

爱国如家

/àiguó-rújiā/

Love the Country as One Loves One's Family

像爱自己的家一样爱自己的国。原本指帝王、诸侯等掌权者像爱自己的家一样爱国爱民（因为在古代中国，家国同构），后来演化为有志之士乃至一国内所有人都崇尚的基本操守。其中隐含着这样的观念：热爱祖国的人都不分彼此，如同一家人，每个人都像爱自己的家一样爱国爱民。爱国是中华民族深厚持久的传统，是中华民族精神的核心，是每一个中国人的坚定信念和精神依靠。

Originally, the concept denoted that kings, princes, and other rulers should love their kingdoms and their people the same way they did their own families. This is because in ancient China, family and state were considered same in structure. Later on, this concept became a moral value cherished by all patriotic people. It means that all those who love their motherland are intimately bound together as if they were from the same family, so they should love their country and its people in the same way they love their families. Loving one's country is a profound and enduring tradition of the Chinese nation. It is at the core of the spirit of the Chinese nation, and it is a firm conviction of all Chinese, giving them a shared sense of belonging.

引例 Citations:

◎封建诸侯，各世其位，欲使亲民如子，爱国如家。（荀悦《汉纪·孝惠帝纪》）

（分封诸侯，让他们世袭爵位，是想让他们亲爱百姓就像亲爱自己的孩子，爱国就像爱自己的家。）

The appointing of feudal lords and making their positions inheritable were designed to make them love their people the same way they did their own children and love their kingdom the same way they loved their own families. (Xun Yue: *A Chronicle of the Han Dynasty*)

◎烈士之爱国也如家。（葛洪《抱朴子·外篇·广譬》）

（有抱负有气节的人，爱国就像爱自己的家。）

A person with noble aspiration loves his country the way he does his family. (Ge Hong: *Baopuzi*)

爱民者强

/àimínzhěqiáng/

Power Comes from Caring for the People.

爱护百姓的国家才真正强大。治国者制定、推行政策措施只有顺应民心、代表百姓的根本利益，才会获得百姓的信任和拥护，也才能上下一心，众志成城。它是由“爱民”理念衍生的新命题——爱民是国力强盛的根本动因，也是“民惟邦本”“仁者爱人”思想的延展与发扬。

A state which takes good care of its people is one with true power. A ruler will be trusted and supported by the people, and the state under such a ruler will be a solid stronghold only when the policies and measures made and implemented meet the people's requirements and represent the people's fundamental interests. This is a new theme derived from the concept of "loving the people," which is the fundamental driving force of a state's becoming strong and prosperous. It is also an extension and development of the concepts that "people are the foundation of the state," and "a benevolent person loves others."

引例 Citation:

◎爱民者强，不爱民者弱。（《荀子·议兵》）

（爱护百姓的国家强盛，不爱护百姓的国家衰弱。）

A state that takes good care of its people is strong and prosperous; a state that does not care about its people is waning and weak. (*Xunzi*)

爱人以德

/àirényǐdé/

Love the People in Accordance with Rules of Moral Conduct

爱他人要以合乎道德规范为原则，不能无原则地偏私偏爱、迁就

纵容。“德”即道德规范，也指人的道德品行，它是维护良好社会秩序的内在依据。“爱人”属于个人层面的情感，而“德”则是全社会应共同遵守的规范。“爱人”若不“以德”，则既违背了社会的共同规范，也损害爱人者和被爱者的个人品德。“爱人以德”体现了尊崇道义、注重社会秩序及公共利益的精神。

Love of others must follow the rules of moral conduct, and not be unprincipled, selfish or indulgent. *De* (德) here refers to moral behavior and consciousness, and is the foundation for upholding proper social order. Loving the people is on a personal emotional level, while morality is a set of commonly accepted rules of social conduct. If not grounded in morality, loving the people will go against the common social norms, and harm the integrity of both giver and receiver. The term expresses a spirit of respect for morality, social order, and common good.

引例 Citations:

◎曾子曰：“……君子之爱人也以德，细人之爱人也以姑息。吾何求哉？吾得正而毙焉斯已矣。”（《礼记·檀弓上》）

（曾子说：“……君子爱人要遵循道德规范，小人爱人则是一味迁就求得安宁。我还求什么呢？死的时候都能合乎规范，这已经心满意足了。”）

Zengzi said, "...The man of virtue follows the codes of moral conduct when loving others, while the petty person is indulgent for the sake of peace. What do I wish for? I shall be more than satisfied that by the time I die I will have followed all the codes of conduct." (*The Book of Rites*)

◎君子爱人以德，不可徇情废礼。（褚人获《隋唐演义》第二十三回）

（君子爱人要遵循道德规范，不能曲从私情而坏了规矩。）

The man of virtue follows the rules of moral conduct when loving others, and does not break them for purely personal reasons. (Chu Renhuo: *Romance of the Sui and Tang Dynasties*)

安居乐业

/ānjū-lèyè/

Live in Peace and Work in Contentment

安定地生活，愉快地工作。“安居”，安于居所，指平平安安地生活。“乐业”，乐于本业，以自己的职守为乐，指快乐地从事自己的本职工作。形容国家、社会治理得非常好，天下太平无事，人们各得其所，各安生计，幸福快乐。它是普通民众所抱有的基本社会理想，也是有所作为的政治家、管理者所追求的社会治理的目标。作为政治理想，它体现着以民为本、注重民生的基本精神。

Live a stable life and work happily. *Anju* (安居) literally means a secure house and by extension living a happy life. *Leye* (乐业) means enjoying one's work. Together they refer to the general state of good governance, with peace prevailing and everyone in their proper place, satisfied with work and content with life. It is the longing of the common people as well as the goal of good governance. It is a people-oriented political aspiration centering on securing people's livelihood.

引例 Citations:

◎至治之极……民各甘其食，美其服，安其俗，乐其业。（《史记·货殖列传》引《老子》）

（治理国家的最高境界……是使民众觉得吃的饭很香甜，穿的衣服很漂亮，习惯于他们的习俗，乐于他们所从事的行业。）

The highest state of good governance is one in which people feel satisfied with their food, clothes, willingly observe social norms, and love their trade. (*Laozi*, as cited in *Records of the Historian*)

◎普天之下，赖我而得生育，由我而得富贵，安居乐业，长养子孙，天下晏然，皆归心于我矣。（仲长统《理乱篇》，见《后汉书·仲长统传》）

（普天下的人，依赖我而得以生存生长，因为我而得以享受富贵，安于居所，乐于本职，养育子孙，天下太平，那么人们就都会真心诚意地归附于我了。）

If I can ensure that all the people under heaven survive and develop, are well-off, live in peace and work in contentment, and raise their children in a secure world, then they will willingly pledge allegiance to me. (Zhong Changtong: On Governance and Turmoil)

安贫乐道

/ānpín-lèdào/

Be Content with a Simple but Virtuous Life

安于贫困而乐于守道。在孔子（前551—前479）与儒家看来，对于道义的学习与执守，并不是出于任何功利的目的，而是发自内心的认同，是毕生追求的最高目标。因此，以道义为最高准则的人，不会以违背道义的方式去追求富贵，即便在物质生活上陷于贫困，也能够以执守道义为乐。

When leading a poor life, one should still stick to moral principles. Confucius (551 - 479 BC) and Confucian scholars believe that it is not for fame and wealth that one should observe moral principles. Rather, such observance comes from one's heart and represents his lifetime pursuit. So those who are guided by high moral standards will never seek wealth and fame at the expense of justice, and they can live up to such standards even when they live in poverty.

引例 Citations:

◎子曰：“贤哉，回也！一簞食，一瓢饮，在陋巷，人不堪其忧，回也不改其乐。贤哉，回也！”（《论语·雍也》）

（孔子说：“颜回真是有贤德啊！一筐饭食，一瓢饮水，居住在简陋的巷子里，别人都忍受不了这种忧苦，颜回却不改变自有的快乐。颜回真是有贤德啊！”）

Confucius said: "Virtuous indeed is Yan Hui! He has simple meals, just drinks cold water, and lives in a humble alley. While others would find such living unbearable, Yan Hui remains cheerful. What a virtuous man!" (*The Analects*)

◎子贡曰：“贫而无谄，富而无骄，何如？”子曰：“可也。未若贫而乐，富而好礼者也。”（《论语·学而》）
（子贡说：“贫穷而不谄媚，富有而不骄纵，怎么样？”孔子说：“可以了。但不如贫穷而乐于道，富有而喜好礼。”）

Zigong said: "One does not fawn on others when being poor; one is not arrogant when being rich. How do you find such quality?" Confucius said: "Good! But it is even better to be poor and upright and to be rich and courteous." (*The Analects*)

安土重迁

/āntǔ-zhòngqiān/

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。

This term means 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性；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*)

八卦

/bāguà/

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 (páo) 牺氏之王 (wàng) 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*)

白马非马

/báimǎ fēi mǎ/

A White Horse Is Not a Horse.

白色的马不是马。“白马非马”是名家提出的一个重要命题, 公孙龙子(前320?—前250)对这个命题进行了充分的讨论。他认为, “马”之名是用来指称马的形体的, 而“白”之名是用来指称白色的。“白马”兼指马与白, 因此与“马”所指称的是不同的事物。“白马非马”的命题意在指出, “马”之名无法精确指示马之中的白马、黄马、黑马所具有的特殊性。为了准确指称事物, 就需要对名做出细致的辨析。

This is an important proposition made by the School of Names. Gongsunlongzi (320?-250 BC) discussed this thesis in great detail. In his view, “horse” is a name of the physical body of a horse, whereas “white” is the name for white color. “White horse” refers both to “horse” and “white” and therefore is not the same thing as that

which is referred to as “horse.” The proposition that “a white horse is not a horse” is meant to point out that the name “horse” can’t accurately refer to the particular characteristics of white, brown and black horses. More careful differentiation is necessary in order to indicate an object precisely.

引例 Citations:

◎龙之所以为名者, 乃以白马之论尔。(《公孙龙子·迹府》)

(我之所以有名, 就是因为有“白马非马”的论说。)

The reason why I am famous is because I made the proposition that “a white horse is not a horse.” (*Gongsunlongzi*)

◎曰: “马固有色, 故有白马。使马无色, 有马如已耳, 安取白马? 故白者非马也。白马者, 马与白也。马与白, 马也? 故曰白马非马也。”(《公孙龙子·白马论》)

(公孙龙子说: “马本就有颜色, 因此有白马。如果马没有颜色, 就只有马而已, 哪里会有白马? 所以白色并不是马。白马, 是指称马与白。马与白, 是马吗? 因此说白马不是马。”)

Gongsunlongzi said: “Horses definitely have colors. That is why there are white horses. Suppose horses had no colors: if there were horses only, how could we pick out a white horse? Therefore, whiteness is not a horse. A white horse is horse with whiteness. Is horse with whiteness the same thing as horse? For this reason, I say: A white horse is not a horse.” (*Gongsunlongzi*)

白描

/báimiáo/

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（345？—409）、北宋李公麟（1049—1106）、元代赵孟頫（1254—1322）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 (345?-409) of the Jin Dynasty, Li Gonglin (1049-1106) of the Northern Song Dynasty, and Zhao Mengfu (1254-1322) 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《题李龙眠〈维摩演教图〉》）

（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 three eminent figures. (Wang Zhideng: Postscript to Li Longmian's "Korimaro Preaches a Sermon")

本末

/běnmò/

Ben and Mo (The Fundamental and the Incidental)

本义指草木的根和梢，引申而为中国哲学的重要概念。其含义可以概括为三个方面：其一，指具有不同价值和重要性的事物，根本的、主要的事物为“本”，非根本的、次要的事物为“末”；其二，世界的本体或本原为“本”，具体的事物或现象为“末”；其三，在道家的政治哲学中，无为之治下的自然状态为“本”，各种具体的道德、纲常为“末”。在“本末”对待的关系中，“本”具有根本性、主导性的作用和意义，“末”由“本”而生，依赖“本”而存在，但“本”的作用的发挥仍需以“末”为载体。二者既相互区别，又相互依赖。

The two characters literally mean the different parts of a plant, namely, its root and its foliage. The extended meaning is an important concept in Chinese philosophical discourse. The term can be understood in three different ways. 1) *Ben* (本) refers to what is fundamental or essential, while *mo* (末) means what is minor or incidental, two qualities that differ in value and importance. 2) *Ben* refers to the existence of the world in an ontological sense, while *mo* represents any specific thing or phenomenon. 3) In Daoist political philosophy *ben* is a state in which rule is exercised by not disrupting the natural order of the world, while *mo* refers to moral standards and fundamental principles governing social behavior. In any *ben-mo* relationship, *ben* is most important and plays a dominant role, while *mo* exists thanks to *ben*. On the other hand, it is through the vehicle of *mo* that *ben* exerts its influence. Thus the two, though different, are mutually dependent.

引例 Citations:

◎子夏之门人小子，当洒扫应对进退，则可矣，抑末也。本之则无，如之何？（《论语·子张》）
（子夏的学生，叫他们做打扫、接待、应对的工作，那是可以的，不过这只是末节罢了。而那些最根本性的学问却没有学习，这怎么行呢？）
Zixia's students can clean, receive guests, and engage in social interaction, but these are trivial things. They have not learned the fundamentals. How can this be sufficient? (*The Analects*)

◎崇本以举其末。（王弼《老子注》）

（崇尚自然无为之本以统括道德礼法之末。）

One should respect, not interfere with, the natural order of the world, and apply this principle when establishing moral standards, social norms, and laws and regulations. (Wang Bi: *Annotations on Laozi*)

本色

/běnsè/

Bense (Original Character)

原意指本来的颜色，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 professionalism) 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*)

◎近来觉得诗文一事只是直写胸臆，如谚语所谓开口见喉咙者。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，犹俗言正身也；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 Western Chamber*)

本无

/běnwú/

Benwu (Original Non-being)

绝对的空无。东晋时各家多用“本无”表达般若空义，指出事物根本上是不存在的。这种观点在僧肇（384或374—414）等人看来有将“无”坐实、落入虚无主义的危险，故僧肇著文批评，重申缘起性空的中道观。但在后世作品中，同样运用“本无”，有时指缘起性空义，而非绝对的虚无，需加以鉴别。

Benwu, or original non-being, is a term used to refer to void. Philosophical schools in the Eastern Jin Dynasty used it to bracket the doctrine of emptiness from the *Prajñāpāramitā* literatures (“The Perfection of Wisdom”), arguing that things are fundamentally non-existent. In the view of Seng Zhao (384 or 374-414) and the like, the pitfall of this standpoint, by emphasizing the absolute “emptiness,” is an inclination towards nihilism (which is expressively rejected by Buddhist doctrines). Seng Zhao thus criticized it through his writings. He affirmed the middle way (away from the two extremes of nihilism and eternalism), thus interpreted the emptiness

as but the dependent origination. This term *benwu* can also be found in the works of later generations. In certain cases however, it was reinvented to be the “emptiness as the dependent origination” rather than “absolute emptiness.” So, one should be cautious about its various connotations in different historical context.

