往他处，是普通百姓共通的情感；亲人相互依存，不愿分离，是人们共有的心愿。）

Attached to the land and unwilling to move – this is the nature of the common people. Interdependent among relatives and reluctant to leave them – this is a shared feeling.
(*The History of the Han Dynasty*)

bāguà 八卦

Eight Trigrams

由“—”（阳爻）和“--”（阴爻）每三个一组合成的一套符号系统。三“爻”合成一卦，共有八种组合，故称“八卦”。“八卦”的名称分别是乾（☰）、坤（☷）、震（☳）、巽（☴）、坎（☵）、离（☲）、艮（☶）、兑（☱）。古人认为“八卦”象征着自然或社会中的一些基本事物或现象，其基本的象征意义分别是天、地、雷、风、水、火、山、泽。古人借由“八卦”彼此之间的交互演变及其象征意义，来理解和阐发自然与社会的运行变化及其法则。

Each of the eight trigrams consists of three lines and each line is either divided (--) or undivided (—), representing yin or yang respectively. The eight trigrams are: *qian* (☰), *kun* (☷), *zhen* (☳), *xun* (☴), *kan* (☵), *li* (☲), *gen* (☶), and *dui* (☱). According to the ancient Chinese, the eight trigrams symbolized basic things and phenomena of nature or society and represented heaven, earth, thunder, wind, water, fire, mountain, and lake respectively. The ancient Chinese also used the interchanges and transformations of the eight trigrams and what they represented to understand and

expound on natural and social changes and to explain why and how they took place.

引例 Citation :

◎古者包牺氏之王天下也，仰则观象于天，俯则观法于地，观鸟兽之文与地之宜，近取诸身，远取诸物，于是始作八卦，以通神明之德，以类万物之情。（《周易·系辞下》）

（古时伏羲氏统治天下，仰头观察天上的物象，俯身观察大地的法则，观察鸟兽的斑纹以及地上适宜生养之物，近处取法于人体自身，远处取法于万物的形象，于是初始创作了“八卦”，以会通事物神妙显明的本质，以区分归类万物的情态。）

When Fuxi was the ruler under heaven, he looked up into the sky to observe celestial phenomena and looked down on the land to observe geographical features and examine the images of birds, animals, and all other things that existed on earth. He selected symbols from the human body close by and from various objects far away, and then invented the eight trigrams to explain the miraculous nature and distinguish the states of all things. (*The Book of Changes*)

běnsè 本色

Bense (Original Character)

原义指本来的颜色，引申指本来的样子、面貌。作为文学批评术语，主要有三种含义：其一，指符合文体规定的艺术特色和风貌；其二，指符合作家艺术个性的特色和风貌；其三，指作品中真率自然地贴近生活原貌、表达自己真实思想或感情的风格。本色不仅是对作者的要求，也是对作品的要求。宋代文论中，本色多用于评述文体的特性；明清文论中，本色多指诗人作家的个性风格，也用来倡导不加雕饰地贴近生活原貌的创作风格。“本色”常与“当行”连用，相当于“本真”，往往与道家自然之道的思想相联系，用来反对过分雕琢的创作态度与作品风格。

The term originally referred to true colors and has been extended to mean true appearance. As a term of literary critique, *bense* (本色) has three meanings: 1) the artistic style and literary features that are compatible with a given genre; 2) the style and literary features that remain true to the writer's individual character; and 3) the style that makes it possible for the writing to remain true to the author's own experience and that gives truthful expression to his thoughts

and feelings. *Bense* is not only a requirement for the writer but also for his works. In the literary criticism of the Song Dynasty, *bense* was often used to describe and evaluate the special qualities of different genres. In the literary criticism of the Ming and Qing dynasties, *bense* usually referred to the individual style of poets and writers and also those styles of writing that remained true to life experience and eschewed literary embellishment. *Bense* is often used together with *danghang* (当行) to mean "original and genuine"; it is often associated with the Dao of nature in classical Daoist philosophy, in opposition to the attitude and styles that stress literary embellishment.

