

BEAUTIFUL
CHINA
AND
ENVIRONMENTAL
AESTHETICS

美丽中国
与
环境美学

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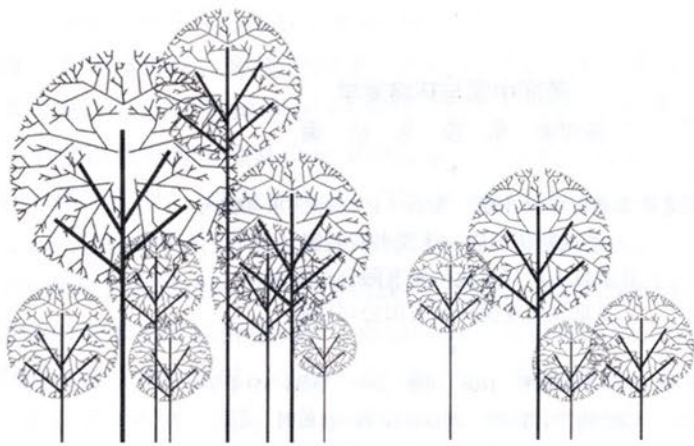


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中国的环境美学：东方与西方的对话

霍尔姆斯·罗尔斯顿Ⅲ / 文 齐君 / 译

一、艺术与自然：中国的景观是否是艺术的作品？

西方语境下环境美学反映了对自然的诉求，与建筑环境区别开来。大峡谷国家公园、大提顿国家公园、优胜美地国家公园都具有一种与凤凰城、圣路易斯或洛杉矶所不同的美的品质。我们常将环境审美与艺术审美区分开来，然而，中国的景观却很可能是艺术的作品。自然与人文通过一种创造性的动力模式交融一体，不同的元素间相互支撑、相互增强，造就了一个更美丽的中国。在儒家的世界观下，人具有改造自然以增强其包容性的义务。因此，艺术与自然并非不同的种类，而是表现出一种关系，即人通过行为改造一个不断发展的自然景观。中国的环境美学实质上是在欣赏人化的自然之美。

当前西方国家的普遍担忧是，工业革命及现代科技已然将人类带入了一个新时代，一个人类纪（anthropocene）的未来，景观将受到人类的主宰。也许你会说，中国历经了数千年的人类纪。当我居住在科罗拉多州时，一些年长者常回忆他们的父辈或祖辈曾是这片荒野中的第一批居民。自有历史记载以来，中华民族始终在建构着自己的景观，而景观也成为人与其周围的自然系统互动产生的结果。中国人在将景观看作是一个自然过程的同时，又将其看作是艺术的作品。或许这种观念将成为西方人未来的自然观，但就中国而言，这种观念既是历史的，也是当代的。

二、城市、乡村、荒野：中国人是否是三维人？

人类需要经历城市、乡村、荒野所带来的体验，我将其称之为三维人概念。这个概念可被视为一个椭圆，自然与城市分别是该椭圆的两个焦点。椭圆中某些区域的属性以自然为主，某些区域的属性则以文化为主，而更多的区域则是以荒野及城市（自然与文化）的混合元素构成。人类活动可以比喻为在三维人椭圆中一系列不断向外扩张的同心圆，从自身走向社会群体，从乡村拓展到整个国家，自然则被包括在最外层的同心圆中。这种扩张模式与中国的儒家有几分相似，从小家，到国家，再到世界。一些研究发现，无

论东方还是西方的专家，他们对景观类型的偏好并没有太大不同。^①

一些地方以城市景观为主，如伦敦、纽约，栖居者几乎没有太多乡村或荒野的体验。一些地方则以乡村景观为主，如在堪萨斯州、内布拉斯加州，栖居者能够全面体验到城市、乡村、荒野三个维度的景观。我居住在科罗拉多州的时候就是如此。当我从居住地驾车前往一个更大的城市——丹佛时，我会穿过一片乡村区域。或者我可以选择另一条路，穿过洛基山国家公园，欣赏沿途的荒野景观。即使是居住在丹佛的两百余万市民，也可以通过西边埃文斯山脉、南边派克山脉、北边龙山山脉高耸的天际线体验到这种荒野景观。在丹佛，摩天大楼难以像它们在纽约或费城那样在景观上发挥主导作用。退一步来看，在西边山脉天际线的映衬下，高楼大厦根本是微不足道的。

中国的情况又如何？无疑，作为一个大国，中国也具有城市、乡村、荒野三种类型的景观。近年来，中国人口大量从乡村迁居到城市，这是否意味着中国人越来越难同时体验到这三种类型的景观了呢？

但也许你会提出抗议，如果中国人已经拥有了乡村的自然景观，那他们是否还有必要追求荒野的自然景观。虽然我们不能在荒野中生活，但荒野的自然是人类存在的根本。在荒野中，我们能体验到生命在时间级与数量级上共同产生的奇迹。生物圈的核心构成——森林与天空，阳光与雨露，河流与土壤，绵延的山川，往复的四季，动物与植物，水文循环，光合作用，土壤肥力，食物链，遗传基因，物种的形成与再生，继承与复原，从生到死再到新生——都在人类文明之前就已经存在。森林的系统的结构与动力并非出自人的意愿；一片属于荒野的森林是一种完全异化于文明的存在，它是永恒的自然规律支撑着万物生息的一种存在或象征。这样的体验对我们而言是有利的，在科罗拉多州时我能经常地沉浸在这种体验当中。如果中国人有意愿成为这样的三维人，那么，中国人比美国人更迫切地需要这样的荒野体验，因为这种体验是当前中国所最缺乏的。