引例 Citation:

◎本无者，情尚于无，多触言以宾无。故非有，有即无；非无，无亦无。寻夫立文之本旨者，直以非有非真有，非无非真无耳。何必非有无此有，非无无彼无？此直好无之谈，岂谓顺通事实，即物之情哉！（僧肇《肇论·不真空论》）

（主张本无的教义，专注于虚无，凡出言便说是“无”。所以他们讲“有（存在）”是不真实的，“有”就是无；“无（不存在）”也是不真实的，“无”也是无。但若去探求他们的（经典）依据，不过是说“非有”并非真实的存在，“非无”也并非真的不存在。[倘若如此，]又何必坚称“非有”就是指存在者根本没有，“非无”就是指不存在者也根本没有呢？这仅仅是好谈“无”的人的言论，怎能称之为通达事实、触及事物的真性呢？）

The teaching of “original non-being” is obsessed with nothingness, which thoroughly dominates their discussion. They reject “being,” because it is nonexistent. They also reject “non-being,” because again non-being is neither existent. But if we look into the scriptures they alluded to, we will see that these texts actually reject the real “being” by naming “non-being” while reject real “non-being” as a refutation of substantialized non-being. Then why on earth should they insist that the negation of “being” is absolutely non-existent and the negation of “non-being” as if the non-being is actually nonexistent? They are just too much into their “nothingness”! How could they enter the reality without hindrance, and approach the true character of things? (Seng Zhao: *Treatise of Seng Zhao*)

比而不党

/bǐ'érbùdǎng/

Be Close but Not Cliquish

以道义相结交而不结党营私。“比”有亲近、亲附之义，这里指为道义而结成的群体；“党”有偏私、朋党之义，这里指为私情、私利而结成的群体。前者出以公心，是建设性的，为历代正直之士所推崇；后者以权谋私，是破坏性的，为历代正直之士所摒弃。

This expression means forming ties among people based on a common just cause and not forming ties for selfish purposes. *Bi* (比), meaning to be “close,” implies affinity or attachment. Here it describes a group brought together by a common just cause. *Dang* (党), referring to “cliquish,” implies bias and factionalism. Here it describes a group brought together by personal ties and selfish interests. The former acts out of selflessness and is constructive which is something that has been praised by upright men through the ages; the latter uses power for selfish gain, which has been castigated by upright men through the ages.

引例 Citation:

◎吾闻事君者比而不党。夫周以举义，比也；举以其私，党也。……事君而党，吾何以从政？（《国语·晋语五》）

（我听说事奉国君的人以道义相结交，而不结党营私。出于忠信而为国推举正直的人，这是以道义相结交；出于私利而举荐人才，这是结党营私。……事奉国君却结党营私，我拿什么来执政呢？）

I hear that one who serves a sovereign ruler must form ties with others based on a just cause and not on selfish interests. To recommend upright men out of loyalty to the country is forming ties for a just cause; to recommend people out of selfish interests is forming a clique... How can I possibly run the government if I form cliques while serving my sovereign ruler? (*Discourses on Governance of the States*)

变化

/biànhuà/

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·乾》）

（“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*)

兵以义动

/bīngyǐyìdòng/

Fight for a Righteous Cause

为了道义而出兵。犹今之所言“为正义而战”。中国人自古崇尚“义兵”“义师”，即为了维护“义”而发动的战争。所谓“义”，就是禁止暴力，为民除害。战争虽然是暴力行动，但它不应该是主动施暴的行动，而是为了反抗、制止施暴而采取的暴力行动。它体现了中国人坚守道义和仁爱的精神。

This term means sending an army to fight a just war, similar to the present idea of “fighting for righteousness.” Since ancient times, the Chinese people have held high esteem for an army sent to war for the sake of justice. Here *yi* (义) means stopping any aggressive act of violence, and eliminating the suffering of the people. War is an act of violence, and no one should initiate a war. Instead, war is a last resort to resist and prevent any violence inflicted on the people. The term demonstrates the ideals of justice and benevolence upheld by the Chinese nation.

引例 Citations:

◎禁暴救乱曰义。(《吴子·图国》)

(禁暴除乱、拯救危难的叫义兵。)

An army that fights to quell violence and rescues people from peril is called an army of justice. (*Wuzi*)

◎兵者，所以讨暴，非所以为暴也。(《淮南子·本经训》)

(军队是用来讨平暴乱的，不是用来进行暴力活动的。)

An army is used to subdue riots, not to start any violent action. (*Huainanzi*)

◎今兵以义动，持疑而不进，失天下之望。(《三国志·魏书·武帝纪》)

(如今我们是为了道义而出兵，要是因迟疑而不主动进兵，会让天下的人失望。)

Now we launch an army to fight for a righteous cause. If we hesitate and do not take actions right away, we will disappoint the whole nation. (*The History of the Three Kingdoms*)

兵者凶器，争者逆德

/bīng zhě xiōngqì, zhēng zhě nì dé/

Weapons Kill; War Is Immoral.

兵器是杀人的工具，战争是违背道德的恶行。“兵”本义是兵器，引申指军队；“争”指冲突、争斗，在此指战争；“逆德”即违反人性，背弃仁爱之德。中国古人，即便是兵家，也都将武力、战争视为凶事，是不到万不得已才采取的非正常手段；即便采取了这种手段，也主张坚持仁义原则。这是中国人崇尚仁爱和平的“文”的精神的又一表达方式。

Weapons are tools of death; war is wicked and against morality. The original meaning of *bīng* (兵) is “weapon” and is extended to mean “army”; *zhēng* (争) means “conflict” and “struggle” and here means “war”; *nì dé* (逆德) means inhuman, contrary to benevolence and compassion. The ancient Chinese, including military strategists, all considered the use of force and war fearsome, only to be employed as a last resort, and that even if military force was deployed, the principles of benevolence and righteousness should be adhered to. This is another expression of high respect Chinese have for benevolence and enlightenment in the spirit of upholding peace as embodied in the idea of *wen*.

引例 Citation:

◎兵者，凶器也；争者，逆德也。事必有本，故王者伐暴乱，本仁义焉。(《尉缭子·兵令上》)

(兵器是杀人的工具，战争是违背道德的行为。凡事必有其根源，所以贤明的君王讨伐暴乱，是为了伸张仁义。)

Weapons are tools to kill; war is counter to morality. All things have a cause. So when a wise ruler punishes violence, it is to uphold morality and compassion. (Yuliaozi)

般若

/bōrě/

Prajna / Wisdom

梵文 *prajñā* 的音译 (或译为“波若”)。意为“智慧”，指能洞见一切事物本性、认识万物真相的最高的智慧。佛教认为，“般若”是超越一切世俗认识的特殊智慧，是觉悟得道、修成佛或菩萨的所有修行方法的指南或根本。然而，这种智慧本身无形无相，不可言说，仅能依赖各种方便法门而有所领悟。

The term is the transliteration of the Sanskrit word *prajñā*, meaning wisdom. It refers to the supreme wisdom with insight into the nature and reality of all things. Buddhism believes that such wisdom surpasses all secular understandings, and therefore is the guide for or essence of the effort aimed at achieving enlightenment and attaining Buddhahood or bodhisattvahood. This wisdom has no form, no appearance, and cannot be expressed in words. It can only be achieved by undertaking a variety of accessible Buddhist practices.

引例 Citation:

◎般若无所知，无所见。(僧肇《肇论》引《道行般若经》)

(般若这种智慧不是普通的知识，也超越一切具体的见闻。)

Prajñā is the wisdom that surpasses all common or ordinary knowledge and specific understandings. (*The Perfection of Wisdom in Eight Thousand Lines and Its Verse Summary*, as cited in Seng Zhao: *Treatise of Seng Zhao*)

博爱

/bó'ài/

Extensive Love to Benefit All People

广泛地爱，惠及所有的人。“博”即广泛、广大；“爱”即“惠”，惠及众人。古人认为，“安民则惠”（使民众安定生活就是惠），“爱”是“仁”的体现，而“仁”则是与人亲密。“博爱”犹言爱民、惠民，首先是一种执政理念，意在使国家的制度、法令、政策、措施的受益而尽可能最大化，使更多的人得到好处。它也指与众人亲密相处、友善相待、相互扶助的一种社会伦理、个人品格或情怀。

Bo (博) means extensive, wide; *ai* (爱) is synonymous with *hui* (惠) which means benefit to all. Ancient Chinese believed that ensuring the people a life of peace and security is *hui*. Love in turn is an expression of *ren* (仁), or benevolence, which is based on close human relationships. The term applies primarily to a concept of governance of “love for and benefit to the people,” as demonstrated through its systems, laws, policies, and measures which should be as inclusive as possible. The term also refers to a kind of social morality and personal integrity based on harmonious engagement with others, goodwill, and mutual help.

引例 Citations:

◎先王见教之可以化民也，是故先之以博爱，而民莫遗其亲；陈之以德义，而民兴行……(《孝经·三才》)

(从前的贤明君主发现教育可以感化民众，所以先倡导博爱，民众因此没有遗弃双亲的；向民众讲述道德、礼义，民众于是起而遵行……)

Wise rulers in the past discovered that education could change people for the better so they advocated extensive love, and consequently no people abandoned their parents. They taught people about morality and rules of conduct, and consequently they all acted accordingly... (*Classic of Filial Piety*)

◎人君之道，清净无为，务在博爱，趋在任贤……(刘向《说苑·君道》)

(君主的治国理念或原则，在于顺其自然、不随便干预，努力惠及更多的人，努力任用有才德的人……)

The principles of a ruler should be to govern according to natural laws without unduly interfering, to benefit as many people as possible, and to select the talented and upright for office... (Liu Xiang: *Garden of Stories*)

◎博爱之谓仁，行而宜之之谓义，由是而之焉之谓道，足乎己无待于外之谓德。(韩愈《原道》)

(广爱众人就叫做“仁”，践行“仁”而行为合宜就叫做“义”，遵循“仁义”而前行就叫做“道”，无需借助外力达到自身完满就叫做“德”。)

To have a broad love for humans is benevolence, to implement benevolence and behave in the correct way is to have righteousness, and to act with benevolence and righteousness is to attain the proper way. To achieve a consummate personal state without outside intervention is to attain virtue. (Han Yu: *The Origins of Dao*)

博施济众

/bóshī-jìzhòng/

Deliver Extensive Benefits to the People and Relieve the Suffering of the Poor

广泛地给予百姓好处并救济困苦的民众。“博施济众”是对为政者的一项很高的要求。“博施济众”的实现要求为政者以仁爱之心对待治下的百姓，体察百姓的需求与困苦，并在为政中广泛地施予好处、帮助。做到“博施济众”的为政者即具备了“圣”的德性。

Delivering a wide range of benefits to the people and relieving the suffering of the poor is crucial for good governance. It requires that a ruler must treat his subjects with benevolence, be responsive to people's needs and their difficulties and bring extensive benefits to them. Such a ruler deserves to be called a sage.

引例 Citation:

◎子贡曰：“如有博施于民而能济众，何如？可谓仁乎？”子曰：“何事于仁，必也圣乎！尧舜其犹病诸。”(《论语·雍也》)

(子贡问：“如果有为政者做到广泛地给予百姓好处并救济困苦的民众，怎么样呢？可以称得上仁德吗？”孔子说：“何止于仁德，那一定是圣德了！尧和舜都难以做到呢。”)

Zigong asked: “If a ruler delivers extensive benefits to his people and relieves the suffering of the poor, how would you rate him? Do you consider him benevolent and virtuous?” Confucius said: “He is far more than benevolent and virtuous. I would call him a sage. Even virtuous rulers such as Yao and Shun could not match him.” (*The Analects*)

不平则鸣

/bùpíngzémíng/

Cry Out Against Injustice

本义是物体没有放平就容易发出声响，引申为人受到了不公正的对待就要发出不满的声音。唐代著名文学家韩愈(768—824)意在说明文学作品的创作是因为作者受到外界的激发，心中产生“不平之气”，这种不平之气推动作者用文学语言表达出来。这一理论是对孔子(前551—前479)“诗可以怨”和司马迁(前145或前135?—?)“发愤著书”说的继承与发展，北宋欧阳修(1007—1072)进一步提出了“诗穷而后工”的见解，认为诗人在困厄艰险的环境中，幽愤郁积于心，才能写出精美的诗歌作品。

This expression originally denotes an observation that when objects lose their balance, they make sounds. Figuratively, it means that an ill-treated person will make sounds of protest and complaint. Han Yu (768-824), a famous writer in the Tang Dynasty, used the phrase to point out that writers will be driven to write when the outside world invokes in them feelings of injustice. Feelings like this compel writers to expose injustices through literature. This theory is a continuation and development of Confucius' (551-479 BC) idea “Poetry can address grievance” and the Grand Historian Sima Qian's (145 or 135?-? BC) concept “Indignation

spurs one to write great works." Ouyang Xiu (1007-1072) in the Northern Song Dynasty further proposes "A good poem is the product of pent-up emotions." He believes that only when a poet is trapped in a difficult and even perilous position with pent-up anger and frustration will he be able to compose quality poems.

引例 Citations:

◎大凡物不得其平则鸣。(韩愈《送孟东野序》)

(一般来说,物体因为放置不平就容易发出声响。)

Generally speaking, when things lose their balance, they make sounds. (Han Yu: Farewell to Meng Dongye)

◎太史公曰:《说难》《孤愤》,贤圣发愤之所作也。由此观之,古之贤圣,不愤则不作矣。不愤而作,譬如不寒而颤,不病而呻吟也,虽作,何观乎?(李贽《忠义水浒传》序)

(司马迁说:《说难》《孤愤》,是圣贤之人为抒发愤懑而写的作品。这样看来,古代的圣贤之人,没有愤懑的情绪是不会写作的。没有愤懑情绪的写作,就如同不寒冷却打寒颤,没生病却痛苦呻吟,即使写出来,又有什么值得看的呢?)

The Grand Historian Sima Qian said: "'On Difficulty' and 'Solitary Anger' are two pieces of writing by sages to give vent to their anger and frustration. Thus, it seems that ancient sages would not write if they were not angry and frustrated. To write without such emotions is to shiver without feeling cold, or to moan without being sick. Who would want to read such things even though they have been written?" (Li Zhi: Preface to *Outlaws of the Marsh*)

不忘百姓之病

/bù wàng bǎixìng zhī bìng/

Never Forget the Suffering of the People

念念不忘百姓的疾苦。儒家认为,为官理政的目的,在于使百姓安

居乐业,为政者要时时心怀“忧思”,即以百姓的疾苦为忧,想办法使百姓免于疾苦。它体现了儒家“仁政”理念、中华人文精神和仁人志士经世济民的担当精神。宋代范仲淹(989—1052)《岳阳楼记》中“先天下之忧而忧,后天下之乐而乐”一语,也是这一精神的精彩表达。

Confucianists believe that the aim of a government official is to have people live in peace and contentment. Officials must always bear in mind the people's well-being, be concerned about their suffering, and do their best to keep them free from misery. This embodies the Confucian concept of "benevolent governance," a fine Chinese ethical tradition and the responsibility of those with lofty ideals, working for social prosperity and the people's well-being. This concept is well expressed in the line "Worry before everyone else has to worry, and feel happy only after everyone else can feel happy" in "Memorial to Yueyang Tower" written by Fan Zhongyan (989-1052), an eminent minister of the Song Dynasty.

引例 Citation:

◎身可危也,而志不可夺也;虽危,起居竟信(shēn)其志,犹将不忘百姓之病也。(《礼记·儒行》)

(身体可以遭受伤害,但他的志向不可能改变;虽然处境险恶,但平时所想仍是如何实现自己的抱负,仍然念念不忘百姓的疾苦。)

One may be physically injured, but one must never be robbed of aspiration. Even in a perilous position, one must still be concerned with how to realize their aspiration to alleviate the suffering of ordinary people. (*The Book of Rites*)

不学《诗》,无以言

/bù xué 《shī》, wú yǐ yán/

You Won't Be Able to Talk Properly with Others Without Studying *The Book of Songs*.