引例 Citations :

◎退之以文为诗，子瞻以诗为词，如教坊雷大使之舞，虽极天下之工，要非本色。（陈师道《后山诗话》）

（韩愈以写文章的方法来写诗，苏轼以写诗的方法来写词，就像教坊里的艺人雷大使跳女子舞蹈，虽然技巧高明无比，但并不符合诗词的本色。）

Poems written by Han Yu read like essays and *ci* lyrics by Su Shi read like poems. This is like Master Dancer Lei of the Song Palace Music School performing dances choreographed for women. Although they were good writers, what they wrote

was incompatible with the original characters of the genres.
(Chen Shidao: *Houshan's Understanding of Poetry*)

◎近来觉得诗文之事只是直写胸臆，如谚语诗所谓开口见喉咙者。使后人读之，如真见其面目，瑜瑕俱不容掩，所谓本色。此为上乘文字。（唐顺之《与洪方洲书》）

（最近觉得写诗作文只需要直接写出心中所想，就像俗语所说的“开口看见喉咙”。让后人读到这样的作品，就能看到作者的真面目，优点、缺点都不掩饰，这就是本色。能体现本色的作品才是最好的文字。）

Recently I have come to realize that in writing poetry or prose, all that is needed is to write what I have in mind. This is like the Chinese saying, "When you open the mouth, others can see your throat." When readers read such works, they will come to know what the author is actually like. Without hiding either strengths or weaknesses, the author makes his true character fully apparent. The writing that best embodies the author's original character is most desirable. (Tang Shunzhi: Letter to Hong Fangzhou)

◎世事莫不有本色，有相色。本色，犹言正身也；相色，替身也。（徐渭《〈西厢〉序》）

（世上之事莫不有本色，有相色。本色，好比说是本来之我；而相色，好比替身。）

Everything in the world has its true appearance and its surrogate. True appearance is what I am, while a surrogate is a substitute. (Xu Wei: Foreword to *Romance of the West Chamber*)

bǐdé 比德

Virtue Comparison

用自然物包括动植物的某些特性比附人的道德品格。引申到文学审美领域，一般是用美好的事物直接比喻高尚的人格精神，将自然现象看作是人的某些精神品质的表现和象征，体现出儒家将审美与文艺道德化的思维模式。人比德于自然，意味着对自然的欣赏其实就是对人自身特别是人所具有的伦理品格的欣赏。后成为修辞与诗歌创作的一种方式。

The term means likening certain characteristics of things in nature, including plants and animals, to human virtues. When extended to the domain of literary appreciation, it generally involves likening desirable objects to a noble personality. To perceive a natural phenomenon as a reflection or symbol of human characteristics is typical of the Confucian School, which takes aesthetic quality as a moral standard for people as well as literature and arts. Likening humans to nature implies that appreciation of nature is actually appreciation of humanity itself, particularly its moral character. It later became a technique employed in rhetoric and poetry.

引例 Citations :

◎昔者君子比德于玉焉，温润而泽，仁也。（《礼记·聘义》）

（从前，君子的道德人格可以和美玉相比，温润而有光泽，体现出的就是仁。）

In the past, the moral integrity of a man of virtue was likened to fine jade, which is smooth, mellow, and lustrous, an exact embodiment of benevolence. (*The Book of Rites*)

