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HAO WENJIE (1970-) is a Professor in the Arts College of Sichuan University, and a PhD supervisor engaging in the research of art philosophy and art history.

ZENG TIANYI (1994-) is a Ph.D candidate in the Arts College of Sichuan University, engaging in the research of art theory and criticism.

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The Interpretation of Truth Thinking and Ecological Aesthetics in *Lin Quan Gao Zhi*

Hao Wenjie, Zeng Tianyi

Abstract

Guo Xi clarified the importance of inner self-cultivation by the creator as an aesthetic subject in *Lin Quan Gao Zhi*. The revealing of the true nature of objective natural beauty depends on the true preservation and expansion of the subject, and through the creative method of “take it from the mountains and rivers” an aesthetic image with ecological effects is formed. Such imagery can stimulate and restore the vitality of the viewer, thereby playing a valuable role in promoting social development.

Key Words

Self-restraint, the truth of physical nature, ecology

Lin Quan Gao Zhi (《林泉高致》) is an important work about Chinese art aesthetics. It was completed by Guo Si (郭思), the son of Guo Xi (郭熙), a famous landscape master in the Northern Song Dynasty, who sorted out, edited, and added annotations to his father’s daily paintings. *Lin Quan Gao Zhi* includes five chapters on landscape instruction, painting ideas, painting tactics, painting titles, and picture collections. The first four are Guo Xi’s words with Guo Si’s annotations, and the picture collections are Guo Xi’s paintings. Guo Si has another painting notes chapter, describing the things his father favored when he was in Shenzong (神宗).¹

In terms of artistic thought, Guo Xi inherited the aesthetic pursuit of “searching for the wonderful and creating the real” in Jing Hao’s *Bi Fa Ji* (荆浩《笔法记》) from the Tang Dynasty and the Five Dynasties. At the same time, Guo Xi strives to achieve the unexpected wonderland of “as true as it is” with the creative path of “the body is the mountain and the river”. In the history of Chinese painting, Guo Xi’s writings belong to a painter who takes both theory and creation into account, and it is precisely because of this that he put forward a systematic

theory of painting, integrating a philosophy of life into an aesthetic space.

1. The Power of the Creator’s Authenticity

Guo Xi believed that if a creator wants to create an aesthetic effect with the realm of “the real truth of mountains and rivers”, they must learn to maintain their true temperament; otherwise, their works may be just superficial, making it difficult to keep the viewer’s attention immersed in the dynamic changes of the mysterious picture. So, how to maintain your true spirit? On the one hand, Guo Xi paid attention to the merit of preserving the truth of Taoism, and on the other hand, he mentioned the power of cultivating the mind of Confucianism. In the chapter “Painting Ideas”, Guo Xi said: “People in the world only know that I paint with a brush, but they don’t know that painting is the idea of free development”, thus his painting thought can be traced back to Chuang Tzu. Chuang Tzu said that the painter “takes off his clothes and sits cross-legged, which is probably meant as a description of the mental condition

about revealing his true nature when he is painting. It also represents that the painter fully exercises of their natural ability, which is the only way to achieve the true meaning of painting. Therefore, we know that painting is what makes us what we are, not just a simple resemblance. His words show that one must cultivate one's soul in a proper mental state such as the so-called Yi Zhi Zi Liang (易直子涼), which means that a heart of simplicity, integrity, honesty, and sincerity will arise spontaneously, and then the leisurely mood of subjects and the shape of objects naturally emerge in the heart, while at the same time they are unconsciously seen in the handwriting.”²

Guo Si, in the first chapter of the book, wrote that his father says “When drawing with brush and link, the windows must be clear and clean, incense should be burned carefully, and exquisite brush and ink should be used. Washing hands and ink stones is like welcoming a distinguished guest. You must be calm and calm before painting. Isn't it the so-called ‘dare not take it lightly’?”³ The reason Guo Xi could achieve spiritual concentration was that he was able to make up his mind, and he achieved calmness of mind; to calm his mind, he did a special treatment of his painting space, like the bright window, the clean table, and burning incense in the real space. At the same time, in washing the hands the goal is to achieve what Chuang Tzu proposed as Xin Zhai (心齋), which is the key step to the “Sitting in Forgetfulness” realm. The so-called Xin Zhai is written in Chuang Tzu's fourth chapter, and a report is given of a conversation between Confucius and Yen Hui to explain the meaning of Xin Zhai (the dialogue between the two of them constitutes an important part of Chuang Tzu's book on the relationship between subject and object). Confucius told Yen Hui that “You must get rid of distracting thoughts, concentrate on your mind, use your heart to comprehend instead of listening with your ears, and use the mood of silence and nothingness to sense instead of comprehending with your heart! The function of the ear is only to hear, and the function of the heart is only to communicate with external things. The state of mind of silence and emptiness is weak and submissive and able to deal with all things in the universe. Only the Dao (道) can gather in the state of mind of silence and emptiness. The state of mind of emptiness and emptiness is called ‘Xin Zhai’.”