不学习《诗经》,就不能提高与人交流和表达的能力。孔子(前551—前479)时代,《诗经》象征着一个人的社会身份与文化修养。不

学习《诗经》，就无法参与君子间的各种交往，就不能提高语言表达能力。孔子对《诗经》与社会交往关系的论述，实际阐明了文学的教育功能或者说文学在教育中的重要地位。

In Confucius' (551 - 479 BC) time, how well one understood *The Book of Songs* was a sign of his social status and cultural attainment. If one did not study it, one would find it difficult to improve one's ability to express oneself and to converse with people of high social status. Confucius' elaboration on the relationship between studying *The Book of Songs* and social interaction actually expounds on the importance of literature in education.

引例 Citation:

◎尝独立，鲤趋而过庭。曰：“学《诗》乎？”对曰：“未也。”“不学《诗》，无以言。”（《论语·季氏》）

（孔子曾独自站在堂上，儿子伯鱼从堂下庭院经过，孔子问他：“学习《诗经》了吗？”伯鱼回答：“没有。”孔子说：“不学习《诗经》，就不会交流与表达。”）

Confucius was standing alone in the central hall when his son Boyu walked across the front yard. Confucius asked, “Have you studied *The Book of Songs*?” “Not yet,” was the reply. Confucius then said, “If you do not study it, you will not be able to express yourself properly.” (*The Analects*)

不战而胜

/bùzhàn'érshèng/

Win Without Resorting to War

不用交战就已战胜敌人。源于古代著名的军事家孙武。孙武提出，最高明的用兵方略是“不战而屈人之兵”，方法有二：其一“伐谋”，挫败敌方的计谋，使敌人无计可施；其二“伐交”，破坏敌方的外交，使敌人孤立无援。由此造成敌必败、我必胜的战略态势，最终迫使敌人屈

服。这是一种融政治、军事、外交于一体的大军事观，为历代有作为的军事家所推崇。时至今日，这一思想被广泛运用于国际关系、企业“商战”等众多领域。其核心是：做好自己，搞好联合。

This saying comes from Sunzi, the well-known military strategist, who said that the best military strategy is “to defeat the enemy without going to war.” He listed two ways for achieving this: 1) the use of stratagems to foil the enemy's plans; 2) the use of diplomacy to totally isolate the enemy. The opponent is thus forced into a hopeless situation and compelled to submit. This is an over-arching vision of military strategy that combines politics, force, and diplomacy, and has been the ideal of generations of successful commanders. This thinking is prevalent up to the present day in international relations, “business wars,” and other areas. At its heart is the dictum “build yourself and form alliances.”

引例 Citation:

◎百战百胜，非善之善者也；不战而屈人之兵，善之善者也。故上兵伐谋，其次伐交，其次伐兵，其下攻城。攻城之法，为不得已。（《孙子·谋攻》）

（百战百胜，并不是最高明的用兵谋略；不用交战就使敌人屈服，才是最高明的用兵谋略。所以用兵的上策是挫败敌方的计谋，其次是破坏敌方的外交，再次是攻打敌方的军队，最下策是进攻敌方的城邑。攻城是不得已采取的办法。）

Winning every battle is not the wisest use of force. Making the enemy surrender without fighting is the best military strategy. The preferred way is to foil the enemy's plans, the next best to use diplomacy, failing that to attack the enemy's forces, and the least desirable is to assault the enemy's cities. Assaulting cities is a last resort when all else has failed. (*The Art of War*)

仓廩实而知礼节

/cānglǐn shí ér zhī lǐjié/

When the Granaries Are Full, the People Follow Appropriate Rules of Conduct.

粮仓充实了，人们才会懂得礼节。出自《管子·牧民》：“仓廩实则知礼节，衣食足则知荣辱。”“仓廩”是古代储藏米谷的地方或设施。“仓廩实”“衣食足”指粮食储备充足，民众不愁吃穿，代指人们生产、生活所需的物质条件非常充足，即物质文明发展到一定阶段；“礼节”“荣辱”指社会的礼仪规矩和内心的道德准则，包括了制度文明和精神文明。这句话揭示了物质文明和制度文明、精神文明之间的关系：物质文明是制度文明和精神文明产生的基础和条件，制度文明和精神文明是物质文明发展到一定阶段的产物。如果民众的基本生活条件都得不到保障，即使有良好的制度也难为人们所遵循，人们的精神品格也不可能得到提升。在任何时候，物质文明建设都应当成为治国理政的基本要务。这是一种非常务实的治国理念。

The full quote from *Guanzi* reads: “When the granaries are full, the people follow appropriate rules of conduct, and when there is enough to eat and wear, the people know honor and shame.” Here “granaries” and “eat and wear” mean the material conditions of life, while “rules of conduct” and “honor and shame” represent the social and moral principles of a society, as well as the systems and spiritual culture that underpin it. The quote highlights the relationship between material life and morality, that is to say, the former is the basis for the latter, and morality and social norms are the product of a certain degree of material development. Without the basic assurances for life, the best systems will not be followed, and the moral standards of the people will remain low. At all times, governance should focus first on improving the material conditions of a society. This is a very practical concept of state governance.

引例 Citations:

◎故曰：“仓廩实而知礼节，衣食足而知荣辱。”礼生于有而废于无。故君子富，好行其德；小人富，以适其力。渊深而鱼生之，山

深而兽往之，人富而仁义附焉。（《史记·货殖列传》）

（所以[管仲]说：“粮仓充实了，人们才能懂得礼节；衣食丰足了，人们才能分辨荣辱。”礼因生活条件的富足而建立，因生活条件的缺乏而废弃。因此，地位高的人富了，就会广泛推行道德；平民百姓富了，就会根据自己的力量遵行道德。水深了，鱼自然在那里生长；山深了，野兽自然奔向那里；人富了，仁义自然随之出现。）

So Guanzi said, “When the granaries are full, the people follow appropriate rules of conduct, and when there is enough to eat and wear, the people know honor and shame.” Proper social norms emerge from sufficient conditions for life, and disappear when conditions are absent. That is why when people of high status become wealthy, they will widely advocate moral standards, and when ordinary people become wealthy they will behave in a moral way according to their means. Where the water is deep, fish will congregate; where the mountains are vast, wild animals will gather; when people are well off, a society of compassion and righteousness will appear. (*Records of the Historian*)

◎管子曰：“仓廩实而知礼节。”民不足而可治者，自古及今，未之尝闻。……夫积贮者，天下之大命也。苟粟多而财有余，何为而不成？以攻则取，以守则固，以战则胜。怀敌附远，何招而不至？

（贾谊《论积贮疏》，见《汉书·食货志》）

（管仲说：“粮仓充实了，人们才能懂得礼节。”百姓的基本生活条件不足而能治理得很好，从古到今，还没听说过。……积蓄财物、贮存粮食是关系国计民生的大事。如果粮食多了、财富充裕了，那干什么事不能成功呢？用来进攻则攻无不取，用来防守则固若金汤，用来作战则无往而不胜。招抚敌方、远方的人归顺，谁会不来呢？）

Guanzi said, “When the granaries are full, the people follow appropriate rules of conduct.” From time immemorial, no one has ever heard of successful governance when the people do not have enough to live on... Sufficient wealth and stores of grain are vital to the national economy and people's livelihood. What cannot be accomplished when granaries are stocked and coffers are full? Such a ruler will be victorious in offense, impregnable in defense, and invincible in war. To such a ruler, who would not come in submission, whether in surrender or through amnesty? (Jia Yi: Memorial on Accumulation in Agriculture)

苍生大医

/cāngshēng-dàiyī/

A Master Physician to All the People

众生景仰的伟大医者，百姓的好医生。这是唐朝著名医学家孙思邈(581—682)在《千金方》中所阐述的理想的医者形象。“苍生”即众生，主要指百姓；“大医”即超乎寻常的、伟大的、令人尊敬的医者。这样的医者有三种基本品格或精神：一是平等，不论患者贫富贵贱、亲疏善恶、同族异族，均一视同仁；二是仁爱，视患者为亲人，悲悯至深，感同身受；三是无私，将个人安危、利益置之度外，一心治病救人。它是“大医精诚”理念的重要组成部分，是“医者仁心”这一中华医学人道精神的最高体现。

This term means a great physician held in high esteem by everyone, a good doctor for all the people. This is the ideal image of a physician as described by the famous Tang Dynasty physician Sun Simiao (581-682) in his *Essential Formulas for Emergencies*. “All the people” refers mainly to the general populace; a “master physician” is an extraordinary doctor who is great and commands respect. Such a doctor has three basic qualities or spirits: the first is equality, treating all patients with the same care regardless of wealth, social status, or kinship ties; the second is caring, treating all patients as kin, with the deepest compassion and empathy; the third is selflessness, focusing only on treating patients without regard for personal safety or personal interests. This is the most important component of the concept that “a master physician must have superb skill and sincerity,” and the highest manifestation of “the caring heart of a physician,” which is the humanist spirit of Chinese medicine.

引例 Citation:

◎若有疾厄来求救者，不得问其贵贱贫富，长幼妍媸(chī)，怨亲善友，华夷愚智，普同一等，皆如至亲之想。亦不得瞻前顾后，自虑吉凶，护惜身命，见彼苦恼，若己有之，深心凄怆，勿避险巖(xī)，昼夜寒暑，饥渴疲劳，一心赴救，无作工夫形迹之心。如此可为苍生大医，反此则是含灵巨贼。(孙思邈《千金方·论大医精诚》)

(如果有疾病苦痛来求医者，则不论其身份贵贱、家中贫富、年纪长幼、长相美丑、品行善恶，是亲友还是怨仇，是汉族还是异族以及智力高下，均一视同仁，就像对待自己至亲一样。也不能瞻前顾后，考虑个人的安危得失，爱惜自己的身家性命，而要把病人的苦痛当成自己的痛苦，深怀悲悯之心，不避路途险阻，不管昼夜寒暑，不怕饥渴疲劳，一心只想着救助病人，不要费工夫想着如何沽名钓誉。这样才能成为天下苍生尊崇的医者，反之则是众生的巨大祸害。)

All patients seeing a doctor should be treated equally like family, regardless of their social status, wealth, age, physical appearance, or conduct, regardless of whether they are friends or enemies, whether they are Han or other ethnic groups, whether they are intelligent or not. The doctor must not be worrying right and left, considering personal gains or risks, or caring more about his own property, family or safety of life; he must treat the patient's suffering as his own, be filled with compassion, fear no obstacles, disregard day and night, heat and cold, hunger and thirst, and think only of helping the sick. He must not be thinking of his fame or reputation. Only in this way can he become a master physician to all the people; otherwise he will bring disaster to everyone. (Sun Simiao: *Essential Formulas for Emergencies*)

藏富于民

/cángfùyúmín/

Keep Wealth with the People

将财富贮存在民众手中。这是中国古已有之的政治经济思想，先秦时期儒、墨、道、法、兵等各个流派对此均有阐发。它要求为政者薄敛节用，不要与民争利，搜刮民财；另一方面对百姓要实行宽惠政策，允许、鼓励百姓合理谋利致富。其中隐含有关于民富与国富统一性的认识：民富是国富的基础，也是国家赢得民心的根本保障；而国富的根本不仅在于财富，更在于民心。它是“民本”思想的延伸。时至今日，藏富于民已成为现代文明的根本特征之一。

The concept of keeping wealth with the people has long been a part of Chinese political economy. Prior to the Qin Dynasty, the Confucian, Mohist, Daoist, and Legalist scholars as well as military strategists all expounded on this subject. A ruler is expected to be frugal and will not compete with the people for benefits, nor plunder their riches. Policies that are generous towards the people should be adopted, so as to permit and encourage them to become rich through justified means. The underlying assumption here is that a wealthy populace and a wealthy state are one and the same. A wealthy populace is the foundation of a state's wealth as well as the fundamental guarantee for the state to win popular support. A state's wealth is more than just about its riches, but about people's support as well. This is an extension of the concept of "putting the people first," and in the present day, keeping wealth with the people has become a defining feature of modern civilization.

引例 Citations:

◎善为国者，必先富民，然后治之。(《管子·治国》)

(善于治理国家的人，一定会将使百姓富裕放在首位，然后才考虑如何治理百姓。)

A person good at governing a state will always first enrich his people before considering their governance. (*Guanzi*)

◎取于民有度，用之有止，国虽小必安；取于民无度，用之不止，国虽大必危。(《管子·权修》)

(对人民征收赋税有限度，使用上也有节制，国家即使小但一定能安定；若对人民征收赋税没有限度，使用上也不加以节制，国家即使大也一定会有危险。)

If there are limits to taxes levied on the people and the use of such taxes is under control, a state will enjoy stability even if it is small. If there are no limits to the taxes levied on the people and there is no control on how such taxes are spent, a state will face peril even if it is large. (*Guanzi*)

◎善为国者，藏之于民。(《三国志·魏书·赵俨传》)

(善于治理国家的人，让民众拥有、存储财富。)

A ruler good at governing a state will let his people keep their wealth. (*The History of the Three Kingdoms*)

草书

/cǎoshū/

Cursive Script

汉字发展演变中的一种书体。按发展历程可分为草隶、章草、今草、狂草等阶段。它始于汉代，主要是为了书写便捷，提高效率，当时通行的是草隶，后书家损益笔法，逐渐发展为章草。传至汉末，相传张芝(?—192?)摆脱了章草中所保留的隶书形迹，上下字之间的笔势牵连相通，并省减偏旁、相互假借，形成今草(即今天俗称的草书)。发展到唐代，张旭、怀素(725—785，一说737—799)等草书大家相继产生，他们抒发性情、解放怀抱，将草书写得更为自由纵放，笔势绵延环绕，章法跌宕起伏，结字大胆奇诡，形态变化多端，成为“狂草”。后人又称狂草为“大草”，称今草为“小草”。

Cursive script, also known as running hand, is a particular style of Chinese calligraphy. It went through four stages of development: cursive clerical, semi-cursive, regular cursive and wild cursive. It began in the Han Dynasty, aiming to facilitate handwriting and increase efficiency. The first popular form of cursive script was cursive clerical. Later, calligraphers added or subtracted the number of strokes to turn the cursive clerical into semi-cursive. Toward the end of the Han Dynasty, Zhang Zhi (?-192?) allegedly rid semi-cursive script of cursive clerical vestiges, linking the final strokes of the character above with the beginning stroke of the following character, eliminating certain radicals and borrowing strokes from neighboring parts to form regular cursive script (commonly known as "cursive hand" today). During the Tang Dynasty, Zhang Xu and Huaisu (725-785, or maybe 737-799), regarded as master calligraphers of the cursive style, gave full expression of their feelings and thoughts, and wrote their characters in a freer and more uninhibited manner. Their execution of strokes featured continuous stretches, gracefully circular movement, flowing contours, amazingly bold combinations of characters and a wide variety of patterns, leading to the emergence of "wild" cursive script. People of later generations also called the latter "great cursive" as opposed to "small cursive," which in fact referred to regular cursive.