自然是无处不在的，它同样存在于农业与城市景观中。所以在西方，当我们需要更准确地描述非农业及非城市的自然时，我们会使用“自发性荒野自然”（spontaneously wild nature）一词。道家曾谈论什么是“道法自然”，这与“荒野”，或者至少与“自主的自然”产生了相近的意思。我们说人需要“顺其自然”，就好像顺流游泳，不与水流对抗。正如道家“无为”的概念，顺应事物自身的发展规律来达到人的目的。一方面我们会说“行动顺应自然”（act naturally），但另一方面我们又会困惑如何去实现，甚至怀疑这是否是一个好的态度。因此，是否采取这种态度需要看具体情况而定。那么，中国是否也在追寻这种“行动顺应自然”的态度？

不同的国家对城市、乡村、荒野的重视程度不同。任何一种景观，甚至包括荒野在内，都能被植入文化意义，正如荒野景观的野性在美国人心中就具有文化意义。也许你会回答，在中国，农业景观是国家的焦点，在乡村，艺术与自然相互交织。一种工作的景观在中

^① Yu, Kongjian. *Cultural Variations in Landscape Preference: Comparisons among Chinese Sub-groups and Western Design Experts*[J]. *Landscape and Urban Planning* 1995, 32: 107-126.

国占据了主导地位。中国在很长一段历史上都鼓励人在乡村生活，支持农业技术的发展。如水稻种植中的水利供应与控制，管理者是否真的能让河水顺其自然流入稻田？几个世纪以来，诸多帝国的统治机构都曾积极地投入到景观的管理工作中，正如运河及防洪设施的建设。当与人的意愿相违背时，自然就需要被克服或者征服。这即是海德格尔将自然视为储备的思考。自然需要被驯服。

儒家认为，人与自然应属一种天人合一的和谐状态。以和谐克服不和谐的观念正如西方语境下以正确克服错误一样。儒家主张和而不同，采纳接受不同的、多样的元素，像谱曲及烹饪一样将不同的音符、味道调合至一种和谐的状态。这种和谐在现实生活中承担了不同的角色。农民通过对季节的观察掌握了自然的节奏，产生了二十四节气，这就是我们如今所谓的生态系统服务。

也许你会说，中国人通过田园生活的乡野视角，以审美及现实的眼光去欣赏他们的农业景观。西方人是否会对稻田景观做出美学上的回应？在美国南部及加州墨西哥湾沿岸也有稻田生长，但我们不会在洛基山以西种植稻谷，那么对稻田的欣赏而言，中国的审美方式中是否存在一些美国所不具备的？我们确实也拥有大片的麦田或玉米地，也能从硕果累累的田地中发现它的美。有趣的是，采取等高耕作（即沿等高线方向开沟播种）以避免土壤流失的方法增进了我们对景观的审美趣味。流动的曲线是人工的产物，但却巩固土地的自然弧度。

我们也建设过一些巨大的水坝改变了我们的景观，而如今这些水坝的蓄水库基本不能蓄满，因此我们认为这些水坝对我们的景观造成了破坏。但从另一个视角来解释，水是生命之源，建立水坝保护、管理水资源以确保人类的发展，这与任由河流自然流淌同样都是出于对生命的尊重。农业景观的美学品质被放大了，因为它展示了人在自然环境中工作的场景，自然被人为的秩序化后才能有利于人类的发展。当前，中国与美国都面临着高度工业化的农业耕作问题，开始探寻现代农业对传统家庭农场、农业景观审美所造成的影响。当人类从事农业活动的景象变成一种不可持续的现象时，农业景观是否具有令人愉悦的美学价值？而有机农业的方式是否就意味着这种令人愉悦的美学价值？

人在具有城市的体验后才能成为一个完全意义上的人，但我们期望的城市体验也常伴有自然的元素。我常被指责忽视了城市环境的伦理关系。中国的城市是否与自然保持着更好的合作关系？在美国我们常被告知城市所进行的一些绿色设计，建筑大厅内栽植植物，沿街种植行道树，开放空间的布置，给城市居民的工作及生活带来更舒适的环境。

你是否能在你的城市找到公园及开放空间？你是否能切身感受到脚下的土地与头顶的蓝天，而不只是钢筋混凝土与摩天大楼？你是否能欣赏到鲜花在初春绚烂的色彩，如日本人能欣赏到盛放的樱花、美国人在华盛顿感受到盎然的春意一样？你的城市是否有绿色空间？这些空间是否是安全的？政府会在城市规划中设置用于公众活动的大型广场，这些广场是否是生态的设计？城市规划者是否会考虑如何激发市民的环境保护意识，如沿城市河流建立游步道及绿色空间？

武汉位于长江与汉江的交汇处，陈望衡教授赞扬了武汉长江大桥与建筑及城市背景

相互契合，“这座桥是武汉城市景观的一个极其重要的元素，它将城市不同特征的元素统一为一个气势恢宏的整体，一端是蛇山及黄鹤楼，另一端是汉阳龟山电视塔。”^①中国的河水常发生洪涝，河水周边区域不适宜建筑工程，这将成为在城市中留住自然景观的一个绝好的机遇。