What Chuang Tzu meant is that only by letting one's mind become empty and clear can one achieve a free and unrestrained harmony with all things and with God, without having to use specific senses to focus one's mind on things. Because the function of a certain sense is limited, for example, only the ear can hear partial

sounds, and the heart can only conform to the external shape of the object. After Xin Zhai, the aesthetic subject can restore the overall synesthesia function of people, that is, “one's true temperament”. In the true chi mentioned by Zhuangzi (莊子), this state can make people and nature achieve a high degree of integration and produce an ability “beyond ordinary people”, that is, to achieve the state of spiritual encounter with all things through unity of body and mind. In the creation, Guo Xi strives to separate from the sinking state of daily life and recover his true nature, hoping to achieve an “appropriate” relationship with external objects through a “relaxed” mind Guo Xi's merits of Taoism and preserving the truth have been confirmed many times in the narration by his son Guo Si. In the preface of *Lin Quan Gao Zhi*, Guo Si makes it very clear, “Hey! My father learned from Taoism when he was a child. Therefore, He spits out the old and absorbs the new, and his thoughts roam freely in the object world.”⁴

However, as Zhu Liangzhi of Peking University said in *A Leaf of a Bianzhou—Neo Confucianism and Chinese Painting Studies*, Guo Xi's painting philosophy is based on Confucianism. Through careful investigation, Zhu found that Guo Xi was recruited to Beijing on February 9, the first year of Shenzong Xining (1068 CE), recommended by then Prime Minister Gao Bi (高弼). Thus, it took eighteen years until the eighth year of Yuanfeng (1085 CE) when Shenzong died, to reach the peak in painting. During this period, he had a very good relationship with Fu Bi (富弼), Sima Guang (司馬光), Su Shi (蘇軾), etc. Although there is no direct evidence recording direct contact between Guo Xi and Cheng Hao (程顥) and Cheng Yi (程頤), because Fu Bi had a close relationship with the two masters of Chinese philosophy at that time it is reasonable to speculate that his painting philosophy was indirectly influenced by Neo-Confucianism.

In addition, through careful reading of the text, we can also find that when Guo Xi discussed the internal cultivation of the subject, he reached an authentic state “as the so-called Yi Zhi Zi Liang understands, the heart comes naturally”, which is exactly the transplantation of Confucianism. Xu Fuguan precisely pointed out in *The Spirit of Art in China*: “Guo Xi put forward here the words ‘Yi Zhi Zi Liang forgives, spontaneously born from the heart’, which is particularly meaningful, and can make up for what the book ‘Chuang Tzu (《莊子》)’ has not achieved.” The two articles “Yue Ji (《樂記》)” and “Ji Yi (《祭義》)” in the *Book of Rites (《禮記》)* both have a passage of “to make music to cure the heart, then Yi Zhi Zi Liang's heart will be easy to understand, and it will be born spontaneously”. “Yi Zhi Zi Liang” is

a kind of good character of sincerity, love and integrity that is produced under the “peaceful state of mind” of “few benefits”, and this character is human nature in the eyes of the ancients. In essence, what Guo Xi advocates and follows is this: if aesthetic creators want to truly complete a landscape work with truth, they must first reveal their authentic selves. The German philosopher Heidegger also fully realized that for works that can truly present truth, the creator must first be an authentic being. “Dasein” should have the determination to get rid of loneliness, transcend sinking and “go to death first”. Only then can an authentic state be presented as an aesthetic subject, and such a subject can discover new meanings of the objective world with the minimum of foresight and common sense.