引例 Citations:

◎往时张旭善草书，不治他技。喜怒窘穷，忧悲、愉佚、怨恨、思慕、酣醉、无聊、不平，有动于心，必于草书焉发之。（韩愈《送高闲上人序》）

（从前张旭善于写草书，无心于其他技艺。遇有欣喜、愤怒、窘迫、困穷，忧伤、悲愤、愉悦、怨恨、思慕、大醉、无聊、不平等，每有心动，都会通过草书发泄出来。）

Zhang Xu is a master of cursive-hand calligraphy with no other interests. Whenever he experienced heart-stirring joy, anger, awkwardness, poverty, sorrow, grief, pleasure, resentment, yearning, drunkenness, boredom, or injustice, he would unleash his feelings through cursive script. (Han Yu: A Few Words in Farewell to Gaoxian, an Eminent Monk)

◎张丞相好草书而不工。当时流辈皆讥笑之，丞相自若也。一日得句，索笔疾书，满纸龙蛇飞动，使侄录之。当波险处，侄罔然而止，执所书问曰：“此何字也？”丞相熟视久之，亦自不识，诘其侄曰：“胡不早问？致予忘之！”（释惠洪《冷斋夜话》卷九）

（张[商英]丞相喜欢写草书，但是很不精通。当时的人都讥笑他，他却以为不以为意。一天，他忽然得到佳句，赶忙索要笔墨奋笔疾书，写了满纸，字迹龙飞凤舞。他让侄儿把诗句抄录出来。侄儿抄到笔画怪异的地方，感到疑惑，便停下笔来，拿着丞相所写的字向他询问是什么字。张丞相反复辨认了很久，也没认出来自己写的是什么字，于是就责骂侄儿说：“你怎么不早一点问我，以致我也忘了写的是什么！”）

Although Prime Minister Zhang (Shangying) loved writing in cursive style, he was never truly good at it. Many laughed at him, but he didn't mind much. One day, a few poetic lines occurred to his mind, so he asked for his brush and ink and started to write in a lively and vigorous flourish. Then he asked his nephew to copy down those lines for him. Puzzled by some characters with strange-looking strokes, the young man paused and asked what they meant. The Prime Minister studied them carefully, but they were unintelligible to him as well. So he scolded the boy: "Why hadn't you asked me earlier, before I'd forgotten what those characters were?" (Shi Huihong: *Evening Talks at Lengzhai*)

陈言务去

/chényán-wùqù/

The Necessity of Eliminating Banal Expression

主要有两层含义：其一，指写文章时要去掉那些用腻了的陈旧言辞；其二，指构思文章时要摒除人云亦云的庸俗之见。这是唐代著名文学家韩愈（768—824）针对散文写作提出的观点。韩愈强调写文章应该变革创新，努力摒弃一切陈旧的言辞和论点，不可因循守旧。这一见解与韩愈所领导的“古文运动”提出的“文以明道”，提倡古文、反对骈文等观点是一脉相承的。

This term has a two-fold meaning. Firstly, it refers to the need to rid an essay of banal wording. Secondly, it encourages authors to discard mediocre, derivative ideas when writing. It is a term raised by the Tang Dynasty man of letters Han Yu (768-824) about prose writing. Han emphasized that essays should be written in an innovative way. He guarded against stereotyped expression and argument and opposed any rigid convention. This view echoed the idea of "writing to convey Dao" put forward by Han Yu during the Classical Prose Movement he led, a movement which aimed to abandon rhythmical prose characterized by parallelism and ornateness in favor of ancient prose of the Han Dynasty.

引例 Citations:

◎当其取于心而注于手也，惟陈言之务去，戛戛乎其难哉！（韩愈《答李翊（yì）书》）

（当把心里所想写出来的时候，一定要把那些陈旧的言辞和论点都去掉，这是多么费力、困难的事情啊！）

How difficult and exhausting it is to try to eliminate all banal wording and arguments when a person writes what he feels! (Han Yu: A Letter of Response to Li Yi)

◎陈言务去，杜诗与韩文同。黄山谷、陈后山诸公学杜在此。（刘熙载《艺概·诗概》）

（去除陈旧的言词，杜甫的诗歌与韩愈的文章是一致的。黄庭坚、陈师道

诸人学习杜甫的诗歌正在这一点上。)

Du Fu's poetry is no different from Han Yu's prose in that both eliminate stereotyped wording. Huang Tingjian and Chen Shidao emulated Du Fu exactly on that point. (Liu Xizai: *Overview of Literary Theories*)

成人

/chéng rén/

Complete Man

具备了健全德性与全面技能的人。在古人看来，“成人”的标志并不是年龄的增长所带来的身体的成熟，而是通过学习、修养获得了健全的德性和全面的技能。“成人”需要具备智慧、勇气，能够节制自己的欲望，并掌握各种技能，从而恰当地应对、处理生活中的各种事务，使自己的言行始终合于道义。

A complete man refers to a person of sound moral integrity who also has command of various skills that in ancient times were needed to deal with social life. In the view of the ancient Chinese, a complete man did not just mean that a man reached adulthood. It also meant that a person had acquired sound morals and the skills required to adapt to society. A complete man needed to have wisdom, courage, and self-restraint and also to have mastered the skills necessary to appropriately deal with all types of matters in life, so that his words and deeds met the requirements of moral principles and justice.

引例 Citations:

◎子路问成人。子曰：“若臧武仲之知，公绰之不欲，卞庄子之勇，冉求之艺，文之以礼乐，亦可以为成人矣。”曰：“今之成人者何必然？见利思义，见危授命，久要不忘平生之言，亦可以为成人矣。”（《论语·宪问》）

（子路请教何谓“成人”。孔子说：“像臧武仲那样有智慧，像孟公绰那样

寡欲，像卞庄子那样勇敢，像冉求那样有才艺，再用礼乐加以修饰，也就可以称为‘成人’了。”又说：“现在所说的‘成人’何必一定这样？看到利益考虑是否正当，遇到危险肯付出生命，长久处于穷困仍不忘记平日的诺言，也可以说是‘成人’了。”）

Zilu asked what qualities a complete man needed to have. Confucius said, “If someone has the wisdom of Zang Wuzhong, is free from covetousness as Meng Gongchuo is, has the courage of Bian Zhuangzi and the versatile skills of Ran Qiu, and is versed in rites and music, he can then be considered a complete man.” Confucius then continued, “Now, what is the necessity of a complete man having all of these virtues? When faced with the temptation of self-interest, he thinks of the principle of justice. When at danger, he is ready to put his life at risk if necessary. When long in dire straits, he never forgets his past promises. Such a person can be said to be a complete man!” (*The Analects*)

◎德操然后能定，能定然后能应，能定能应，夫是之谓成人。（《荀子·劝学》）

（有道德操守然后能够志行坚定，志行坚定然后能够应对外物变化。能坚定，能应变，就可以称作“成人”了。）

With moral integrity, one can have strong willpower and are resolute in action; and with strong willpower and being resolute in action, one can respond to all changes with ease. Such a person can be called a complete man. (*Xunzi*)

诚意

/chéng yì/

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，这叫做自我满足。）

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*)

程门立雪

/chéngmén-lìxuě/

Standing in Snow at the Gate of the Cheng Home

冒雪侍立在程颐（1033—1107）门外。立雪：站在雪地里。北宋时，有个叫杨时（1053—1135）的人，他和朋友游酢（zuò，1053—1123）一同去著名学者程颐家里请教问题。程颐正在午睡。为了不打扰老师，两人冒着大雪，恭敬地在门外等候，积雪达一尺厚。程颐醒来，深受感动，悉心指导杨时，杨时最终学有所成。这个故事树立了学生诚心求教、尊敬老师的榜样。又据禅宗典籍记载，二祖慧可（神光，487—593）为求得菩提达摩（？—528或536）指引，亦于夜晚大雪天长时间侍立。“立雪”与“尊师重道”所体现的是同一个道理。这也是中华民族自古崇尚的美德。

In the Northern Song Dynasty, Yang Shi (1053-1135), together with his friend You Zuo (1053-1123), went to visit the renowned scholar Cheng Yi (1033-1107) to seek his answer to some questions they had. Cheng was having a nap. Not to disturb him, they waited outside the gate, standing in heavy snowfall. When Cheng woke up, he was deeply moved and gave detailed answers to Yang Shi's questions. Yang later became a great scholar. This story urges students to learn from their teachers respectfully. A similar story is told in a Zen Buddhist text. Huike (487-593), a Buddhist monk, sought guidance from Bodhidharma (?-528 or 536), who is credited with having introduced Zen to China. Huike also waited a long time at night in heavy snowfall outside Bodhidharma's abode. These stories show that respecting teachers has been one of the great traditions of the Chinese nation since ancient times.

引例 Citations:

◎一日见颐，颐偶瞑坐，时与游酢侍立不去。颐既觉，则门外雪深一尺矣。（《宋史·杨时传》）

（一天，杨时去拜见程颐，程颐正好在午睡。杨时和游酢一直侍立在门外，等程颐醒来，门外的积雪已经有一尺深了。）

One day Yang Shi went to see Cheng Yi. The latter happened to be taking a nap,

so Yang Shi and his companion You Zuo stood outside and waited. When Cheng woke up, the snow outside his gate was already quite deep. (*The History of the Song Dynasty*)

◎(神光)乃往彼晨夕参承,师常端坐面墙,莫闻诲励……其年十二月九日夜,天大雨雪,光坚立不动,迟明积雪过膝。(释道原《景德传灯录》卷三)

(于是神光和尚就赶赴菩提达摩处早晚参拜侍候,菩提达摩常常面壁端坐,神光从未听菩提达摩说过一句教导鼓励的话……这年十二月初九夜间,天降大雪,神光笔直侍立在菩提达摩身旁不动,到天亮的时候大雪已经没过了膝盖。)

So the monk Huike went to see Bodhidharma and attended on him at dawn and dusk. The master always sat facing a wall without giving a word of guidance or encouragement... On the night of the ninth day of the twelfth month that year, there was a heavy fall of snow. Huike stood straight beside Bodhidharma, and by daybreak snow had reached above his knees. (Shi Daoyuan: *Buddhist Teachings During the Jingde Reign of Emperor Zhenzong of the Song Dynasty*)

耻

/chǐ/

Shame

羞耻,是一种重要的道德心理。在人们认同于某种道德的前提下,一旦发现自身的言行背离了道德的规范,就会自觉地产生愧疚、自责的心理,这即是所谓的“耻”。儒家将这种道德心理的建立,视为人伦教化的重要目标。儒家不只要求人们遵守外在的道德规范,还要求人们对于道德行为有着发源于内的认同,通过羞耻之心实现自我的道德约束。“耻”后来也用作对不道德言行的一种评价,即“可耻”。

Shame is an important part of moral psychology. Once there are commonly accepted morals and once people find that their own words and deeds violate those morals, they will consciously feel guilt and self-reproach – this is known as “shame.” Confucians considered the development of such a moral psychology to be an important goal of ethics education. In addition to wanting people to abide by external moral norms, they also wanted them to develop an internal awareness of moral behavior, and to achieve moral self-constraint through a sense of shame. This term was later used to judge immoral words and deeds, i.e., shameful.

引例 Citations:

◎子贡问曰:“何如斯可谓之士矣?”子曰:“行己有耻,使于四方,不辱君命,可谓士矣。”(《论语·子路》)

(子贡请教:“如何做才可以称为士?”孔子说:“对自己的言行保持羞耻之心,出使四方诸侯,不辱没君主赋予的使命,就可以称为士了。”)

Zigong asked, “What qualifies a person to be called a *shi* (roughly referring to those at the social stratum between the aristocracy and the common people)?” Confucius said, “He who conducts himself with a sense of shame, and does not disgrace the tasks entrusted by his sovereign when dispatched elsewhere, may be called a *shi*.” (*The Analects*)

◎子曰:“道之以政,齐之以刑,民免而无耻。道之以德,齐之以礼,有耻且格。”(《论语·为政》)

(孔子说:“用政令加以引导,用刑罚加以规范,民众能免于罪过,但没有羞耻之心。用道德加以引导,用礼义加以规范,民众不但有羞耻之心,而且能够自觉合于规范。”)

Confucius said, “If people are guided by governmental decree and made to behave themselves through punishments, they will avoid punishment, but will have no sense of shame. If they are guided by morality and behave themselves in accordance with social norms, they will have a sense of shame and will follow rules.” (*The Analects*)

赤子之心

/chìzǐzhīxīn/

Utter Innocence

本义指婴儿未经世俗染污的纯洁心灵，也指成年人仍然保有的婴儿般的赤诚真心，那种在功利世界里仍能坚守的初心。在政治伦理领域，它指人类善良的真心本性，主要是推己及人的恻隐之心或者是童真一般的尚实求真的品格；在文艺创作与审美领域，它主要指具有丰富情感和美好纯真理想的童心，是超越了一切功利心、尘俗气息以及过于理智、缺乏审美情趣的心理状态。它既是古人推崇的理想人格的一种表征，也是文艺作品中美好人物形象塑造的一种类型。

This term refers to the pure heart and soul of a newborn babe, untainted by worldly affairs. Most often, it refers to adults who retain the utter innocence of an infant, holding themselves aloof from worldly goals. In the field of political ethics, the term highlights humans' natural kindness, calling for empathy with others and child-like wonder for truth. In literary creation and aesthetics, it refers mainly to a pure state of being filled with subtle feelings and noble ideals, transcending all worldly pursuits and sophistication, and rejecting an overly rational mentality lacking aesthetic judgment. The term promotes an ideal personality worshiped by ancient Chinese and represents a laudable type of character often portrayed in literary works.

引例 Citations:

◎含德之厚，比于赤子。蜂虿(chài)虺(huǐ)蛇不螫(shì)，猛兽不据，攫鸟不搏。骨弱筋柔而握固，未知牝牡之合而全作，精之至也。终日号而不嘎，和之至也。知和曰常，知常曰明，益生曰祥，心使气曰强。物壮则老，谓之不道，不道早已。(《老子·五十五章》)

(含有深厚德性的人，比得上初生的婴儿。有毒的虫蛇不会叮咬他，猛兽不会伤害他，凶禽不会捕捉他。他筋骨柔弱但拳头握得很紧，不知道男女交合但生殖器却能勃起，这是因为精气充足的缘故。他整天号哭但是嗓子不沙哑，这是因为元气醇和的缘故。理解醇和的道理，就懂得了恒常，懂得了恒常，就可称为明智。纵欲贪生会有不祥，精气任由欲望支

配就是逞强。事物过于强盛就会衰老，这叫不合自然常道，不合自然常道就会很早衰亡。)

A man of profound virtue is like a newborn babe. Venomous insects will not sting him, snakes will not bite him, beasts will not harm him, and ferocious birds will not prey on him. He is by no means strong physically, but keeps his fists tightly clenched. Although he knows nothing about intercourse with a woman, his genitals harden because he is full of vital energy. He wails all day without getting hoarse because his energy is mellow. An appreciation of mellow energy promises an understanding of permanence. This, in turn, is akin to wisdom. Indulging in sensual pleasures and unscrupulously craving for life will incur misfortune. If vital energy is dictated by desire, that is an outrageous flaunt. Excessive strength marks the beginning of aging, for it goes against the way of nature. Any violation of this rule will lead to one's fall. (Laozi)

◎大人者，不失其赤子之心者也。(《孟子·离娄下》)

(有德行的人，是能保持婴儿般天真纯朴之心的人。)

He who is capable of retaining a childlike heart is a truly virtuous man. (Mencius)

丑

/chǒu/

Ugliness / Chou (Role of Clown in a Traditional Chinese Opera)

字本作“醜”，本义指人的样貌难看，引申指丑陋、不好、可恶等义。主要含义有二：其一，作为思想文化术语，它与“美”相对，除了指丑恶、丑陋，还包括芜杂、不修饰、不和谐、不合乎事理等含义。“丑”有时也被看成是有违当下的审美规范、不被大众标准认可的美。对“丑”的认识与接纳，相当于对“美”的范围的突破与延展。其二，传统戏曲中的行当名称，鼻梁上涂抹白粉，饰演相貌丑陋而举止可笑的喜剧人物或反面人物。

The original Chinese character *chou* (醜) literally means “ghastly-looking like a drunkard.” It can then be extended to refer to people and things which are ugly, bad or despicable. This term contains two meanings. First, as a concept in Chinese thought and culture, it stands in contrast to “beauty,” indicating ugly appearance, as well as the state of being messy, unpolished, unharmonious or unreasonable. “Ugliness” is sometimes used to describe a type of appearance which violates mainstream aesthetic standards and thus is not accepted by the general public. Understanding and accepting the notion of “ugliness” is a breakthrough and extension of the definition of “beauty.” Second, the term also refers to clowns who perform funny-looking and amusing characters in a traditional Chinese opera, with a small patch of white chalk painted around the nose.