有时，各城市之间相互融合以突出环境的自然特征。部分城市由于其独特的地理位置，自然时时刻刻都浮现在你眼前，如盐湖城、西雅图、旧金山、爱丁堡、威尼斯、开普敦，但亚特兰大、圣路易斯、伦敦却并非如此。巴黎城内有一条河流，也因此成为自然特征突出的城市，巴黎人依此优势建立了大量的城市公园。三月，总统夫人米歇尔·奥巴马参观了群山环绕的京都，被京都的寺庙及园林深深吸引。新加坡以“园林城市”而自豪。而中国园林悠久的历史更是人类艺术与自然融为一体的最好例证。我们是否可以将园林看作是中国环境美学的一个主要表现？当代的中国是否拥有真正意义的园林城市？^②

三、栖居环境的地方性：中国是否不同于世界上的任何一个地方？

景观之美给予了栖居者一种归属感，一种家园感。对地方感的渴求是人世代代对生活环境的一种追求，这种情感被称为“恋地情结”(topophilia)。^③所有人都需要一个“国家感”，社会团体生活的环境是可持续的，人与人之间是相互关怀的。英国人热爱他们的乡村，美国人唱“美国之美”歌颂国家。美国人喜爱谢南多厄瓦利、切萨皮克湾、科德角、大湖区、俄亥俄河流、塞拉斯、阿迪朗达克山、西南荒漠、西北太平洋、洛基山。俄克拉荷马州人唱道：“我们知道自己属于这片土地，这片土地也是如此宏伟！”(理查德·罗杰斯与奥斯卡·汉默斯坦，歌曲俄克拉荷马州)蒙大拿州以其山脉的名称命名，并声称拥有最广袤的天空。西弗吉尼亚州则拥有“群山之母”的美誉。怀俄明州以其开阔的平原、矗立的山峰及独特的牛仔文化声称“不同于世界上的任何一个地方”。中国人在自然之中也具有一种强烈的家园感，“家园感是环境特征的最高等级”。^④中国的景观是否也不同于世界上的任何一个地方？

难道我们对一个地方的管理不应该将这个地方在人类干预之前的情况考虑在内吗？出于伦理考虑，地方感的建立是有必要的，但同时人们也需要一种环境能够适合居住的感觉。在西方，我们常常呼吁：拯救自然！但中国，比起拯救自然，你们更强调如何栖居于一种驯化的自然，使人与自然实现和谐统一(天人合一)。^⑤用儒家思想来概括，就是孔子说

① Chen, Wang-heng; Su, Feng, trans., 2015, *Chinese Environmental Aesthetics*, edited by Cipriani, Gerald, New York: Routledge.

② Chen, Wang-heng; Su, Feng, trans., 2015, *Chinese Environmental Aesthetics*, edited by Cipriani, Gerald, New York: Routledge.

③ Tuan, Yi-fu, 1974, *Topophilia: A Study of Environmental Perception, Attitudes and Value*, Engelwood Cliffs, N. J.: Prentice-Hall.

④ Chen, Wang-heng; Su, Feng, trans., 2015, *Chinese Environmental Aesthetics*, edited by Cipriani, Gerald, New York: Routledge.

⑤ Yao, Xin-zhong, 2014, "An Eco-Ethical Interpretation of Confucian Tianren Heyi," *Frontiers of Philosophy in China* 9: 570-585.

的“智者乐水，仁者乐山”。^①用道家思想来概括，则是以风水择居，调和阴阳。这将有助于实现陈望衡“将工程做成景观”的愿景。^②

中国人至少在理念上坚持将自然纳入景观的范畴，但同时又偏向于“人化的自然”(humanized nature)。“人化的自然改变了环境及其外在的审美表现，因此是文明的一个特征。如今，自然世界的方方面面都直接或间接地与人类世界发生联系。地球被‘人化’，成为人类的一个对象……。环境之美很大程度上依赖于人类活动的进行。”^③

在西方，我一直在问：“人类是自然以外的存在，还是自然的一部分？”但中国人似乎根本不会去问这个问题。杜维明说：

中国人……坚持认为个体是自明的真理……。因此，个体经历的审美趣味不再是个人的感觉，而是“内在情感与外在景象的合一”。……我们不会将自己从自然中分离开来，不会以这种不感兴趣的思维模式去研究它。我们的方法是悬置自身的感官体验及概念工具，以此使自然在感觉中具象化，赋予自然一种可以拥抱自身的亲和力。^④

如果是这样，那么你们拥有了某种西方不具有的文化因素促成了你们的世界观。人类非独立于自然的存在，而是自然的一部分。人与自然的概念并非从属于两种不同的本体论的范畴。

中国人所回忆的悠久的国家历史是一部关于人的历史。古代中国对环境的记载中并没有对无人涉足的景观进行歌颂。人在中国的景观之中始终扮演着参与者的角色，也许在拥有悠久的人类发展史的地方，如非洲、欧洲等都是如此。这种人与景观的相互统一对于美国，特别是我所居住的美国西部而言却很难实现。也许只有当我居住到肯塔基州我祖父及父亲曾居住过的种植场时，这种审美体验才能实现。

儒家的世界观被认为是天人学 (anthropocosmic)，人构成了连接天地万物的锁链，世界在一个人特定的意识及道德观中具现。^⑤人能感觉到“气”的存在，而“气”则是构成及推动世界的核心力量。

这种天人学对西方人而言却很难理解。我们的确认为自然无处不在，将它视为我们的国土、家园，但我们同时也面对着亿万的非人类的自然。我喜爱大峡谷，我曾穿越谷底深处的科罗拉多河。这样的环境给人带来的感受更多是自然与人是异化的，而不是与自然融为一体的。与人亲近的自然往往是长期被人类占据的自然。科罗拉多大峡谷即是

① Confucius; Legge, James, trans., 1971, *Confucius: Confucian Analects, The Great Learning & The Doctrine of the Golden Mean*, NY: Dover Publications.