On the one hand, Guo Xi was deeply influenced by Taoism’s “maintenance of true chi”; on the other hand, he absorbed the cultivation strategy of Confucianism and Neo-Confucianism, advocating the cultivation of learning, diligence and “respect for one”. First of all, about study and cultivation, which is the Confucian idea of self-cultivation, Guo Xi said in the second chapter “I remembered that my father used to recite the beautiful lines of the ancients and discover the poetic flavor of painting”. This marks Guo Xi’s ability to gain aesthetic experience in different art categories. Secondly, “diligent nourishment” is Guo Xi’s idea of “Wo Kan (餬看)”, and Wo Kan means to see more, like “After watching a thousand songs, you will know the sound; after watching a thousand swords, you will know the weapon.”⁵ “Diligent nourishment” is also Guo Xi’s understanding of the Neo-Confucianists, especially Cheng Yi, who said to investigate things and seek all things. Only by comparing things can one get the principle of “one point of reason”. It means that to exhaust the marvels of wonderful mountains and grasp the work of the creator, one painter must love their spirit, study their essential features, wander about them widely, satiate the eyes and store up the impressions in the heart and then reach the realm of free creation.⁶ Furthermore, the cultivation of “respect for the one” emphasizes awe and loyalty to the creation of art. We must persist in consistent determination and strive to achieve the realm of the same function as nature and the same nature. Guo Xi said in the first chapter of *Lin Quan Gao Zhi*: “All the scenery in the painting, no matter how big or small, must be concentrated and concentrated. If you don’t concentrate, you can’t be single-minded. If you are not serious, you will think lightly and not deeply enough; if you must respect the matter, if you are not respectful, the scenery will be rough and not complete.”

Advocating the cultivation of respect for one is also

deeply influenced by Neo-Confucianism. Zhu Liangzhi believes that Cheng Hao and Cheng Yi’s “Zhu Jing”(主敬) thoughts can be summarized in the words neatness and seriousness. Guo Xi put forward in his painting theory that “it must be serious to suppress it” and should be influenced by the main reverence thought of Cheng Hao and Cheng Yi. Guo Xi’s “injecting essence into one” is essential to understand the meaning of the original state of the universe where “natural principles prevail” and are integrated into the form of artistic pursuit. Individuals can only “concentrate on one thought” with the integration and co-construction of one’s inner essence and all things in the world, and one’s own body can be expanded in the vast space so that one’s aesthetic mind can be in a state of “extremely great without outside” so that it can become nourishment.

2. The Truth of Physical Nature Revealed

When the aesthetic subject returns to the “big self” with “self-nature”, the mystery of all phenomena in the universe can also present self-nature. Guo Xi believes that only when the subject and object of aesthetics are in a state of “unconcealed” can we “take it as the mountain and river”. If one faces external objects with a “lazy and contemptuous” heart, the physical nature of objects is rarely obscured. In the first chapter of *Lin Quan Gao Zhi*, Guo Xi said “If you paint lazily and reluctantly, your handwriting will be weak and cowardly but not decisive; if you paint drowsily, the scenery will be dark, wretched and dull.” The above are the disadvantages of not being able to concentrate. If one treats painting contemptuously, the work will be lacking in clarity, which is the disadvantage of not being serious enough. To paint with arrogance and carelessness, and to paint carelessly and unevenly, is the malady of not being respectful enough.

There are four methods for painters regarding painting, namely, the decomposition method, chic method, genre method, and slow method. The method of decomposition is intended to be vigorous and decisive, the method of chic is intended to be bright and clear, the method of the genre is intended to be careful in modelling, and the method of slow is intended to be rigorous as a whole. If you are not decisive, you will damage the decomposition method; if you are not clear, you will damage the chic method; if you are not smooth, you will damage the unrestrained method. This is the greatest evil for a painter, but it can only be discussed with those who are proficient in painting.⁷

If you are not sincere, you will not only be unable to move people, but you will also not be able to truly feel

everything outside. In Guo Xi's view, mountains and rivers belong to big things. Living things, the richness and variety of their shapes and moods are by no means "vulgar", and hearts can comprehend their shapes. The shapes of mountains and rivers are upright, squatting, open and bright, bent and solid, deep and strong, looking forward and bowing; some are spirited, and some are solemn. As a spiritual thing, water has different shapes, and it is shaped according to the object and moves according to the situation. "Water is alive. Its shape should be deep and quiet, soft and smooth, boundless, reciprocating, thick and delicate, gushing out, jetting, multiple springs, or distant. A stream, or it needs a waterfall to go straight to the sky, or it needs a curtain of water to fall to the ground, or it needs fishermen who are fishing happily, or it needs to have thriving vegetation, or it needs to be entwined with smoke and clouds to look charming, or it needs to shine on the valley and shine brightly. This is the embodiment of the vitality of water."⁸ Just as Zheng Banqiao (鄭板橋) of the Qing Dynasty said in his poem: "There is love in the wine in the poem, and there is companionship in the boredom in leisure. I am not the only one who loves bamboo and stone, but bamboo and stone also love me." Only then can the love of Yi Zhi Zi Liang intersect with all things and make the material nature of all things in nature be presented, which is the truth of what Guo Xi said: "If you take it from the body, you can see the meaning of the landscape."⁹