引例 Citations:

◎ 桀有得事，尧有遗道；嫫（mó）母有所美，西施有所丑。故亡国之法，有可随者；治国之俗，有可非者。（《淮南子·说山训》）
（桀有做得对的事，尧也有遗漏的事；嫫母有美的地方，西施也有丑的地方。所以亡国的法规，有可以遵循的地方；治理好的国家的习俗，也有可以非议的地方。）

Jie, a tyrannical ruler in ancient China, sometimes also did good things, whereas during the reign of benevolent Yao, certain matters were woefully neglected. The ugly Momu had her attractive aspects, and the beautiful Xishi had her unattractive aspects. Likewise, laws adopted by past countries now perished may have some merits while laws adopted by countries which are still thriving may have demerits. (*Huainanzi*)

◎ 宁拙毋巧，宁丑毋媚，宁支离毋轻滑，宁真率毋安排，足以回临池既倒之狂澜也。（傅山《作字示子孙》）
（宁可古朴笨拙而不能精细纤巧，宁可丑陋不工而不能庸俗柔媚，宁可参差不齐而不能轻佻浮滑，宁可自然率意而不能刻意安排，这样足以扭转学习书法过程中看似将要倾覆的书风。）

Being clumsy and simple is better than being clever and dainty. Being unattractive and crude is better than being vulgar and charming. Being unrefined is better than being frivolous. Being natural and spontaneous is better than being rigidly prearranged. Only by doing so, can a calligraphic style, which seems to face an impending doom, survive and sustain. (Fu Shan: A Work of Calligraphy Written to Advise My Children and Grandchildren)

楚辞

/chǔcí, 《Chǔcí》/

Chuci / Odes of Chu

楚辞是由屈原（前340？—前278？）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（前77？—前6）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（前154—前93）、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 ode of Chu) was a poetic genre first attributed to Qu Yuan (340?-278? BC). 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 unique landscape, history, and folklore of the State of Chu. The term *chuci* first appeared in the early Western Han Dynasty, and later Liu Xiang (77?-6 BC) compiled a literary collection including 16 pieces written by Qu Yuan, Song Yu, Huainan Xiaoshan (a group of authors of the Western Han Dynasty), Dongfang Shuo (154-93 BC), Yan Ji, Wang Bao, and Liu Xiang. When Wang Yi later compiled *Annotations on Odes of Chu*, he added a work of his own to the collection, making it an anthology of 17 works. Through its distinctive genre and unique cultural elements, *chuci* reflected the special culture of the Chu region in southern China. As a genre, *chuci* is characterized by profound emotions, wild imagination, and rich allusions to the remote historical mythology from the dawn of Chinese history. It demonstrates an innovative and distinctive literary genre and spirit, standing with *The Book of Songs* as twin literary pinnacles. Later generations called this genre *Chuci Style* or *Sao Style* (Flowery Style), and its research *chuci* studies.

引例 Citations:

◎固知《楚辞》者，体宪于三代，而风杂于战国，乃雅颂之博徒，而词赋之英杰也。（刘勰《文心雕龙·辨骚》）
（可以肯定，《楚辞》取法于三代的圣贤之书，但也掺杂有战国的风气，比起《诗经》来，要逊色一些，但却是词赋中的精品。）

It can be ascertained that *Odes of Chu* borrowed literary elements from the classics of the past ages, but also blended some stylistic features from the Warring States Period. Though less outstanding than *The Book of Songs*, they were masterpieces in poetry. (Liu Xie: *The Literary Mind and the Carving of Dragons*)

◎盖屈宋诸骚，皆书楚语，作楚声，纪楚地，名楚物，故可谓之“楚辞”。（黄伯思《新校〈楚辞〉序》）

（大体上说，屈原、宋玉的诸多骚体之作，都是用楚地的方言，用楚地的音乐，描写楚国的地理，称说楚地的风物，因此可称作“楚辞”。）

Generally speaking, the literary works of Qu Yuan and Song Yu used Chu dialect and exploited Chu rhythm and tunes to depict the landscape and scenery in Chu, hence called *chuci*, or odes of Chu. (Huang Bosi: Preface to *Odes of Chu [Revised Edition]*)

传奇

/chuánqí/

Chuanqi (Legendary Story / Legendary Play)

作为文艺术语，含义有三：其一，指唐宋时期的一种短篇小说体裁。或认为由六朝时的志怪小说演变而来，内容扩展到对社会生活及各种人情世态的描写。“传”为传说，“奇”为奇异，本义指记述传说或奇异的故事。唐代裴铏的《传奇》一书可能是该术语的最早应用。宋代时以唐代小说《莺莺传》为传奇，元代时称唐人小说为“唐传奇”。与唐传奇相比，宋代传奇更为贴近生活和口语。其二，指宋元时期的

诸宫调、戏文、杂剧等戏曲文学类作品。因这一时期的说唱文学、戏曲创作等多取材于唐传奇，故称。其三，指明清时期以唱南曲为主的长编戏曲。由南戏发展而来，也融合了元杂剧的特点，如梁辰鱼（1519—1591）的《浣纱记》、孔尚任（1648—1718）的《桃花扇》、洪昇（1645—1704）的《长生殿》等。各个时期的“传奇”概念，既有题材的沿用与拓展，又有手法的继承与创新，其核心“传奇特之事、演奇特之人”是一以贯之的。

This is a term for a literary form. It refers to three types of artistic works:

1) A type of short story in the Tang and Song dynasties that might be evolved from tales of the supernatural in the Six Dynasties. Later its subjects widened to include social life, and stories about people and events. *Chuan* (传) means “legendary” and *qi* (奇) means “strange and unusual,” so the term originally means recounting tales of strange and extraordinary events that have been passed down by word of mouth. The work *Legendary Stories* by Pei Xing in the Tang Dynasty is probably the earliest work that uses the term. In the Song Dynasty, the Tang novel *The Story of Yingying* is considered a *chuanqi*, while the Yuan people called all Tang stories *chuanqi* of Tang. Song Dynasty *chuanqi* were more realistic and vernacular than those of the Tang.

2) Song-speech drama, Southern opera and Yuan *zaju* in the Song and Yuan dynasties, most of which were based on Tang stories.

3) Full-length operas in the Ming and Qing dynasties, which were based on the Southern opera (*Nanxi*), and also included some Yuan *zaju* features. Typical works include *The Story of Washing Gauze* by Liang Chenyu (1519-1591), *Peach Blossom Fan* by Kong Shangren (1648-1718), *The Palace of Eternal Life* by Hong Sheng (1645-1704). The ancient style of *chuanqi* has evolved and been innovated over the centuries, both in story content and performance techniques. However, its main purpose is still to “tell stories of strange happenings and unusual people.”

引例 Citations:

◎金元创名“杂剧”，国初演作“传奇”。杂剧北音，传奇南调。杂剧折惟四，唱止一人；传奇折数多，唱必匀派。杂剧但摭一事颠末，其境促；传奇备述一人始终，其味长。（吕天成《曲品》卷上）
（金元时期的“杂剧”名称，到了明朝初年演变为“传奇”。杂剧是北方音乐，传奇是南方曲调。杂剧只有四折，一人主唱；传奇的折数很多，演唱也按角色均匀分派。杂剧只取一件事的首尾，故事情境未免局促；传奇详

细演绎主人公的故事原委，自然意味深长。)

The term *zaju* of the Jin and Yuan dynasties became *chuanqi* in the early Ming Dynasty. *Zaju* is northern music, while *chuanqi* is from the south. *Zaju* are composed of only four acts, each with one main performer, while in *chuanqi* there are many acts with several characters of equal importance. In *zaju* the plot is only about one event, which narrows the story, whereas in *chuanqi* the various accounts of the main characters are followed in great detail, which naturally makes it all the more interesting. (Lü Tiancheng: *Comments on Qu Drama: Composers and Their Works*)

◎古人呼剧本为“传奇”者，因其事甚奇特，未经人见而传之，是以得名。可见非奇不传。新，即奇之别名也。若此等情节业已见之戏场，则千人共见，万人共见，绝无奇矣，焉用传之？是以填词之家，务解“传奇”二字。(李渔《闲情偶寄·词曲部·结构》)

(古代人把剧本称为“传奇”，是因为其中所讲述的故事非常奇特，没有人亲眼见过却能在世间流传，所以用这个名称。可见不是奇事就不会流传。“新”就是奇特的另一说法。如果这个情节已经在戏场里演过，则成千上万的人都一同见过，大家绝不会感到新奇了，还用得着特别去“传”吗？因此填写戏曲剧本的人，务必要明白“传奇”二字的含义。)

The ancients called drama scripts *chuanqi* because the extraordinary events, which no one had actually experienced, were passed down the ages. In other words, without the strangeness, no one would bother to pass them on. “Novel” or *xin* is just another term for “strange and unusual.” If this particular plot line has been performed before and is familiar to thousands upon thousands of people, then there is nothing novel about it, then what is the need to pass it on? It is thus important for those who write scripts to understand the meaning of *chuanqi*. (Li Yu: *Occasional Notes with Leisure Motions*)

春秋

/《Chūnqiū》, Chūnqiū/

The Spring and Autumn Annals / The Spring and Autumn Period

儒家经典之一。相传由孔子(前551—前479)根据鲁国编年史编订加工而成，记载了鲁隐公元年(前722)至鲁哀公十四年(前481)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 (551-479 BC) 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 style of *The Spring and Autumn Annals*.” 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》用词细微而意义显豁，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*)

春秋笔法

/《Chūnqiū》bǐfǎ/

The Style of *The Spring and Autumn Annals*

指编撰《春秋》的原则、方法。即用简洁的文字语句，婉转含蓄地表达一定的思想倾向和对历史人物及事件的褒贬和评判。也称“《春秋》书法”“《春秋》笔削”，或说“一字褒贬”“微言大义”。《春秋》相传为孔子（前551—前479）编撰，其主旨在于维护周朝礼制。书中没有用议论性文字正面阐明作者观点，而是通过对史实的简要记述，依据周

礼选用一些有特殊含义的称呼或精妙字眼，婉转表达出对历史人物和事件的褒贬和评判。后来，它成为编撰史书的一个传统方法。

The style of *The Spring and Autumn Annals* is characterized by simple and concise language expressing ideas and commending or criticizing historical figures and events in an indirect way. The style is well known for “what is included or excluded has profound meanings.” Also “every word in it reflects either approval or censure of the sage,” and “subtle words carry profound meanings.” Tradition has it that *The Spring and Autumn Annals* was edited by Confucius (551 - 479 BC) for the purpose of safeguarding the rites of the Zhou Dynasty. The text does not use argumentative language to express the author's views; instead, it tactfully expresses favorable and unfavorable views on historical figures and events by giving brief accounts using designations with special connotations or subtle expressions derived according to the rites of Zhou. Later on, this particular style became a traditional method of compiling history works.

引例 Citation:

◎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》用词细微而意义显豁，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？”）

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词曲

/cíqǔ/

Ci (Lyric) and Qu (Melody)

词(可以配乐歌唱的长短句诗体)和曲(可以配乐歌唱的韵文体)两种文学体式的并称,在《四库全书》列于集部最末(曲更是有类无目),这是因为在古人的文学观念中,以诗文为正统,认为诗文可以表现较为正式的内容,而词曲则仅被看作展示个人才情的末技。此外,“词曲”并称有时还用来指戏曲和说唱。

Ci (词 a form of poetry with long or short verses which can be set to music and sung) and qu (曲 a form of rhyming compositions which can be set to music and sung) are a combined appellation for two kinds of literary styles. In *Complete Library of the Four Branches of Literature*, they are listed at the very end of the “Collections” section (Qu is a sub-genre and is not listed in the table of contents). This is because according to the literary views of ancient scholars, poetry and essays were the only accepted tradition to express important ideas. To write in the form of ci (lyric) and qu (melody) was only seen as a minor skill showing a person's talent. Sometimes, the combined appellation *ciqu* also refers to traditional opera and genres of performances featuring speaking and singing.

引例 Citation:

◎词曲二体,在文章、技艺之间。厥品颇卑,作者弗贵,特才华之士,以绮语相高耳。(《四库全书总目提要·集部·词曲类》)
(词和曲这两种体式,在文章和才艺之间。它们的地位很低,创作者也不看重它们,只是有才华的人以华丽词句用来相互标榜罢了。)

Ci and qu are genres falling between essay and performing skills. They are not highly regarded, and even their authors do not prize them. They are no more than rhetoric with which people show off their literary talent to each other! (*Complete Library of the Four Branches of Literature*)

错彩镂金

/cuòcǎi-lòujīn/

Gilded and Colored

涂饰彩色,雕镂金银。形容艺术作品雕饰华美。用于文学作品,主要指诗歌辞藻华丽,讲究技巧。在审美境界上,“错彩镂金”不如“芙蓉出水”高妙:“错彩镂金”注重外在形态,处于审美表象阶段;而“芙蓉出水”超越表象,直达本体,是审美意趣的自然呈现。

The term is used to describe an excessively exquisite artistic work as if it were an object painted in bright colors and inlaid with gold and silver. In the literary context, it refers to poems written in a highly rhetorical style. Aesthetically, what is “gilded and colored” is considered undesirable, and the style of “lotus rising out of water” is preferred. The former focuses only on external form and appearance, whereas the latter, as a natural presentation of aesthetic ideas, penetrates appearances and brings out the essence.