② Chen, Wang-heng; Su, Feng, trans., 2015, *Chinese Environmental Aesthetics*, edited by Cipriani, Gerald, New York: Routledge.

③ Chen, Wang-heng; Su, Feng, trans., 2015, *Chinese Environmental Aesthetics*, edited by Cipriani, Gerald, New York: Routledge.

④ Tu, Wei-ming, 1998, "The Continuity of Being: Chinese Visions of Nature," in *Confucianism and Ecology: The Interrelation of Heaven, Earth, and Humans*, edited by Tucker, Mary Evelyn, and Berthrong, John, MS: Harvard University Press.

⑤ Tu, Wei-ming, 2010, "An 'Anthropocosmic' Perspective on Creativity," *Procedia Social and Behavioral Sciences* 2: 7305-7311.

一种将人排除在外的自然的存在。我经常到怀俄明州的黄石国家公园，运气好时可以看到狼群正在猎杀麋鹿。我赞叹这种自然的生命循环，但我并不想参与到这场掠食活动中，无论作为捕食者还是猎物。

中国人、欧洲人认为自己居住在一个“旧世界”，于是到访美国希望亲眼看看所谓的“新世界”。而住在洛基山的美国人则对美国被视为“新世界”的看法不可苟同，他们庆祝自己生活在最原始的“旧世界”，即使他们的住区是在现代开发的。原始自然及史前文化都在这儿的景观中留下足迹。确实，中国拥有“旧世界”的历史与景观，但如果你想目睹真正意义上的“旧世界”，来美国吧，我将带你参观大峡谷的谷底深处。

当我们将生命的进化知识教授给孩子们时常采用这样的比喻，假如地球上生命的发展史只有24小时，那么人类的历史则仅仅占据了几秒钟。生命在地球上已经存在了35亿年，而人类的出现大约只在20万年前。美国使我们体验了人类仍未广泛涉足的这个几近永恒的自然。如此看来，从一个科学的视角出发，我们对天人学所形容的人的世界并不具有很深的体会，因为宇宙的绝大部分都是人类所不曾涉及的。

而同时，我们也有“人择原理”(anthropic principle)的存在。在过去的半个世纪以来，科学家们发现，天文学与原子论间戏剧性的相互关系正引导着宇宙向有利于人类的方向发展。天文现象，如星系、恒星、行星的形成都与微观物理学现象紧密相关。而那些复杂的中观尺度的问题都取决于天文尺度及微观物理学尺度之间的相互作用。因此在某种意义上，曾因宇宙的发现而迷失了方向的人类现在又再度回到了中心的地位。在这种大胆的设想中，人类成为宇宙中最复杂的已知生物，是唯一一个能够了解地球上生命历史的物种。也许这就是所谓的感受天地之“气”，也许在此，东西方之间能够相互借鉴。

四、丑？中国景观中的丑何在？

你会对中国的何种景观做出负面的评价？这个问题可以一分为二。作为自发性的自然景观的丑陋何在？作为艺术作品的景观的丑何在？儒家的理想是和谐，而在中国的景观中，什么是不和谐？

(1) 自然景观的丑

中国被赋予了肥沃的土壤、丰富的水资源以及像长江与黄河那般壮观的河流，但河流却常常困扰着人们的生活。据历史记载，这些河流曾上千次地化身洪水猛兽摧毁了数百个村庄，吞噬了上百万的生命。黄河吞噬的生命数量超过了地球上的任何一条河流。人们付诸了数千年的努力来治理这些河流。对中国而言，这些河流是否具有美学的品质？据报道，中国的乡村居民并不喜爱如此湍急、迷雾笼罩的河流景观。相反，具有丰富教育背景的中国人则发现这样的景观扩充了他们的审美经历，弥补了对景观的神秘感的体验。^①

^① Yu, Kong-jian. *Cultural Variations in Landscape Preference: Comparisons among Chinese Sub-groups and Western Design Experts*[J]. *Landscape and Urban Planning*, 1995, 32: 107-126.

美国常指定、评选出一些“自然风景河流”。而对于中国的河流而言，是否其野性程度越低（如建立堤坝管理河流），审美价值越高？三峡大坝的建设是否造成了景观美学品质的下降？或者它造成了审美感知的变化，由河流之美转变为湖泊之美？美国平原上的湖泊都是人工水库，而山地湖泊则都是自然的冰川湖。大型水库确实为很多水禽提供了栖息地，但也因此失去了河流上游的峡谷。在这场替换中你是否找到了审美上的实质收获？

孟子说：

……当尧之时，水逆行泛滥于中国，蛇龙居之，民无所定，下者为巢，上者为营窟。书曰：“洚水警余”。洚水者，洪水也。使禹治之。禹掘地而注之海，驱蛇龙而放之菑，水由地中行，江、淮、河、汉是也。险阻既远，鸟兽之害人者消，然后人得平土而居之……。周公相武王，诛纣伐奄，三年讨其君，驱飞廉于海隅而戮之，灭国者五十，驱虎豹犀象而远之，天下大悦。^①

此类猛兽的存在确实对当地居民的生活带来困扰。在美国，我们曾驱逐过当地的山狮、熊、狼等野生动物，但现在我们却想要恢复到当初的情况。非洲人的生活环境中常有大象与犀牛，印度人也尝试着与当地的老虎和谐相处。中国人热爱自己的居住景观，那这样的洪水及猛兽是否就意味着丑？