Guo Xi's creative sense of reality combined with aesthetic thinking is by no means a result of whimsy. In fact, in the philosophical thinking represented by the *Book of Changes* (《周易》), some previous concepts related to the combination of Yin (陰) and Yang (陽) were given theoretical expression. In the *Xian* (《鹹》) hexagram (卦), the Yin hexagram is on the top and the Yang hexagram is on the bottom—it should be that Yang is on the top and Yin is on the bottom. But this hexagram clarifies the changeability of the material world, and this movement is the way to face the sensing of it. Its hexagrams say that the *Xian* hexagram symbolizes sympathy and thus "prosperity, which is conducive to maintaining chastity and integrity, and auspicious marriage".¹⁰ *Tuan* (《夬》) says: "Xian, feeling. 'Two chi', the soft top and the hard bottom, are in harmony with each other. To put it simply, that means a man and a woman are 'prosperous is smooth, sticking to the right way is beneficial and marrying a wife can get auspiciousness'. Then the sky and earth are touched and all things are born, saints are touched and the world is peaceful. Look at its feelings, and the feelings of everything in the world can be seen."¹¹ Here it is not

only pointed out that the material induction of Yin and Yang between sky and earth can produce all things, but also develops into spiritual induction, and puts forward the state of "sages touch people's hearts and the world is peaceful" based on his philosophy of "integration and induction", Xunzi (荀子) put forward for the first time the theory of music induction and harmony in the field of aesthetics. What he meant is that a good sound can make the inner chi of the aesthetic subject reach a state of neutralization and health, while a bad sound will destroy the inner neutralization and fullness of the listener. This is because Xunzi discovered the relationship between "things and me" in aesthetic appreciation. Later, *Yue Ji* discussed the relationship between things and me in aesthetic creation. The text believes that the creator's inner emotions with different tendencies will cause those different tendencies to combine with external objects, thus producing voices with different aesthetic feelings. After the Wei and Jin dynasties, writers and artists consciously explored the relationship between mind and matter deeply, and even established the theory of aesthetic perception, which became a basic paradigm of artistic creation and aesthetic thinking that many writers and artists have consciously followed since the Tang and Song dynasties. Finally, during the Ming and Qing dynasties, with the efforts of Shi Tao (石濤), Wang Fuzhi (王夫之) and Ye Xie (葉燮), it became a characteristic discourse in Chinese artistic thought.

In *Lin Quan Gao Zhi*, Guo Xi not only actively absorbed the aesthetics of seeking truth and expressing the spirit in the painting theories of Gu Kaizhi (顧愷之), Zong Bing (宗炳), Wang Wei (王微), Xie He (謝赫) and even Jing Hao, but also deepened Confucianism and Taoism. During his comprehension, he put forward the idea of combining the aesthetics and senses of "take the mountains and rivers as they are", and expounded a new rationale for creating landscape paintings with "real scene" feelings. Guo Xi believes that painting a "big thing" such as a mountain cannot be like learning to paint flowers, "looking at it from above", or like learning to paint bamboo, copying its shape through the projection of moonlight, but must be created through aesthetics. Only by fully devoting oneself to achieving the sensory harmony of travelling together with mountains and rivers can the true mountain atmosphere of "as it is" be bred in the heart.

To sum up, we can find that Guo Xi, in *Lin Quan Gao Zhi*, based his perceptions on Confucianism and Taoist aesthetics and then proceeded from his personal practical experience, constructing his theory of artistic ecology and creation of truth. It is especially reflected in his *Early Spring Picture* (《早春圖》). In *Early Spring*

Guo Xi made good use of the language of images to clarify his inner thinking: the landscape, woods, grass, and rocks in the whole picture are full of light everywhere. But it seems that there is an invisible force that connects them and it becomes a whole, which can be wandered by people, just as Zong Baihua believes that the problem of space in Chinese artworks is closely related to the reality of Chinese life sentiment and artistic conception. When Guo Xi created this kind of realm, he paid special attention to the grasp of the rhythm and rhythm of distance, and achieved a rhythmic life relationship between the object and the viewer through the “three distance methods”.