◎及三闾《橘颂》，情采芬芳，比类寓意，乃覃及细物矣。（刘勰《文心雕龙·颂赞》）

（到了屈原创作《橘颂》，情感和文采都很出色，用橘来类比并寄托某些寓意，于是延伸到对细小事物的描绘了。）

By the time Qu Yuan wrote "Ode to the Orange", both his sentiment and literary style had become highly refined. He used orange to draw analogy and convey a certain message before preceding to describe details. (*Liu Xie: The Literary Mind and the Carving of Dragons*)

biàntǐ 辨体

Style Differentiation

辨明文学作品的体式与风格。指创作时根据所要表达的思想感情选择合适的文学体式与风格，从而创作出内容与形式高度和谐一致的优秀作品。古代的文学家在从事文学创作时往往首先考虑文章的体式。魏晋南北朝时的文学批评家们详尽探讨了各种文体的艺术特征和艺术规律，强调创作者应根据思想感情表达的需要选择相应的文体进行写作，并应严格遵守所选文体的创作风格、语言形式与表达技巧，这样才能写出优秀的作品。与之相对的是“破体”，指打破各类文章体式与风格的界限，使之相互融合。“辨体”有时也指辨别与追求高尚的文学品格与境界。

The term refers to the differentiation of the form and style of a literary work. It means that before putting words on paper, one needs to decide on the form and style appropriate to the thoughts and feelings to be expressed so as to produce a fine literary work with a high degree of harmony between form and content. In creating literary works, ancient scholars tended to decide on the style before writing. Literary critics in the Wei, Jin, and Southern and Northern dynasties

discussed in detail the artistic features and rules of all literary styles and stressed that authors must choose an appropriate form or style to express their thoughts and sentiments and strictly follow the rules of the style, language form, and writing technique required by the chosen form or style. This, they believed, was the only way to create excellent literary works. Contrary to the term "style differentiation," the term *poti* (破体) or "breaking-down styles" refers to the integration of different styles or forms of literary works by breaking down their boundaries. Style differentiation sometimes refers to differentiating the form or style of a literary work in order to attain a lofty character and realm of literature.

引例 Citations :

◎夫情致异区，文变殊术，莫不因情立体，即体成势也。势者，乘利而为制也。（刘勰《文心雕龙·定势》）

（作品所表达的思想情趣既有所区分，文章的创作手法也要因之变化，但都是依照思想感情确定文章的体式，就着体式形成文章的气势。文章的这种气势，是就着文体自身的特点进行创作而形成的。）

Since literary works express different ideas, temperaments, and tastes, the writing skills and techniques used should also differ in order to suit the content. It is the content of a

literary work that determines its style, which in turn gives strength to the work. Such strength comes from writing in accordance with the style of the literary work. (Liu Xie: *The Literary Mind and the Carving of Dragons*)

◎夫诗人之思，初发取境偏高，则一首举体便高；取境偏逸，则一首举体便逸。（皎然《诗式》）

（诗人刚开始构思的时候，如果取境偏于高迈，那么整首诗的意境就高迈；如果取境偏于飘逸，那么整首诗的意境就飘逸。）

When the poet starts to compose a poem, if his conception of the poem tends towards grandeur, then the aesthetic conception of the poem will be grand; if his conception of the poem is free and easy, so will the aesthetic conception of the poem be. (Jiaoran: *Poetic Styles*)

◎先辨体裁，引绳切墨，而后敢放言也。（章太炎《国故论衡·文学总略》）

（先辨明文章体裁，遵循文章体式所规定的要求，而后才敢放开写作。）

One should first decide on the style or form of an article, and then start writing by following the rules required by the chosen style or form for the article. (Zhang Taiyan: *Overview of Traditional Chinese Scholarly Learning*)

biécái-biéqù 别材别趣

Distinct Subject and Artistic Taste

诗歌应具有的特殊题材和特殊的人生趣味。北宋以来，在黄庭坚的倡导下，江西诗派追求学问，以议论入诗，忽略诗歌自身的感兴特点。南宋严羽对此深为不满，在《沧浪诗话》中提出这个概念，旨在划清诗与非诗的界限，说明诗歌的本质是吟咏情性，而不是堆砌书本知识、卖弄学问；诗歌重在表现感受、传达意味，而不是单纯阐发义理，诗的义理应融化在审美意象中。“别材别趣”的提出，说明文论家注意到了诗歌自身的审美特性，倡导回归唐诗的创作方式和风格。