我们珍惜这些魅力十足的巨型动物。在洛基山公园，上百名游客蜂拥而至，期望在麋鹿发情期时看到一场打斗。运气好时，人们还可以看到一头大角羊站在岩石上。在黄石公园，我们成功恢复了狼群在这里的正常繁衍，并为一个世纪前捕杀它们的行为感到羞耻。曾经，能在黄石公园看到灰熊就是一种奢望，而如今，成千上万的游客已经能亲眼看到荒野的最高象征——狼的活动。也许，哪里的野生动物已经绝迹才象征着哪里的景观是丑的。

（2）人造景观的丑

建筑为城市带来繁荣，同时也造成了一些负面影响。中国的空气质量严重持续下降，特别是高度城市化的区域。^②在“穹顶之下”中，柴静报道了中国的天空受到严重污染，孩子们几乎从未见过蓝天白云，夜晚也看不到星星。^③视频报道本由环境部门支持，但播出两天后，该节目就被各大网站删除。

城市建设带来了繁荣的商业，但它从美学上是否是令人赏心悦目的？陈望衡说道：“在城市，发现具有吸引力的建筑并不难，但这些建筑却因为与环境的和谐而糟蹋了景观。”^④

① Mencius, Bryan W. Van Norden, trans., 2005. "Mengzi (Mencius)." In *Readings in Classical Chinese Philosophy*, 2nd edition, edited by Ivanhoe, Philip J., and Norden, Bryan Van, Indianapolis: Hackett Publishing Co, pp. 115-159.

② Nielsen, Chris P., Ho, Mun S., eds. *Clearer Skies over China: Reconciling Air Quality, Climate, and Economic Goals*[M]. Cambridge: The MIT Press, 2013.

③ Chai, Jing, 2015, *Under the Dome*, Youtube, URL=<https://m.youtube.com/watch?list=LxU79dQZwwJPkEaRljM8iJQS0L9iMopog&v=PjHyAl0h4t8>

④ Chen, Wang-heng; Su, Feng, trans., 2015, *Chinese Environmental Aesthetics*, edited by Cipriani, Gerald, New York: Routledge.

你们的城市中有多少是没有价值的“垃圾景观”？不幸的是，从之前到中国的体验中我发现，所谓的垃圾景观非常常见。在有“群山之母”之称的弗吉尼亚州西部有这样一句谚语：“当一个人学会捡起自己的垃圾时，他才算真正成人（原文 A man picks himself up when he picks up his trash）”。中国人是否会捡起自己产生的垃圾？你们的道路两旁是优美的风景还是无用的垃圾景观？你们的景观有多少已经被外来入侵的杂草所丑化？

中国的森林已经被过度砍伐，在全国 14% 的森林覆盖面积中，只有 2% 受到完全的保护。大部分森林面临着被替代为桉树种植林的命运。中国目前是世界第二大木材消费国，导致了国内森林被大量砍伐，同时又向国外进口木材，进而造成其他国家的森林资源被开采。中国也有大规模的植树造林活动，但很多地方即使经过恢复却也仍然荒芜。森林的砍伐造成了地表径流增加，水土持续流失，水流夹杂泥沙汇入河流，对下游河段造成影响。这种对木材的需求是否造成了这种丑的景观？过度的放牧导致了我国土地荒漠化的速度超过了世界上任何一个国家。

中国广袤的土地承载了约 7500 余种野生物种繁衍生息，是除地处热带的国家以外生物多样性程度最高的国家。但野生生物却面临着中国庞大的人口带来的压力。至少 840 种动物的生存受到威胁，栖息地的破坏及污染，因食材、药材、装饰等用途而被非法捕猎。中国拥有上千个自然保护区及各种野生生物的保护法规，但这些办法的效果如何？大型的肉食动物变得十分罕见。也许类似当时孟子驱逐这些危险动物的行为在如今只会使中国的景观变得更丑。如果我居住的洛基山中没有了山狮、熊和狼，它将不再如从前那么美丽，即使人们发现与野生动物生活在一起是十分具有挑战的。

鹤是中国文化中的一个重要主题，鹤常作为不朽及永恒的象征。丹顶鹤曾被中国国家林业局列为中国代表性动物的候选，就像鹰被选为美国的象征一样。鹤的形象常出现于中国古代的官服上，并且还通过一些细微的差异来区分官位的级别。中国人赞扬鹤在飞行中源源不断的动力，还使用鹤的羽毛作为一种护身符。在美国有两个种类的鹤，沙丘鹤与美洲鹤（高鸣鹤）。成千上万的沙丘鹤迁徙飞行构成了美国西部的一个壮观的场景，而美洲鹤则已经被列入了濒危物种的名单。中国的三峡大坝工程对鹤的种群数量造成了怎样的影响？中国拥有 9 个种类的鹤，且鹤的数量超过了世界总数的一半。这些鹤是否在你们自然与文化的和谐统一中自由地生长着？

五、环境美学与生态美学：美丽中国，生态的中国？

很多人到美国的国家公园为了欣赏风景，却很少有人意识到他们所看到的生态系统。中国人体验景观的风景美或如画性，他们是否也会从生态的科学视角欣赏景观？当他们沿河流游憩漫步时，他们是否会在意河中是否有鱼？河水是否适合游泳、洗衣服或直接饮用？你们的规划师及开发商是否会去了解什么是生态敏感区域，如一条河水或溪流，一片沼泽，一片天然林保留区、一座城市内的山丘？城市规划师是否会在意一些城市发展建设活动是否干扰了自然生态系统的过程？