3. The Contemporary Ecological Aesthetic Value of *Lin Quan Gao Zhi*

Lin Quan Gao Zhi aims to create an “ecological” aesthetic realm for the literati with noble hearts, so that “sitting in pictorial springs” seems to return them to the “real scene” of nature, where birds are singing, flowers showing, and apes’ voices in the ears, like “the mountains and waters are dazzling”, and it shows a piece of mystery and a lively picture. In essence, Guo Xi wanted to open up the origin of nature through the depiction of specific mountains, rivers, vegetation, trees and rocks, forest springs, animals, birds, beasts, fish and insects, making viewers and appreciators enter a “clarity” environment of symbiosis. When all things are removed from the “covered” unique vision of existence, the true aesthetics will discover the intergenerational scene of the mountains and rivers between heaven and the earth.

Water is the blood of the mountain, vegetation is the hair of the mountain, and smoke and clouds are the spirits of the mountain. Therefore, with water, the mountain has spirit, and vegetation, it has splendor, and smoke and clouds, show beauty. Mountains are the face of water, pavilions are the eyebrows of water, and fishing is the spirit of water. Therefore, water is revealed when there are mountains, bright when there are pavilions, and deserted when there is fishing; this is the method of landscape arrangement.¹² Landscape buildings, pavilions, pools, terraces, animals, and plants together constitute a living scene of life. In this openness to each other, the mind and body are in harmony, the meditation is combined in one breath, and the emotion and reason are intertwined. Wang Fuzhi, a great scholar in the Qing Dynasty, said love creates scenery, and scenery creates emotion. Only when the scenery reaches the point of infinite harmony can one enter the highest state of poetry. In the spiritual reflection of the aesthetic subject’s “emptiness and emptiness”, all things present

their most authentic and rich appearance. Mountains not only have high, low, large, and small distinctions, but also have a vivid mood of looking up and looking forward; water not only has the normal state of being surrounded by circulation, but also has the majestic potential of “it is suspected that the Milky Way falls nine days”; stones not only have the regular skills of being upright and upright, but also have the state of “strange stone and tiger crouching”. Moreover, the same scene will show different appearances in different time and space migration changes. “Mountain shape moves step by step” the mountain has one form when viewed from the front, another form when viewed from the side, and is different when viewed from the back, which is exactly “the so-called mountain shape when viewed from all sides”. “It’s such a shape of one mountain and dozens of mountains, so you don’t know it!”¹³

In addition, in different seasons, spring mountains, summer mountains, autumn mountains, and winter mountains also present different flavors. “The spring mountains are peaceful and bright, with a sweet smile; the summer mountains are verdant and dark green, full of water; the autumn mountains are clear and clean, as if dressed up; the winter is cold and indifferent, like a fake sleep.”¹⁴ Due to the change of climate over four seasons, the same mountain gives people different aesthetic feelings. “The mountain in spring is gorgeous and like a smile, the mountain in summer is green like drops, the mountain in autumn is bright and clean like makeup, and the mountain in winter is bleak and like sleeping.”¹⁵ Guo Xi’s insight into the ecological relationship between “things and things, people and things” can be said to be very in-depth and meticulous. He not only distinguishes and analyzes the changes of objects in different times and spaces, but also knows the color changes of objects very well. The above shows that it is within the background of his thinking on the theory of organic “ecological scenes” that Guo Xi has constructed the embryonic form of his “creation of authenticity and ecological painting” from the principles of painting to the realm of techniques. This essence has had an important influence on many literary aesthetics of later generations. Even today, we still think that this theory is valuable. At present, when the natural state of people has been severely damaged many want to return to a pastoral “dwelling” scenery in real life, but often have the feeling of thinking of it but not getting it. However, the ecological aesthetic wisdom contained in traditional Chinese painting can often give the world a kind of refreshing spiritual energy.

As Xu Fuguan pointed out in the book *The Spirit of Chinese Art*, the life spirit of Chinese art is the realm

of “great benevolence and great beauty” developed by Confucianism and Taoism. On the one hand, this spirit requires creators to “empty themselves to respond to things”, and on the other hand, it requires creators to first enter the spiritual realm where self-fulfillment is an almost natural virtue, and then they can achieve fusion with things. In this field of vision, “man and nature, mountains, rivers and all things” can “harmonize” together, to generate images that complement each other in the mind of the aesthetic subject. And when the appreciators walk into this aesthetic scene, they can also be moved by the true emotions contained in it so that they have sunk into the “vulgar” soul. By slowly presenting the image of the “light” work, it can be transcended and improved so that the spirit that is about to dry up, that has been eroded by desire, can be nourished and revitalized, and at the same time the social productivity of the “self” can be extended and expanded.