Poetry should have its distinct subject and artistic taste. In the Northern Song Dynasty, inspired by Huang Tingjian, poets of the Jiangxi School used poetry as a means to express views on public issues. In doing so, they tended to overlook the use of inspiring and evocative language unique to poetic expression. In *Canglang's Criticism of Poetry*, literary critic Yan Yu of the Southern Song Dynasty expressed his dismay at this trend. He argued that poetry should have its distinctive subject and purpose and that poetry should express the poet's

sentiment and emotion rather than piling book knowledge or showing off learning or presenting theories. The message of a poem should be expressed through its aesthetic depiction. The advocating of distinct subject and artistic taste by Yan Yu shows that by the time of the Southern Song Dynasty, literary critics had recognized the distinctive features of poetic expression and called for return to the creative style of poetry writing of the Tang Dynasty.

引例 Citations :

◎夫诗有别材，非关书也；诗有别趣，非关理也。（严羽《沧浪诗话·诗辨》）

（诗歌有特殊的题材，跟书本知识没有关系；诗歌有特别的旨趣，跟论理没有关系。）

Poetry has its distinct subject matter and is not about book learning. It also has distinct artistic taste and is not about presenting theories. (Yan Yu: *Canglang's Criticism of Poetry*)

◎三百年间虽人各有集，集各有诗，诗各自为体；或尚理致，或负材力，或逞辨博，少者千篇，多者万首，要皆经义策论之有韵者尔，非诗也。（刘克庄《竹溪诗序》）

（宋朝300年之间，虽然人人有文集，集中都有诗，诗又各有自己擅长的体式，这些诗或者崇尚义理情致，或者自负才

学，或者逞辩夸博，少的成千篇，多的上万首，全都是阐发儒家经义或论述时政对策的文章，只不过押上韵罢了，根本不能算诗。）

During the 300 years of the Song Dynasty, a lot of people published collections of literary works, many of which contained poems dealing with different subject matters. In these poems, some authors showcased their arguments, while others paraded their learning or indulged in scholarly debate. Some published 1,000 poems, and others published even 10,000 poems; but most of them were merely rhymed essays that expounded Confucian classics or discussed current policies. They were just not poetry. (Liu Kezhuang: Preface to *A Collection of Zhuxi's Poems*)

biéjǐ 别集

Individual Collection

汇集某一作家个人诗文作品的集子（与汇集多人诗文作品的“总集”相对）。西汉刘歆《七略》有“诗赋略”，录有屈原、唐勒、宋玉等66家的作品，皆以作家为单位，是图书“别集”之始。东汉以后别集渐繁，两汉魏晋南北朝别集见于《隋书·经籍志》的就有886部，历代文人学者几乎人人有集。只收诗作的称为诗集，单收文或诗文并收的称为文集。别集常以作家姓名、字号、谥号、籍贯、居住地等命名。别集保存了某一作家的全部传世作品，是作家心灵世界的真实展示，也是后人认识和研究作家思想与文学成就的主要材料。

The term refers to a collection of works by an individual author, in contrast to an anthology which amalgamates the works of many writers. In the Western Han Dynasty, Liu Xin composed *Seven Categories*, one of the categories being "The Catalogue of *Shi* and *Fu*," which collects the literary works of 66 writers including Qu Yuan, Tang Le, and Song Yu. Organized by author, "The Catalogue of *Shi* and *Fu*" was regarded as the beginning of individual collections. Many

more individual collections were compiled in the Eastern Han Dynasty, as exemplified by the 886 collections of writers from the Han through Wei and Jin to the Southern and Northern Dynasties, recorded in *The History of the Sui Dynasty*. Nearly every author had his own collection. Collections devoted to poetry were usually entitled collection of poems while those concerned with prose or both poetry and prose were entitled collection of writings. An individual collection might be entitled after the author's name, pen name, posthumous title, birth place, or residence. Containing all the major works of an author, an individual collection enables readers to learn about the author's aspirations and therefore provides a valuable source for the study of his ideas and literary achievements for later generations.