庆幸的是，在某些时候给出的答案是肯定的。程相占宣称生态美学的审美方式需要具备四大基石：科学知识的中心地位；完全融入自然以打破人与自然的二元对立；肯定生态系统健康及生物多样性的首要价值；持续以环境伦理学为指导。^①程相占广泛阅读了西方环境伦理学及环境美学的知识，认可环境美学必须是生态的。而当人们欣赏风景时，生态系统的完整与健康却不是那么显而易见的。

虽然印度的人口很可能在短期内超过中国，但目前中国仍然是世界上人口最多的国家。在你们 13 亿的人口中，是否有十分之一的人具有生态意识，能感受到生态之美？美国具有生态意识的人口比例可能不算太高，而在参加选举及拥有较高教育背景的人群中，比例将会提高许多。^②那么在中国，环境教育是否被纳入了普及教育或高等教育之中？在美国，我们所有人都将接受环境教育。^③

近年来，中国被怀疑二氧化碳排放量位居世界第一，并且有预言称该排放量还将持续上涨。^④也许人均二氧化碳排放量更能说明问题，美国在这一数值上远远超越了中国。美国拥有城市建设者不得不遵从的“大气保护法案”。中国是否有此类的法律法规？三峡大坝对当地的生态系统产生了巨大的影响，规划者当初是否考虑到了这些影响？据近期研究显示，中国的沿海经济发展过于迅速，已经造成了海岸生态系统的恶化。^⑤或许我们应该提出这样的问题：中国人何时才开始考虑他们身边的环境，他们是否曾考虑过“生态系统服务”？正如陈望衡所言，环境美学必须是生态文化的。^⑥

六、环境美学与环境政策：美丽中国，拯救中国？

中国的环境美学是否希望引导出一个环境政策？在美国，环境保护的主导力量源于对自然之美的难忘体验。如果向美国人提问为何要保护大峡谷或大提顿，回答将会是：“因为他们的美，因为他们的宏伟”。环保意识被认为是必须具备的，个人的环保行为出自个人意愿，不需要被要求。我们会开车在国内游览，欣赏沿途的风景，拂动的麦浪，联想到空气、土壤、水等人类生存所必须的元素。当我们唱“美国之美”时，我们歌颂：“硕果累累的田地后是巍峨的高山”，这里描绘的是科罗拉多一座高山下的场景。人们应该去赞美并保护环境之美。缺少乡村、荒野等自然之美体验的人生将是一个潦倒的人生。

这样的审美体验通常被认为是高层级但非优先级的：首先工作生活，其次风景审美。

① Cheng, Xiangzhan. *Ecoaesthetics and Ecocriticism*[J]. *Interdisciplinary Studies in Literature and Environment*, 2010, 14 (4): 785-789.

② Kempton, W. M., and Boster, James S., and Hartley, Jennifer A. *Environmental Values in American Culture*[M]. Washington, DC: Island Press, 1996.

③ Kellert, Stephen R. *Building for Life: Designing and Understanding the Human-Nature Connection*[M]. Washington, DC: Island Press, 2005.

④ Nielsen, Chris P., and Ho, Mun S., eds. *Clearer Skies over China: Reconciling Air Quality, Climate, and Economic Goals*[M]. Cambridge: The MIT Press, 2013.

⑤ He, Qiang, et al. *Economic Development and Coastal Ecosystem Change in China*[J]. *Scientific Reports*, 2014, 4 (5995): 1-9.

⑥ Chen, Wang-heng; Su, Feng, trans., 2015, *Chinese Environmental Aesthetics*, edited by Cipriani, Gerald, New York: Routledge.

因此,当与基本的发展需求相冲突时,任何的审美伦理都将结合一个更强有力的理由以免做出折中性的让步,希望能将发展与审美的矛盾转化为资源与生命依托间的取舍问题。森林生态系统将二氧化碳转化为氧气、管控水资源、防止土壤侵蚀。如果能将生态系统健康、社会福利、资源利益及审美质量综合考虑,同时结合审美价值及资源价值,将会构成环境保护行为最充分的理由。

奥尔多·利奥波德在其土地伦理概念中将义务与伦理学相联系:“一切保护生物群落完整性、稳定性以及审美价值的行为都是正确的,而一些与之相反的行为则都是错误的。”^①利奥波德将美学上升至义务,正如我们所讨论的生态系统之美,美被纳入了环境生物学的基本因素,而不再仅停留于景观带来的愉悦感。

但如果美与利益二者不能兼得呢?诸多人类的兴趣所向根本不具有美学意义,并且导致了审美价值的折中甚至消失。那么我们将如何说明环境之美对环境政策的制定具有重要的意义?一个人也许不会去品味居住在大峡谷或大提顿的日常生活,但这并不意味着不需要对这类景观的审美体验。当人去攀登大提顿的山峰、深入到大峡谷谷底或凝视在湿地生活的鹤群时,人能感受到与自然密切的关系,感受到存在的意义。人虽不需要在荒野中生活,但却需要对荒野的体验。对这种体验的需求从自我中剥离开来,成为自主的自然或者“道法自然”的自然的一部分,与自我保持相对的独立。这种对土地的尊重与责任感深化了自我,使自我蜕变革新并产生出更深层次的个性。