Guo Xi’s painting theory is just a manifestation of the “life spirit” of Chinese art. Starting from the premise of cultivating the aesthetic creator’s heart, he expounds on the way of creating and combining the ecological co-construction of imagery in his works. Thus, since the Wei, Jin, Sui and Tang dynasties, it has become an important part of the creation of art aesthetics, and it still has important referential significance for the construction of contemporary art’s ecological aesthetics.

In fact, before the introduction of contemporary environmental aesthetics and ecological aesthetics in the West, the masters of modernist art had already comprehended thinking of the image as the combination of subject and object in aesthetic thinking just as in the East, especially in China, thus creating an image that is very different from classical art—from imitation theory of reproduction, to reflection theory to expression theory. In Van Gogh’s *Starry Night* and *Sunflower*, we seem to see the strong emotion of the aesthetic subject in the harmony between man and nature, and this kind of emotion is not a cramped small emotion in daily life, but a big emotion that is with the universe. Indirectly, Post-Impressionists became aware of Chinese aesthetic ecology from the Japanese Ukiyo-e, thus creating an artistic image with great vitality. Cézanne was more specific; he said that in his painting, the color has been integrated with himself, and the color had become a kind of life form for his expression, rather than the scientific color division. As Heidegger analyzed in the article *The Origin of Works of Art*, in real works of art the color returns to the color itself and emits dazzling light. All kinds of objects and physical properties are revealed and presented in the dispute and unity of the world and the

earth.

When Matisse, the representative of Fauvism, talked about the expression of color, he said: “When painting an autumn landscape, I will not think about what color is suitable for this season, but only be inspired by the feeling this season gives me. My feelings may also change: autumn may be as soft and warm as late summer, or it may be the chilly sky and lemon-yellow trees that exude a chilling feeling, announcing the coming of winter, my choice of color does not rely on any scientific theory, but entirely on observation, feeling, and the quality of each experience.”¹⁶ In this passage, Matisse clarifies the inductive relationship between the subject and the object of aesthetics, instead of merely following the “imitation theory” under the Western cognitive science system. At the same time, he believes that the appreciation of art should also be ecological to be able to fulfill its good social function and role. “What I dream of is a well-balanced, pure, peaceful art, free from disturbing, depressing themes. A gravitational force for people of all intellectual classes—whether businessmen or writers. Like a sedative, a good rocking chair that takes away the fatigue of the body.”¹⁷

This kind of thinking is very similar to the ecological function of art expounded by Guo Xi in *Lin Quan Gao Zhi*, and according to data the Swiss painter Klee was once deeply influenced by Chinese culture. He wrote to his wife in 1917: “I have read so many books, and I have become more and more Chinese.”¹⁸ We can find in his works that he also wants to fully express the free and flexible momentum of life, without being attached to the visible form of the objects in front of him. This is how he described his creative experience: “A fire, the impulse to create, ignite, leap onto the canvas through the hand, and then jumps like a spark back to the starting point, completing the cycle—back to the eye and beyond the eye (to the source of movement, will, idea).”¹⁹

These painting theories show that Klee’s art had the intention of ecological subjectivity. As a result, he also created many fresh and pleasant ecological symbols, which together form a pure art world that allows viewers to immerse themselves in it. Through research, we found that the concept of ecological aesthetics in Chinese art has been widely and deeply influenced and is continuing to influence many Western cultures and art scholars, and the artistic ecological thought in Guo Xi’s *Lin Quan Gao Zhi* will surely show his touching charm and value more and more as society changes.

Art College of Sichuan University

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HAO WENJIE (1970-) is a Professor in the Arts College of Sichuan University, and a PhD supervisor engaging in the research of art philosophy and art history.

ZENG TIANYI (1994-) is a Ph.D candidate in the Arts College of Sichuan University, engaging in the research of art theory and criticism.

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ENDNOTES

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《林泉高致》創真感和生態美學思想的詮釋

郝文傑，曾天一

摘要：郭熙在《林泉高致》中闡明了創作者作為審美主體內在涵養的重要性。客觀自然美質的真性顯露，有賴於主體之真的保存、擴充，通過“身即山川而取之”的創構方式，形成具有生態效果的審美意象。這般意象能夠引發、恢復欣賞者的生命力，從而起到促進社會發展的功能與價值。

關鍵詞：涵養；物性之真；生態