引例 Citations:

◎延之尝问鲍照已与灵运优劣,照曰:“谢五言如初发芙蓉,自然可爱;君诗若铺锦列绣,亦雕绩(huì)满眼。”(《南史·颜延之传》)
(颜延之曾经询问鲍照,自己的作品和谢灵运的作品相比哪个更好,鲍照说:“谢灵运的五言诗像刚出水的荷花,自然可爱;您的诗像铺开的锦绣,满眼都是雕饰彩绘。”)

Yan Yanzhi asked Bao Zhao, “Whose works are better, mine or Xie Lingyun's?” Bao said, “Xie's five-word-to-a-line poems are as natural and lovely as lotus having just risen out of water in bloom, while yours are like embroidery embellished with colored decorations.” (*The History of the Southern Dynasties*)

◎丹漆不文,白玉不雕,宝珠不饰,何也?质有余者,不受饰也。
(刘向《说苑·反质》)
(红色的漆不需要花纹,纯白的玉不需要雕琢,珍贵的明珠不用装饰,为什么呢?本身已非常完美的东西,无需再装饰。)

Red lacquer needs no decorated patterns, white jade needs no carving, and precious pearls need no adornment. Why? Because they are too good to be worked on. (Liu Xiang: *Garden of Stories*)

大道至简

/dàdào-zhìjiǎn/

Great Truth in Simple Words

越普遍、越根本的道理、原则或方法其实越是浅易简便。“大道”指的是自然、社会的普遍法则以及人们对待自然、治理社会的根本原则，“简”即浅易、简明、简便。它用于治国理政及社会管理等方面，主要有两层含义：其一，越普遍、越根本的道理就应该越简明浅易，便于人们掌握并付诸实施；其二，“大道”并不是远离人世的某种高高在上的原理，它的道理、功用就蕴含在人们的伦常日用之中，只要透过纷繁的表层现象，寻流讨源，就可以抓住事物的本质和规律，以简驭繁。

The most popular and most fundamental truths, principles, and methodologies tend to be expressed in simple words and are easy to understand. *Dadao* (大道) means great truth, or universally applicable laws governing nature and society, or the fundamental principles for people to follow in treating nature and governing society. The Chinese character *jian* (简) means simple, concise, and easy. The term is often used to describe the governance of a state and management of society. It has two primary meanings. First, it means that the most popular and fundamental truths should be expressed in simple words so that ordinary people can easily understand and put them into practice. Second, *dadao* is not something separate and far away from reality. Rather, it is a practical ethical principle which is easy for people to follow in their daily lives. As long as one sees through the seemingly complicated superficialities and traces the source of things, one will be able to grasp the fundamental truths, discover the basic rules, and comprehend them in spite of the complexity.

引例 Citations:

◎博文约礼，由至著入至简，故可使不得叛而去。(张载《正蒙·中正》)

(博通文献知识，用礼约束自己，由最显明之处入手而达到最简单易行的境地，就可使自己不背离中正之道。)

He is able to keep himself to the right path if he has an excellent command of extensive literary knowledge, constrains himself with ritual propriety, and starts from the most obvious point to arrive at the most convenient situation. (Zhang Zai: *Enlightenment Through Confucian Teachings*)

◎盖道至易至简、至近至平常……故夫日用庸平，人皆不知其为道。(杨简《慈湖诗传》卷六)

(大抵道最浅易也最简便、最切近也最平常……就体现在人们每天的寻常生活之中，但人们都不知道这就是道。)

All great truths are most plain and easy to understand and most common in people's everyday life... as such, people do not think them as truths. (Yang Jian: *Cihu's Commentary on The Book of Songs*)

◎《易》之所以广大者，以其能变通也；所以变通者，阴阳二物而已；所以为阴阳者，至易而不难知，至简而不难能也。(项安世《周易玩辞》卷十三)

(《周易》之所以广大无边，是因为它的变化无穷；《周易》之所以变化无穷，是因为有阴阳二气罢了；之所以归为阴阳二气，是因为阴阳最浅易而不难知晓，最简便而不难做到。)

The Book of Changes is boundless and limitless, through the ever changing nature it offers. The reason why *The Book of Changes* offers infinite changes is attributable to the two kinds of *qi*: yin and yang. The reason why everything can be traced to the two kinds of *qi*, yin and yang, is that the theory of yin and yang is easy to understand and implement. (Xiang Anshi: *Expounding the Theories of The Book of Changes*)

大国者下流

/dà guó zhě xià liú/

A Great State Should Assume a Low Posture.

大国要把自己放在低下的位置上，就像大江大河能够容纳百川一样。这是中国古代哲学家老子提出的处理国与国关系的重要思想，其核心理念在于“谦下”（屈己待人）之德。在老子看来，国与国之间能否和平相处，关键在于大国能否做到不以大欺小，不恃强凌弱。大国应该放低姿态，谦和地对待小国，展现容纳天下百川的胸怀，从而赢得小国的信赖，使他们归向自己，就像百川都流向大江大河一样。大国接纳、包容小国，小国尊重、依附大国，和谐共生，各得其所。当今“人类命运共同体”的理念与此不无渊源。

A great state should assume a low posture, just as great rivers absorb the waters from countless tributaries. This was an important concept on handling relations between states, propounded by the ancient Chinese philosopher Laozi. Its core idea is that of *qianxia* (谦下), the virtue of lowering oneself in dealing with others. In Laozi's view, the key to whether or not states can coexist peacefully lies in whether or not great ones can refrain from bullying small and weak ones. If they can lower themselves and treat small states with modesty, they will display the capacity to accommodate the entire world. This will cause small states to trust them and look up to them, just as all tributaries flow toward great rivers. If great states accept and accommodate lesser ones and small states respect and look up to great ones, harmony will ensue and all will achieve their goals. This is related to the contemporary concept of "a shared future for humanity."

引例 Citation:

◎大国者下流，天下之交，天下之牝。牝常以静胜牡，以静为下。故大国以下小国，则取小国；小国以下大国，则取大国。故或下以取，或下而取。大国不过欲兼畜（xù）人，小国不过欲入事人。夫两者各得其所，大者宜为下。（《老子·六十一章》）
（大国应该像江河的下游，作为天下众水交汇的地方，处在天下雌柔的位置。雌柔常常以安静胜过雄强，就是因为它安静并处于下位。所以大国

以谦下的态度对待小国，就能取得小国的信赖、归附。小国以谦下的态度对待大国，就能得到大国的接纳、包容。因此，有的国家通过谦下取得别国的信赖、归附，有的国家通过谦下取得别国的接纳、包容。大国不过是想拢聚、养护小国，小国不过是想依附、事奉大国。大国和小国都能达到自己的愿望，而大国尤其应该谦下。）

A great state maintains a low posture. A low position is where everything in the world meets, where the world's feminine and gentle elements gather. The feminine and gentle elements often triumph over the masculine and powerful through stillness, and it is stillness which keeps it in the lower position. Thus when a great state treats a small state with modesty, it can win the trust and following of the latter. When a smaller state treats a greater one humbly, it can win its acceptance and tolerance. Hence by behaving modestly, great states win the trust and following of small ones, while small states win acceptance and tolerance from great ones. Great states only wish to gather smaller ones around themselves and support them; small states only wish to attach themselves to and serve great ones. Hence states both great and small can achieve their goals, and the great ones in particular should maintain a low stance. (*Laozi*)

大巧若拙

/dàqiǎo-ruòzhuō/

Exquisite Skill Looks Simple and Clumsy.

极致的灵巧、技巧看上去就像质朴拙笨一样。最杰出的灵巧一定是浑然天成而非人工刻意雕琢的。出自《老子》。老子提倡纯任自然、无为才能无不为，反对一切形式的卖弄。后用来指文艺创作中的最高技巧与境界。在文艺理论中，大巧若拙并不是“以拙为巧”或完全排斥工巧，而是摒弃过分修饰和刻意追求工巧，提倡朴素自然的浑融之美。它代表了艺术美和艺术技巧的最高境界。大巧若拙是中国古代书法、绘画、园林等艺术形式的共同追求。

The term means that ingenuity and skill at their best look simple and clumsy. The greatest ingenuity should be something completely natural and that it has not been painstakingly worked on. The term comes from the book *Laozi*. Laozi the philosopher believed that everything should be in keeping with nature. He advocated non-action and was against any form of excessive act. Later, the term came to mean the highest possible level of skill and perfection in artistic and literary creation. In Chinese literary theory, "exquisite skill looks simple and clumsy" does not mean the clumsier the better, nor is it a rejection of skill. Rather, it rejects excessive embellishment and over-pursuit of the exquisite, and encourages well-founded simplicity and naturalness. The phrase represents the highest possible level of perfection in artistic beauty and skill and is also what the people in pre-modern China strove to achieve in calligraphy, painting, gardening, and other forms of art.

引例 Citation:

◎大直若屈，大巧若拙，大辩若讷。(《老子·四十五章》)

(最直的反而是弯曲一样，最灵巧反而像是笨拙一样，最好的口才反而像不善言辞一样。)

The truly straight will appear crooked; the truly skillful will appear clumsy; the truly eloquent will appear impeded. (*Laozi*)

大同

/dàtóng/

Universal Harmony

儒家理想中的天下一家、人人平等、友爱互助的太平盛世(与“小康”相对)。儒家认为它是人类社会发展的最高阶段，类似于西方的乌托邦。其主要特征是：权力和财富归社会公有；社会平等，安居乐业；人人能得到社会的关爱；货尽其用，人尽其力。清末民初，“大同”又被用来指称西方传来的社会主义、共产主义、世界主义等概念。

This term refers to the time of peace and prosperity envisioned by Confucian scholars when all the people under heaven are one family, equal, friendly, and helpful to each other (as opposed to *xiaokang* [小康] – moderate prosperity). Confucianism takes universal harmony as the supreme stage of the development of the human society, somewhat similar to the idea of utopia in the West. Its main features are: All power and wealth belong to the whole of society; all people are equal and live and work in peace and contentment; everyone is cared for by society; everything is used to its fullest and everyone works to his maximum potential. In the late Qing Dynasty and the early Republic of China, the term referred to the concepts of socialism, communism, or cosmopolitanism that had been introduced to China from the West.

引例 Citation:

◎大道之行也，天下为(wéi)公。选贤与能，讲信修睦。故人不独亲其亲，不独子其子，使老有所终，壮有所用，幼有所长，矜寡孤独废疾者，皆有所养……是谓大同。(《礼记·礼运》)

(大道实行的时代，天下为天下人所共有。品德高尚、才能突出的人被选拔出来管理社会，人与人之间讲求诚实与和睦。所以人们不仅仅爱自己的双亲，不仅仅抚养自己的子女，而是使老年人都能终其天年，壮年人都有用武之地，幼童都能得到抚育，无妻或丧妻的年老男子、无夫或丧夫的年老女子、丧父的儿童、无子女的老人以及残障者都能得到照顾和供养……这就叫做大同社会。)

When the Great Way prevails, the world belongs to all the people. People of virtue and competence are chosen to govern the country; honesty is valued and people live in harmony. People not only love their parents, bring up their children, but also take care of the aged. The middle-aged are able to put their talents and abilities to best use, children are well nurtured, and old widows and widowers, unmarried old people, orphans, childless old people, and the disabled are all provided for... This is universal harmony. (*The Book of Rites*)

大信不约

/dàxìn-bùyuē/

The Greatest Trust Is Not Found in Pledges.

最高的诚信，不限于誓约。中国古人认为，人言即“信”，诚信是人之为人的固有规定。“信”是盟约、誓言的内在精神；“约”只是“信”的一种表现形式。没有“信”，“约”不过是一纸空文；有了“信”，“约”才具有实际意义。它强调的是诚信精神。

The greatest trust includes but is not limited to pledges. Ancient Chinese believed that trust is a person standing by their word. To act in good faith is a basic requirement for a person to become fully human. Trust is essential for an agreement or a pledge. An agreement is only a representation of trust. Without trust, an agreement is just a piece of paper. An agreement is meaningful only when parties concerned have trust. This concept stresses the importance of the spirit of good faith.

引例 Citation:

◎大德不官，大道不器，大信不约，大时不齐。（《礼记·学记》）

（有很高德行的人，不限于担任一种官职；普遍的道理，不只适用于一件事物；最高的诚信，不限于誓约；天的四季变化，也无须整齐划一。）

A man of high virtue will not be limited to work at one official position. A universal truth does not apply only to one thing. Good faith does not require making pledges. Changes of seasons do not follow the same pattern. (*The Book of Rites*)

大学

/dàxué/

Daxue (Great Learning)

人们在不同意义上使用“大学”的概念。其一，从学校制度而言，“大学”指由国家设立的最高等级的学校，即“太学”，有别于地方设立的“塾”“庠(xiáng)”“序”等。其二，从教学内容而言，“大学”即所谓成人之学，主要讲授为人处事、治国理政的道理与原则，有别于学习文字或具体礼仪、技艺的“小学”。其三，从教学目标而言，“大学”旨在帮助学生确立健全的人格与德性，培养治国理政的人才。

The concept means different things in different contexts. In terms of institutions of learning, it refers to the institution of highest learning, the imperial academy, established by the state, which is different from local schools. When it comes to content of learning, it refers to what a complete man should learn, namely, general rules and principles on governance and human relationship, which are different from that of *xiaoxue* (小学 little learning), namely, learning of words and specific rites or skills. In terms of objective, great learning aims to help students develop sound personality and moral integrity and thus make them qualified for exercising governance.

引例 Citations:

◎古之教者，家有塾，党有庠(xiáng)，术(suì)有序，国有学。比年入学，中年考校。一年视离经辨志，三年视敬业乐群，五年视博习亲师，七年视论学取友，谓之小成。九年知类通达，强立而不反，谓之大成。夫然后足以化民易俗，近者说(yuè)服，而远者怀之，此大学之道也。（《礼记·学记》）

（古代的教育，家族中设有塾，每一党设有庠，每一遂设有序，诸侯国的国都设有学。学生每年入学，隔年考核。第一年考察经文断句、理解经典的能力及学习志向，第三年考察是否专注学业、友爱同学，第五年考察是否博学、亲爱老师，第七年考察学问上是否有独立见解和选取良友的能力，称为小成。第九年考察是否能够触类旁通、通达无碍，坚定独

立而不违反所学的道理，称为大成。如此之后足以教化民众、改易风俗，附近的民众都对他心悦诚服，而远方的民众也都来归附他，这就是大学教育的步骤和目标。）

The educational system in ancient times consisted of small schools for each clan in a village, higher level schools for every 500 households, even higher level schools for every 12,500 households and institutions of higher learning at the capital of a ducal state. Students were enrolled every year, and examinations were held every other year. During the first year, students learned how to punctuate classics and studied them, and they developed motivation through learning. By the third year, students should immerse themselves in learning and develop fraternity with fellow students. During the fifth year, students should gain comprehensive knowledge and hold their teachers in reverence. In the seventh year, students should learn enough to form independent judgment and they should make true friends, which was called secondary attainment. In the ninth year, they should gain a keen sense of what connects different things, have self-confidence, and be independent in thinking without going against what they've learned. This was called great attainment. A scholar trained this way could educate others and improve social mores, and thus enjoyed the respect of people both near and afar. This is what great learning should achieve. (*The Book of Rites*)

◎大学之道，在明明德，在亲民，在止于至善。（《礼记·大学》）
（大学的宗旨，在于彰显光明的德性，在于亲和民众，在于达到言行的至善。）

Great learning aims to foster moral integrity, forge close ties with the people and attain consummate virtue in both words and deeds. (*The Book of Rites*)

大医精诚

/dà yī - jīng chéng /

A Master Physician Must Have Superb Skill and Sincerity.

伟大的医者既有精湛的医术又有一心济世的情怀。这是唐朝著名医学家孙思邈（581-682）在《千金方》中阐述的医者理念。“大医”即超乎

平常的、伟大的、令人尊崇的医者；“精”即医术高超，精益求精；“诚”即一心一意救死扶伤的情怀。它从业务和道德两方面概括了中华医学精神，是科学精神和人道精神的有机统一。它和“医者仁心”（医者要有爱人之心）、“悬壶济世”（行医救助世人）一样，为历代医者所尊崇，至今仍有现实意义。

A master physician must have both superb medical skills and a desire to help the world. This is how Sun Simiao (581-682), a famous Tang Dynasty physician, described a doctor in his work *Essential Formulas for Emergencies*. A “master physician” is an extraordinary and great doctor who wins the respect of others. *Jing* (精) or “superb” refers to outstanding medical skills and a striving for perfection; *cheng* (诚) or “sincere” means being devoted to treating the sick and injured. This encompasses both the professional and ethical aspects of the spirit of Chinese medicine, and is an organic integration of the scientific and humanistic spirits. Like the concepts of “the caring heart of the physician” and “practicing medicine to help the world,” this concept has been held in high regard by doctors through the ages and remains relevant to this day.