当自然就在身边,出现于我们的栖居环境中而不得不进行人为干预时,我们首先需要意识到欣赏自然之美是一种快乐,因此对自然的管理就显得不再如此紧要。我们感知到脚下的土地及头顶的蓝天,这种格式塔的变化使我们意识到我们即美国的景观。我能识别出我所居住的区域景观,这使我主动去关心、保护它的完整性、稳定性及它的美,并且也使我不再只关注我的工作,同时也关注我生命中那片属于我的土地,因此也促使我主动去关注环境保护的政策。的确,我也需要一份工作,我也希望美国能够繁荣发展。但如果在工作与自然二者间做选择,我为什么选择自然?因为我是一个美国人,我热爱美国之美。如果“硕果累累的田地”后面没有“巍峨的高山”,美国便不能昌盛。

所以,你应该说:“我是一个中国人,我需要一份工作,但正是为了中国的蓬勃发展,我们才必须要保住中国的美。”如果经济的繁荣是以越来越高的气温和灰色的天空为代价,你是否还会愿意?蒙大拿州辽阔的苍穹之美,半数以上的原因是天空,倾泻而下的阳光,一望无际的蔚蓝,千变万化的云彩。你愿意这样的景观变成一个充斥着污浊的空气与有毒的土壤及河水,一个生物多样性差、杂草丛生的垃圾景观吗?你愿意用这样的景观换来一个无价值的景观(Blandscape)吗?(注:Blandscape: a Bland, Boring, Bad landscape, 无特性的、乏味的、坏的景观。)美丽中国的未来是否会因肆意发展而变得越来越丑陋?

我们最近很少庆祝,如果非要有的话,我们会庆幸僵死的美国国会最近终于在环境

^① Leopold, Aldo. *A Sand County Almanac*[M]. New York: Oxford University Press, 1968.

法案上有所行动。但如果我们回顾过去的半个世纪，国家政府一直活跃于进行一系列的环境立法行为。这些环境法案往往是关于环境质量、环境价值、景观的美学价值、濒危物种、生物多样性、荒野的担忧，或者关注土地的生产能力及多样性，又或者可持续性、子孙后代的问题等。包括自然资源在内的国家财产，无论对人类生存发展是必要的还是非必要的，都应该被单纯地看作是一个商品。举一个例子，国家环境政策法案要求任何一个大型联邦项目必须附有一份对环境可能造成的影响的详细报告。法案大大增加了环境的管理及诉讼，也引发了很多机构对公共用地的争论。美学价值已经构成了这些争论及评价中的常规组成部分。

大部分此类政治制度的巨大变化并非由政府领导人发起，而是由更为基层的环保人士及民间组织牵头。这反映了公众对自然伦理及价值观的一大转变。中国是否有类似的环境保护机构？这些机构是否会将中国景观的美学观点运用到规划之中？如果没有，中国的美学家及民间组织会发表抗议吗？

在洛基山居住生活时，我感到自己受到了特别的祝福。人类是地球上唯一懂得欣赏景观的美学家，如果我们不去歌颂、保护这份灿烂辉煌的美，又由谁去歌颂、去保护？如果我们失去了这份美，以至于我们的子孙后代不能去歌颂它、保护它，这将是多么遗憾。如果中国人失去了他们的美丽中国，这又将是多么遗憾。中国人受他们悠久的历史影响，一直追求和谐，追求天下大观，追求将部分统一为一个更完美的整体。我们共同希望这将会是中国环境美学的未来。只有如此，中国才能繁荣昌盛，西方人才能从东西方的对话中汲取到东方的智慧。

（霍尔姆斯·罗尔斯顿Ⅲ：科罗拉多州立大学；齐君：武汉大学城市设计学院）

Environmental Aesthetics in China: East-West Dialogue
Holmes Rolston III

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1. Introduction (not in Chinese text)

I am very much out of place, as far as the East is from the West. Although I have visited China a half dozen times, I am too much a Westerner to be competent to give an intelligent contribution to Chinese environmental aesthetics. But I have traveled the globe, been on every continent, and I have resided for decades in different parts of the United States. I have written and thought about environmental aesthetics, so perhaps I can ask you some probing questions. I might get you thinking. Further, listening to some of your answers, I hope to learn as much as I challenge you. I am told that there have been four national conferences (2001, 2003, 2004, 2007) on ecological aesthetics, and two international ones held in China (2005, 2009). (Wei & Wang, 2014, p. 35) As a “foreigner,” I congratulate you on holding a conference such as this one.

2. Art and Nature: Chinese Landscape as a Work of Art?

In the West we typically think that environmental aesthetics appeals to nature, distinct from the built environment. The Grand Canyon, the Grand Tetons, or Yosemite have a kind of beauty that differs from Phoenix, or St. Louis or Los Angeles. We often distinguish between environmental appreciation and art appreciation, but perhaps the Chinese landscape is a work of art. Humans and nature operate together in a creative dynamics with the differing elements in each supporting and reinforcing each other, resulting in a more beautiful China. In the Confucian worldview, humans have a duty to transform nature enriching its capacities. So art and nature are not two different categories, but a relationship, the humanly rebuilt ongoing natural landscape. Chinese environmental aesthetics is appreciates the beauty of humanized nature.

One of our recent concerns in the West is that, with the coming of the industrial revolution and modern technology, we have entered into a new epoch. The future is the Anthropocene Epoch, human dominated landscapes. You might reply that China has been in the Anthropocene for thousands of years. Where I live in Colorado, there are still living senior citizens who recall that their parents or grandparents were the first Europeans to settle on the then-wild landscapes. China has recorded history for half a dozen millennia or more, and there were always people constituting their landscapes. So landscapes have always been a result of people interacting with their surrounding natural systems. The Chinese have to interpret their landscapes as a work of art simultaneously seeing it as natural processes. Perhaps that lies in our

future in the West, but in China that is historic and contemporary.