引例 Citation :

◎别集之名，盖汉东京之所创也。自灵均已降，属文之士众矣，然其志尚不同，风流殊别。后之君子，欲观其体势而见其心灵，故别聚焉，名之为集。（《隋书·经籍志》）

（别集的名称，大概是东汉时创立。自屈原以下，写作文章的文士太多了，但他们各自的志向和崇尚不同，风格和遗韵也相差很大。后代的人想通过文章考察作家的风格气势并窥见其内心世界，于是把他们的作品单独汇总在一起，称之

为“集”。)

What is known as *bieji* (别集) appeared in the Eastern Han Dynasty. Literary history since Qu Yuan witnessed an increasing number of creative writers with distinctive aspirations, preferences, literary features, and tastes. To examine the style, strength, as well as the spiritual world of a specific author, later generations put together all his works and called it *ji* (集) or collection. (*The History of the Sui Dynasty*)

chéng 城

Fortress / City

四周由城墙环绕的城邑。“城”本指城墙、城郭，是筑土而成的、具有军事防御及防洪功能的设施，城外一般挖有护城河。古代王朝国都、诸侯封地、卿及大夫的封邑，都以筑有城墙的聚落为中心，所以称为“城”。“城”音“盛（chéng）”，意思是“容纳民众”。其根本功能为保护民众，是“民惟邦本”这一政治理念的具体体现。

Cheng (城) is a city with walls surrounding it. The Chinese character for *cheng* originally referred to inner and outer city walls built of earth, with military defense and flood control functions. Usually, it was surrounded by a moat. In ancient times, the state capital of a monarch, the fief of a prince, and a manor estate granted by a monarch to a minister or a senior official all had a walled settlement as the center, hence the name *cheng*. The Chinese character for *cheng* is pronounced the same way as another character meaning accommodating. Here, *cheng* means having the capacity to accommodate people. The primary function of a *cheng* is to protect its residents. This is a concrete manifestation of the political

notion that people are the foundation of the state.

引例 Citations :

◎城者，可以自守也。（《墨子·七患》）

（城是可以用来守卫自己的[设施]。）

A fortress / city is a facility used to defend the people inside.

(*Mozi*)

◎城，以盛民也。（许慎《说文解字·土部》）

（城是用来容纳百姓的。）

A fortress / city is for accommodating people. (Xu Shen:
Explanation of Script and Elucidation of Characters)

◎城为保民为之也。（《穀梁传·隐公七年》）

（城是为了保护人民而修建的。）

A fortress / city is built to protect people. (*Guliang's
Commentary on The Spring and Autumn Annals*)

chǔcí 楚辞

Chuci (Ode of Chu)

楚辞是由屈原创作的一种诗体，后来又成为代表中国古代南方文化的第一部诗歌总集，楚辞运用楚地（今湖南、湖北一带）的文学体式、方言声韵，叙写楚地的山川人物、历史风情，具有浓厚的地域特色，因而得名。“楚辞”之名，西汉初期已有之，后刘向辑录成集，收战国时期楚国人屈原、宋玉以及汉代淮南小山、东方朔、严忌、王褒、刘向等人作品共16篇，后来王逸作《楚辞章句》时增加了自己的一篇，共17篇。楚辞通过独特的文体与文化内涵，反映出南方楚国文化的特点，抒情色彩浓厚，想象丰富，保存了上古许多神话故事，彰显出不同于《诗经》传统的一种全新的文学精神与文学体式，成为与《诗经》并驾齐驱的文学形态，后世称这种文体为“楚辞体”或“骚体”，称研究《楚辞》的学问为“楚辞学”。

Chuci (楚辞) was a poetic genre first attributed to Qu Yuan. It later became the title for the first anthology of poetry depicting the culture in south China. *Chuci* was so named because it made use of Chu (now Hunan and Hubei provinces) dialect, accent, and local special genres to describe the