引例 Citation:

◎学者必须博极医源，精勤不倦……凡大医治病，必当安神定志，无欲无求，先发大慈恻隐之心，誓愿普救含灵之苦。若有疾厄来求救者……普同一等，皆如至亲之想。亦不得瞻前顾后，自虑吉凶，护惜身命，见彼苦恼，若己有之……一心赴救，无作工夫形迹之心。如此可为苍生大医。（孙思邈《千金方·论大医精诚》）

（学医的人一定要广泛深入地探究医学原理，专精勤奋而不懈怠……凡是杰出的医生给人治病，一定会安定心神，无欲无求，对病人先有慈悲同情之心，有愿意广泛救助世人脱离苦痛的决心。如果有疾病苦痛来求医者……应一视同仁，就像对待自己至亲一样。也不能瞻前顾后，考虑个人的安危得失、爱惜自己的身家性命，而要把病人的苦痛当成自己的苦痛……一心只想着救助病人，不要费工夫想着如何沽名钓誉。这样才能成为天下苍生尊崇的名医。）

A person who studies medicine must delve deep into its principles and study tirelessly... When a master physician treats an illness, he must be calm in spirit and free from desires; he must first have a compassionate heart and be committed to relieving the sufferings of all people. He must treat all equally, as if they were his

closest kin. He also must not be constantly looking left and right, worrying about personal gains and losses, caring more about his own property, family or safety of life. He must regard the suffering of others as his own... He must think only of helping the ill and not of enhancing his own reputation. In this way he will become a master physician revered by all. (Sun Simiao: *Essential Formulas for Emergencies*)

大丈夫

/dàzhàngfu/

Great Man

一种对理想人格的称谓。是否能成为“大丈夫”，并不是由个人的功业大小所决定的。评判“大丈夫”的根本标准，在于其对“道”的认知与坚守。不过由于各家对“道”的理解不同，因此对“大丈夫”的具体要求也有所差别。孟子（前372？—前289）强调“大丈夫”应有行道于天下的远大志向，并始终坚守道义，立身端正，不受外在事物的影响。老子则认为“大丈夫”应舍弃浮华的礼仪规范，以无为的方式回归朴实的自然状态。

This is a term used to describe someone of ideal moral quality. How much one achieves does not determine whether he can be called a great man. The criterion is whether or not a person can know and hold fast to Dao. Given that there are different interpretations of Dao, the specific requirements for a great man are also different. Mencius (372?-289 BC) stresses that a great man should have high aspirations to carry out Dao, adhere to moral integrity, stay upright, and his observation of Dao should not be influenced by external matters (as opposed to his inner world). Yet, another ancient Chinese philosopher Laozi believes that a great man should abandon ostentatious rites and norms, and return to the natural state through non-action.

引例 Citations:

◎居天下之广居，立天下之正位，行天下之大道；得志，与民由之；不得志，独行其道。富贵不能淫，贫贱不能移，威武不能屈，此之谓大丈夫。（《孟子·滕文公下》）

（居处在天下最广阔的住所，立身于天下最恰当的位置，遵行天下的大道。得志的时候，与民众一起遵行大道；不得志的时候，独自遵行其道。富贵不能使其行止失度，贫贱不能使其改变遵行的原则，权势不能使其屈服。这就是所谓的“大丈夫”。）

Living in the broad residence under heaven, staying in the proper place under heaven, one should observe the essential Dao under heaven. When having achieved one's ambitions, one should practice Dao along with the people; when failing to succeed in one's ambitions, one should observe Dao alone. Neither riches nor honors can corrupt him; neither poverty nor humbleness can make him swerve from his principles; neither threat nor force can subdue him. Such a person can be called a great man. (Mencius)

◎夫礼者，忠信之薄而乱之首。前识者，道之华而愚之始。是以大丈夫处其厚，不居其薄；处其实，不居其华。故去彼取此。（《老子·三十八章》）

（礼，标志着忠信的不足，是祸乱的端始。预设的种种规范，是道的浮华，是愚昧的端始。因此大丈夫处事敦厚，不为浇薄；处事朴实，不为浮华。所以舍弃浇薄浮华，而采取敦厚朴实的方式。）

Rites indicate a lack of loyalty and sincerity, and portend disorder. Preset norms are ostentatious representations of Dao and usher in stupidity. So a great man should be earnest rather than superficial, be simple rather than ostentatious. Such a person abandons everything superficial or ostentatious, and leads a simple and honest life. (Laozi)

丹青

/dānqīng/

Painting in Colors

丹和青是中国古代绘画常用的两种颜色，早期中国画常用丹砂、青腹(huò)一类矿物颜料“勾线填色”，因而用“丹青”代指绘画。代表性的丹青作品有西汉马王堆一号墓帛画，北魏、隋唐时期的敦煌壁画等。后丹青逐渐为水墨所代替。由于丹青颜色鲜艳绚丽，且不易褪色，古代用丹册纪勋、青史纪事。史家多以丹青比喻一个人功勋卓著，永载史册，不会磨灭。

Dan (丹 cinnabar) and *qing* (青 cyan) were two colors frequently applied in traditional Chinese painting. Cinnabar is red and cyan is bluish green. In early times, Chinese paintings often used minerals such as cinnabar and cyan to draw lines or fill in colors. Hence the term *danqing* (丹青) made from the combination of *dan* and *qing* could stand for painting in general. Representative works of this kind included silk paintings unearthed at Tomb No. 1 of Mawangdui of the Han Dynasty as well as the Dunhuang frescoes of the Northern Wei period and the Sui and Tang dynasties. Later, colors made from cinnabar and cyan were gradually replaced by ink and wash. Partly because of their bright, contrastive colors, and partly because mineral colors do not deteriorate appreciably over time, people used red-character books to record merits and bluish-green-character books to record historical events. Historians often use *danqing* to refer to a man's outstanding, indelible work that deserves to be put down in history.

引例 Citations:

◎[顾恺之]尤善丹青，图写特妙。谢安深重之，以为有苍生以来未之有也。(《晋书·顾恺之传》)

(顾恺之尤其擅长绘画，画出来的人物奇特精妙。谢安非常器重他，认为他是自有人类以来从未有过的杰出画家。)

Gu Kaizhi was particularly skillful in painting. The figures he portrayed are amazingly vivid and lovely. Xie An held him in high esteem, and regarded him as superior to all other artists, past and present. (*The History of the Jin Dynasty*)

◎故丹青画其形容，良史载其功勋。(曹丕《与孟达书》)

(是以画家画下他的相貌，史家记载他的功劳。)

Thus a painter portrays a person's physical features, just as a historian records his accomplishments. (Cao Pi: A Letter to Meng Da)

淡泊明志，宁静致远

/dànbó-míngzhì, níngjìng-zhìyuǎn/

Indifference to Fame and Fortune Characterizes a High Aim in Life, and Leading a Quiet Life Helps One Accomplish Something Lasting.

淡泊名利才能明确自己的志向，心神宁静才能达到远大的目标。“淡泊”，恬淡寡欲，不重名利；“宁静”，安宁恬静，不为外物所动；“致远”，到达远处，即实现远大目标。这是古代中国人所追求的自我修养的一种境界，其核心是对待名利的态度。它希望人们不要贪图名利，为名利所累；要始终胸怀远大理想，专心一意地为实现远大理想而努力。

This saying, with the attitude to fame and fortune at its core, refers to a way in which people in ancient China sought to practice self-cultivation. People should not be greedy for fame and fortune and be burdened by such greed. Instead they ought to cherish noble ideals and work heart and soul to achieve them.

引例 Citations:

◎是故非澹薄无以明德，非宁静无以致远，非宽大无以兼覆，非慈厚无以怀众，非平正无以制断。(《淮南子·主术训》)

(所以，不淡泊名利就不能彰明道德，不心神宁静就不能达到远大目标，不心胸广阔就不能兼蓄并包，不慈爱宽厚就不能安抚大众，不公平中正就不能掌控决断。)

Hence, unless he is indifferent to fame and fortune, he cannot demonstrate his virtue; unless he stays calm and quiet, he cannot reach afar; unless he is

magnanimous, he cannot learn from others and be inclusive; unless he is kind and warm-hearted, he cannot embrace the people; unless he is even-handed and righteous, he cannot take control and make decisions. (*Huainanzi*)

◎非淡泊无以明志，非宁静无以致远。(诸葛亮《诫子书》)

(不恬淡宁静就无法拥有崇高的志向，不安宁平静就无法实现远大的目标。)

Unless he is indifferent to fame and fortune, he cannot have aspirations; unless he stays calm and quiet, he cannot reach afar. (Zhuge Liang: Letter of Warning to My Son)

当仁不让

/dāngrén-bùràng/

When Facing an Opportunity to Exercise Benevolence, Do Not Yield.

面对正义之事，主动担当，不推让。“仁”本指仁德，是孔子(前551—前479)的最高理念，泛指一切应该做的事情，即符合道义、正义的事情。犹言“义不容辞”“责无旁贷”。它弘扬的是一种以道义或正义为己任、勇于担当、勇于践行的主体精神。

This phrase means that one should behave ethically and never dodge one's responsibility. *Ren* (仁 benevolence) is the highest virtue upheld by Confucius (551-479 BC). In general, it refers to everything that is right to do, namely things compatible with moral principles and social justice. The term is similar in meaning to “committing oneself completely out of a sense of duty,” and “feeling morally obliged.” It promotes a positive attitude that takes safeguarding morality and justice as one's own responsibility and dares to shoulder and execute that responsibility.

引例 Citations:

◎子曰：“当仁不让于师。”(《论语·卫灵公》)

(孔子说：“面对着该做的仁义之事，即便是老师，也不和他谦让。”)

Confucius said, “When faced with an opportunity to be benevolent, one should not yield even to one's own teacher.” (*The Analects*)

◎勇一也而用不同。有勇于气者，有勇于义者。君子勇于义，小人勇于气。(《二程外书》卷七)

(同样是“勇”，可以用在不同的地方。有的为了逞个人一时之气而表现“勇”，有的为了正义之事而显现“勇”。君子所以“勇”是为了道义，小人所以“勇”是为了逞个人一时之气。)

Courage can serve different purposes. Some people show courage at the spur of momentary emotions, while others do so for the sake of a just cause. A man of virtue becomes courageous when moral principles are at stake, whereas a petty man may be courageous in order to show off momentarily in front of others. (*More Writings of the Cheng Brothers*)

道

/dào/

Dao (Way)

本义指人所行之路，引申而有三重含义：其一，指不同领域的事物所遵循的法则，如日月星辰运行的规律称为天道，人事活动所遵循的规律称为人道；其二，指万事万物所遵循的普遍法则；其三，指事物的本原或本体，超越于有形的具体事物，是万物生成的基始，又是万物存在和人类行为的根据。儒家、道家、佛教等都谈论道，其内涵差异甚大。儒家之道以仁义礼乐为基本内容，佛教和道家之道偏重“空”“无”方面的意义。

In its original meaning, *dao* (道) is the way or path taken by people. It has three extended meanings: 1) the general laws followed by things in different spheres, e.g. the natural order by which the sun, moon and stars move is called the way of heaven; the rules that govern human activities are the way of man; 2) the universal

patterns followed by all things and beings; and 3) the original source or ontological existence of things, which transcends form and constitutes the basis for the birth and existence of all things, and for the activities of human beings. In their respective discussions of Dao, Confucianism, Daoism, and Buddhism imbue it with very different connotations. While benevolence, righteousness, social norms, and music education form the basic content of the Confucian Dao, the Buddhist and Daoist Dao tends to emphasize *kong* (空 emptiness) and *wu* (无 void).

引例 Citations:

◎天道远，人道迩。(《左传·昭公十八年》)

(天之道遥远，人事之道切近。)

The way of heaven is far away; the way of man is near. (*Zuo's Commentary on The Spring and Autumn Annals*)

◎形而上者谓之道。(《周易·系辞上》)

(未成形质者称为道。)

What is above form is called Dao. (*The Book of Changes*)

道不同，不相为谋

/dào bù tóng, bù xiāng wéi móu/

Part Ways and Part Company

走的路不同，不会在一起商量怎么走；人的主张、信念等不同，不会选择一道合作共事。“道”本指道路，这里泛指主张、信念、志趣、看法、行事原则等；“谋”本指谋划，引申指合作共事。对于合作共事而言，最重要的是彼此达成共同的目标原则，没有共同的目标原则，双方不可能顺利合作，但是也不能为了合作而放弃原则。坚持原则，不是拒绝合作，而是拒绝无原则的迁就。人与人共事，国与国合作，皆循此理。

Travelers heading down different paths do not plan together how to travel. Originally, the saying meant people with different views and beliefs do not seek to work together. *Dao* (道), which originally referred to “road,” is extended to include opinions, beliefs, interests, viewpoints, and guiding principles. *Mou* (谋 plan) is extended to mean cooperation and collaboration. In order to work together, it is most important to agree upon a set of common goals and principles. Without them, parties cannot collaborate successfully. On the other hand, collaboration should not sacrifice principles. Upholding principles does not mean rejecting cooperation. Rather, it means rejecting unprincipled deal-making. This is true of cooperation among individuals and among countries as well.

引例 Citations:

◎子曰：“道不同，不相为谋。”亦各从其志也。(《史记·伯夷列传》)

(孔子说：“主张不同，不在一起谋事。”也就是各按自己的意愿行事。)

Confucius said, “People who differ in their principles do not work together.” That is to say, they follow their own will in their action. (*Records of the Historian*)

◎友者，所以相有也。道不同，何以相有也？(《荀子·大略》)

(所谓朋友，就是相互拥有。双方的原则不同，用什么相互拥有呢？)

Friends are those who have commonalities. If they differ in principle, what can they share? (*Xunzi*)

道法自然

/dàofǎzìrán/

Dao Operates Naturally.

“道”效法、顺应万物的自然状态。这一命题出自《老子》。“自然”指事物自主、自在的状态。“道”创造、生养万物，但“道”不会对万物发号施令，而是效法、顺应万物之“自然”。“道”与万物的关系，在政治哲学中表现为统治者与百姓的关系。统治者应遵循“道”的要求，节

制自己的权力，以无为的方式效法，顺应百姓的自然状态。

Dao operates in accordance with natural conditions of all things. This idea first appeared in the book *Laozi*, according to which “natural” means the natural state of things. Dao creates and nurtures everything, yet it does not command anything. In political philosophy, the relationship between Dao and natural things implies that between the ruler and the people. The rulers should follow the natural requirements of Dao, which places limits on their power, and govern by means of non-interference to allow the people and affairs to take their own natural course.

引例 Citation:

◎人法地，地法天，天法道，道法自然。《老子·二十五章》
(人效法地，地效法天，天效法道，道效法万物之自然。)

Man patterns himself on the operation of the earth; the earth patterns itself on the operation of heaven; heaven patterns itself on the operation of Dao; Dao patterns itself on what is natural. (*Laozi*)

道济天下

/dào jì tiān xià/

Support All People by Upholding Truth and Justice

以“道”拯救、帮助天下的人。“道”指道理、道义，也可以是某种学说、思想等；“济”即救助，使人免于困苦；“天下”指世间所有的人。“道济天下”包含两层意思：其一，“道”的价值有无、大小就是看它于天下人是否有益。其二，君子特别是知识分子应该将自己所主张或掌握的“道”用于天下，用于经世济民。和“经世致用”一样，“道济天下”实质代表中国传统知识分子治学立世的终极目标与人格理想，体现了中国传统知识分子追求真理、坚持真理、关注社会民生以及“以天下为己任”的人文情怀和道德境界。

The term means to save and help all people through upholding truth and justice. *Dao* (道) here refers to truth and justice, and also to particular thought or doctrine. *Ji* (济) means relieving or helping people out of difficulties or sufferings. *Tianxia* (天下) refers to everything under heaven, and particularly all people. Therefore, this phrase contains two meanings. First, the value of any particular Dao depends on whether it serves the interests of the people. Second, people of virtue, and intellectuals in particular, should apply Dao they have learned to serve the people and use the ancient classics they have studied to meet present needs. Much like the idea of “studying ancient classics to meet present needs,” this notion of “supporting all people by upholding truth and justice,” represents the ultimate goal and ideal character of the traditional Chinese intellectuals in their pursuit of knowledge. It also embodies the compassion and moral standards of the traditional Chinese intellectuals as they pursue and uphold truth, care about the livelihood of the people, and take upon themselves the responsibility for the world.

引例 Citations:

◎知周乎万物，而道济天下，故不过。《周易·系辞上》

([圣人的]智慧广大，遍及万物，而他的道德又能救助天下的人，所以不会犯错。)

Sages won't make mistakes, for they have endless wisdom about everything under heaven and their virtues help all people in the world. (*The Book of Changes*)

◎文起八代之衰，而道济天下之溺；忠犯人主之怒，而勇夺三军之帅。(苏轼《潮州韩文公庙碑》)

([韩愈的]文章使八朝衰败的文风得以振兴，他对儒家“道”的阐扬使沉溺中的天下人得以拯救；他的忠诚冒犯并激怒了皇帝，他的勇气说得上能够震慑三军统帅。)

Han Yu's essays revitalized the style of writing that had been on the decline in the previous eight dynasties; his advocacy of Confucianism saved the people who had indulged themselves; his loyalty offended and enraged the emperor; and his courage could overawe the commander-in-chief of the armed forces. (Su Shi: Monument for the Temple of Han Yu in Chaozhou)

得道多助，失道寡助

/dédào-duōzhù, shīdào-guǎzhù/

A Just Cause Enjoys Abundant Support While an Unjust Cause Finds Little Support.

奉行道义，支持的人就多；违背道义，支持的人就少。“道”即道义、正义。中国人自古推崇道义，认为道义是决定战争或事业成败的根本力量。只有奉行道义，才能赢得内部的团结一致、赢得民心，取得战争或事业的最后胜利；否则就将不得人心，从而陷入孤立无援的境地，归于失败。它是中华“德政”思想与“文明”精神的具体体现。

The Chinese phrase *dedao* (得道) or “obtaining Dao” here refers to having “a just cause.” Since ancient times Chinese people have had a high esteem for justice and have thought of justice as a decisive factor determining success or failure in war and other enterprises. Only by upholding justice can one achieve internal unity and popular support, which are essential for the success of a war or a cause; otherwise, popular support is lost and the ruler or leader becomes too isolated and helpless to succeed. This is a specific expression of the Chinese notion of “governance based on virtue” and the spirit of “civilization.”

引例 Citations:

◎域民不以封疆之界，固国不以山溪之险，威天下不以兵革之利。得道者多助，失道者寡助。寡助之至，亲戚畔之。多助之至，天下顺之。以天下之所顺，攻亲戚之所畔，故君子有不战，战必胜矣。（《孟子·公孙丑下》）

（使百姓定居下来不能依靠划定疆域的界限，保护国家不能依靠山河的险要，威慑天下不能依靠兵器的锐利。奉行道义，支持的人就多；违背道义，支持的人就少。支持的人少到了极致，连亲戚都背叛他。支持的人多到了极致，天下人都归顺他。凭借天下人都归顺的力量，攻打连亲戚都背叛的人，所以君子不战则已，战就一定取得胜利。）

The people are not confined by boundaries, the state is not secured by dangerous cliffs and streams, and the world is not overawed by sharp weapons. The one who has Dao enjoys abundant support while the one who has lost Dao finds

little support. When lack of support reaches its extreme point, even a ruler's own relatives will rebel against him. When abundant support reaches its extreme point, the whole world will follow him. If one whom the whole world follows attacks one whose own relatives rebel against him, the result is clear. Therefore, a man of virtue either does not go to war, or if he does, he is certain to win victory. (*Mencius*)

◎桀纣之失天下也，失其民也；失其民者，失其心也。得天下有道，得其民，斯得天下矣。得其民有道，得其心，斯得民矣。得其心有道，所欲与之聚之，所恶勿施尔也。（《孟子·离娄上》）

（桀和纣所以失去天下，是因为失去百姓；所谓失去百姓，就是失去了民心。得到天下有规律，得到百姓，就能得到天下。得到百姓有规律，得到民心，就能得到百姓。得到民心有规律，百姓想得到的，就替他们聚积起来；百姓所厌恶的，就不要施加于他们身上，如此罢了。）

Jie and Zhou lost all under heaven because they lost the people. They lost the people because they lost the people's hearts. There is a way to win all under heaven: if you win the people, you win all under heaven. There is a way to win the people: if you win their hearts, you win the people. There is a way to win their hearts: amass for them what they desire, do not impose on them what they detest, and it is as simple as that. (*Mencius*)

得人者兴，失人者崩

/dérénzhěxīng, shīrénzhěbēng/

He Who Obtains the Support of the People Will Rise; He Who Loses the Support of the People Will Come to Ruin.

得到人心或人才就会兴旺，失去人心或人才就会衰亡。“人”指民心、人心，也指人才。语出《史记·商君列传》。其含义有二：其一，民心、人心决定一个国家或政权的盛衰兴替。只有得到民心、顺应民意，才能保持国家或政权的兴盛不衰。这与“民心惟本”“民惟邦本”的思想是一致的。其二，人才对国家、政权的兴盛与否起着至关重要的

作用。只有识人、得人，任人唯贤，知人善任，才能成就大业，保持国家和政权的长治久安。得到人心与得到人才又相互关联：得人心，必能招致人才；得人才，必然赢得人心。大至国家、政权，小至机构、团队，在上位者都须遵从这一理念。

The term means that those who win the hearts of the people or get the service of the talented will rise while those who lose the hearts of the people or fail to get the talented people will perish. *Ren* (人) stands for people's hearts as well as people's talents. This saying, which comes from *Records of the Historian*, has two connotations. First, the rise and fall of a country or government depend on winning people's hearts. Only by winning people's hearts and responding to their wishes can a country or government continue to thrive. This is in accord with the philosophy that "the people's will is the foundation of the state" and "people are the foundation of the state." Second, talents are critical to the rise and fall of a country or government. Only by identifying and recruiting the most capable and most upright people, and by suitably employing them can a great cause be completed and a country and its government remain stable and secure. Winning people's hearts is closely related to attracting the talented. Winning people's hearts will eventually draw in the talented, and recruiting the talented will eventually help win people's hearts. All leaders, be they heads of states, groups or teams, should follow this notion of ruling.

引例 Citations:

◎政之所兴，在顺民心；政之所废，在逆民心。（《管子·牧民》）

（国家政权的兴盛在于顺应民心，国家政权的衰落在于违逆民心。）

A country will prosper when it goes along with people's wishes. It will fall if it goes against people's will. (*Guanzi*)

◎天下者无常乱，无常治，不善人在则乱，善人在则治。（《管子·小称》）

（天下没有长久的动乱，也没有长久的太平，如果品行不端的人当政，国家就会发生动乱；如果品行端正的人当政，国家就会太平。）

There is no lasting turmoil or peace in a country. Turmoil will ensue if a person of bad character is in power. On the other hand, peace will prevail if an upright person reigns. (*Guanzi*)

◎夫政理，得人则兴，失人则毁。（赵蕤《长短经·政体》）

（就治国理政而言，得到贤才事业就会兴盛，反之就会失败。）

With regard to governance, a nation that gets the service of the talented will thrive. Otherwise, it will go to ruin. (*Zhao Rui: On the Thoughts of Strategists*)

德

/dé/

De (Virtue)

“德”有两种不同含义：其一，指个人的良好品格或人们在社会共同生活中的良好品行。“德”原初的意义与行为有关，主要指外在的道德行为，后兼指与道德行为相应的内在的情感、意识，“德”被认为是外在的道德行为与内在的道德情感、道德意识的结合。其二，指事物从“道”所得的特殊规律或特性，是幽隐无形的“道”的具体显现，也是事物产生和存在的内在依据。

The term has two different meanings. One is an individual's fine moral character, or his proper conduct in society. At first *de* (德) was only related to an individual's behavior, referring to his external moral conduct. Later, it also referred to something that combined external behavior with internal emotions and moral consciousness. The other meaning of *de* refers to the special laws and features obtained from Dao, or the physical manifestation of the hidden and formless Dao, as well as the internal basis for the origination and existence of all things.

引例 Citations:

◎天生烝民，有物有则，民之秉彝，好是懿德。（《诗经·大雅·烝民》）

（上天降生众民，有事物就有法则，民众遵守普遍的法则，崇好这样的美德。）

Heaven gives birth to people, provides them with goods and materials, and subjects

them to rules. People obey universal rules and value virtues. (*The Book of Songs*)

◎道生之，德畜之。（《老子·五十一章》）

（道生成万物，德蓄养万物。）

Dao creates all things under heaven while *de* nurtures them. (*Laozi*)

典雅

/diǎnyǎ/

Classical Elegance

指文章典范雅正。最初指写文章要有经典依据，文章的思想内容应纯正高尚，以经典文献特别是儒家的义理规章作为审美规范，后侧重指文章的文辞和风格高雅优美而不浅俗艳浮。其后，“典雅”这一术语又逐步融入道家自然恬淡、超尘出世的审美意蕴，如司空图（837—908）在《二十四诗品》中用“落花无言，人淡如菊”来描述“典雅”，就很接近道家自然恬淡的风格。

This term refers to a type of writing that is classically elegant. Originally, it meant that a piece of writing should be modeled on ancient classics, express pure and noble ideas, and follow classical literary styles by using Confucian doctrines for aesthetic guidance. Later, the term shifted to emphasize elegant diction and style that were free from vulgarity and frivolity. Later still, it gradually incorporated Daoist aesthetic views, suggesting natural tranquility and spiritual transcendence. For example, in “Twenty-four Styles of Poetry,” Sikong Tu (837-908) described classical elegance as being “as quiet as falling flower petals and as modest as unassuming daisies,” which is close to the simple, relaxed, and natural style advocated by Daoist scholars.

引例 Citations:

◎典雅者，熔式经诰，方轨儒门者也。（刘勰《文心雕龙·体性》）

（所谓典雅，就是取法于儒家经典文献，遵照儒家义理章法。）

Classical elegance is achieved by emulating the Confucian classics and following Confucian doctrines in literary creation. (Liu Xie: *The Literary Mind and the Carving of Dragons*)

◎[徐干]著《中论》二十篇，成一家之言，辞义典雅，足传于后。（曹丕《与吴质书》）

（徐干著《中论》二十篇，成一家之言，文辞有典据而高雅，足以传之于后世。）

Xu Gan wrote his 20-chapter book *Discourses That Hit the Mark*, establishing a distinctive theory of his own. The carefully-researched, well-elaborated and highly elegant writings deserve to be passed on to future generations. (Cao Pi: *A Letter to Wu Zhi*)

点铁成金

/diǎntiě-chéngjīn/

Turning a Crude Poem or Essay into a Literary Gem

指高明的作者用平常词句或化用前人的词句创造性地表达出神奇精妙的意蕴。亦指高手修改文章，善于从平凡文字中提炼出闪光点。北宋黄庭坚（1045—1105）沿袭刘勰（465？—520）的“宗经”思想，强调学习、揣摩经典作品的表达技巧，巧妙化用前人的词句，化平常、腐朽为神奇，使自己的文章主旨鲜明而又富有文采。此说推动了宋代及后世关于诗文创作手法的讨论。

The term “turning a crude poem or essay into a literary gem” means creatively expressing novel and exquisite meaning through the use of simple language or by transforming old phrases from past masters. The expression also can be used to describe the way that an accomplished man of letters edits writings. By minor adjustment, he can bring out the splendor in an otherwise ordinary piece. Huang Tingjian (1045-1105), a poet and scholar of the Northern Song Dynasty, valued and promoted literary critic Liu Xie’s (465?-520) idea that classics offer excellent

examples from which to learn, but he stressed the need to study and employ the expressive techniques found in classic masterpieces by cleverly transforming the words found there, altering common and hackneyed forms of “novelty” so as to impart to one’s own writing freshness and literary style. In the Song Dynasty and later, this theory gave rise to many debates about methods of creative writing in poetry.

引例 Citations:

◎古之能为文章者，真能陶冶万物，虽取古人之陈言入于翰墨，如灵丹一粒，点铁成金也。（黄庭坚《答洪驹父（fū）书》）

（古代那些擅长写作的大家，确实能够将各种文字和物象融为一体，即使是采用前人的陈旧辞句，也像用一颗灵丹就能点铁成金那样[表达出神奇精妙的意蕴]。）

In ancient times the most capable writers could render excellent images of virtually anything mentioned in their writing. Even if old expressions or sentences from former masters entered into their writing, they could transform them like an alchemist who, with a single touch, could turn lead into gold. (Huang Tingjian: Letter in Reply to Hong Jufu)

◎“椎床破面𦏧(chéng)触人，作无义语怒四邻。尊中欢伯见尔笑：我本和气如三春。”前两句本粗恶语，能锻炼成诗，真造化手，所谓点铁成金矣。（吴可《藏海诗话》）

（[有人醉酒后]“捶打坐床撕破脸面触犯他人，满嘴说些无情无义的话激怒四周的人。杯中的酒见到你们的丑态觉得可笑：‘我’本是性情温和有如三春的饮品。”前两句本是很粗俗的话，能够锤炼成诗句，真是创意点化的高手，可以说是点铁成金了。）

“When drunk, you strike the bed to offend others, and vex your neighbors with vulgar language. The liquor in the cup laughs at you saying: I am a drink as gentle and warm as the spring weather.” The first two sentences were crude, yet for you to transmute such material into a fine poem is true mastery. This is what is called a golden touch! (Wu Ke: *Canghai's Remarks on Poetry*)

二人同心，其利断金

/èr rén tóng xīn, qí lì duàn jīn/

If Two People Are of the Same Mind, Their Combined Strength Can Break Metal.

两人同心，其力量犹如利刃可以斩断金属。“二人”可以指兄弟、夫妻或任何当事的双方；“同心”，有共同的愿景，思想认识一致；“利”，锋利；“断金”，斩断金属。此术语比喻只要当事双方一条心，就能发挥强大力量，克服任何困难，犹言团结起来力量大。它强调的是齐心协力、团结合作的重要意义。

When two people are of the same mind, their combined strength is like a sharp blade which can cut through metal. “Two people” here could mean two brothers, husband and wife, or any two persons working together. “Of the same mind” here means the people sharing the same vision and thinking. This metaphorical term means that people of the same mind will create great strength and can overcome any obstacles. It stresses the importance of concerted efforts and cooperation, which will generate great power.

引例 Citation:

◎二人同心，其利断金。同心之言，其臭如兰。（《周易·系辞上》）
（两人同心，其力量犹如利刃可以斩断金属。心意相同的语言，其气味就像兰草一样芳香。）

If two people are of the same mind, their combined strength can cut through a piece of metal. Words of people with the same mind smell as fragrant as orchids. (*The Book of Changes*)