3. Urban, Rural, Wild: Are the Chinese Three Dimensional Persons?

Humans need to be what I call three dimensional persons, with experiences that are urban, rural, wild. I may show this as an ellipse with two foci, one nature and one urban, with parts of the area of the ellipse primarily natural, parts primarily cultural, yet most of the area a hybrid with elements of both the wild and the urban. Sometimes the metaphor is of widening concentric circles, moving from self to human community, village to nation, with nature in the outermost circle. There are some Confucian similarities of widening communities, family, local communities, nation, world. Some studies find that experts West and East do not differ much in their landscape preferences (Yu, 1995).

Some places on Earth are mostly urban; the inhabitants have little sense of the rural or the wild--London or New York. Others are mostly rural, the inhabitants have little sense of the wild or the urban--Kansas or Nebraska. What one needs to enjoy life is opportunity to experience all three: urban, rural, and wild. I can do that where I live in Colorado. I live in a city, I can drive to Denver, a larger city, and when I do I pass through rural areas. Or I can take another road and, in a couple hours, be in wilderness in Rocky Mountain National Park enjoying the scenery for the day. Even in big city Denver two million people have alpine wilderness on their skyline (Mount Evans Wilderness) to the West; on a clear day one can see Pike's Peak to the south and Long's Peak to the north. In Denver, the skyscrapers are hardly so commanding as they are in New York or Philadelphia. Step outside, look West and there are those fourteeners on the skyline; in that environment the skyscrapers are puny.

Now where is China? This is a large country, and you have all three types of environment no doubt. China has large numbers of its people migrating from rural landscapes to its cities. Is it becoming increasingly difficult for your citizens to reach all three?

But, you may protest, if the Chinese have rural nature, do they really need wild nature. Although we cannot live there, the nature we encounter in wild nature, is the fundamental ground of our existence. There we can enjoy a sense of wonder over the magnitude and duration of the biotic enterprise. The central "goods" of the biosphere -- forests and sky, sunshine and rain, rivers and earth, the everlasting hills, the cycling seasons, fauna and flora, hydrologic cycles, photosynthesis, soil fertility, food chains, genetic codes, speciation and reproduction, succession and its resetting, life and death and life renewed -- were in place long before humans arrived. The dynamics and structures organizing the forest do not come out of the human mind; a wild forest is something wholly other than civilization. It is presence and symbol of the timeless natural givens that support everything else. Such experiences are good for us. In Colorado I can frequently enjoy them. I might even say that the Chinese need such experiences even more than Americans, since that is the kind of experience they are most likely to lack, if they desire to be three-dimensional persons.

Nature is everywhere, in agriculture, in the cities, so in the West, when we need to be more precise, we may speak of "spontaneously wild nature." The Taoists used to speak of what is "self-so." That seems to be a similar word to wild, or at least to what is autonomously natural. Sometimes we say that one needs to "go with the flow," which means to swim with the stream, not against it. Something like that is in the Taoist idea of wu wei – accomplishing what you wish by a non-action that fits in with the way things are. Sometimes we say: Act naturally! But

then we often puzzle what to make of that, and whether it is a good idea. Sometimes yes, sometimes no. Do the Chinese seek to “act naturally.”

Different countries will give different weights to the urban, rural, and wild. Landscapes, even the wild ones, can be embedded with cultural meanings, as with wilderness in the American mind. Perhaps you will reply that in China, as we were saying, the focus is on agriculture, on the rural in its blending of art and nature. (Chen, 2015, pp. 141-159, pp. 186-227) China is dominantly a working landscape. China has a long history of keeping large numbers of people in the countryside, encouraging rural technology in agriculture, as with the hydraulic supplies of water to rice paddies. Do the water managers swim upstream, or do they go with the flow? Across many centuries, there has been imperial governance that has actively intervened to manage landscapes, as with water channels and flood control. Nature needs to be conquered and overcome when it fails to provide for humans. Is that thinking of nature as “standing reserve” (Martin Heidegger). Nature has to be tamed.

In Confucian thought humans and nature ought to be in harmony (*he*). When humans realize this harmony by overcoming disharmony is this is rather like right overcoming wrong in Western thought. Confucian thought does not want sameness but welcomes difference and diversity provided that these do not produce disharmony but can be integrated into harmony, as in cooking or music. Such harmony can take differing roles into account. Farmers have to be attuned to passing seasons, to the rhythms of nature, to what we today call ecosystem services.

So perhaps you will say that the Chinese must enjoy their landscapes aesthetically, significantly seeing it through the eyes of farmers who manage their pastoral and agricultural landscapes. How do you respond aesthetically to rice paddies? Rice is raised in the United States (the U.S. South and Gulf Coast, California). We do not raise rice in the Rocky Mountain West, so is there some distinct beauty you experience in China that we are missing? We do have vast wheat fields and corn fields and can find a beauty in our fruited plains. One of the features, interestingly, that has enriched our aesthetic landscapes is the need for contour plowing to avoid erosion. The flowing curves are human introduced, but they can enhance the natural curvature of the gently rolling plains.

We also have some very large dams that have transformed our landscapes, but we usually think that a large dam with its draw-down reservoir, now seldom filled, is a blight on our landscape. But one can see this from a different perspective and say that if one wishes to respect life, then water is a lifeline, and conserving and managing water by building dams for human flourishing is as much respecting life as leaving the rivers free-flowing and undammed. Rural scenes exemplify landscape beauty because they show humans working on nature, nature arranged so that humans can flourish. Both China and the United States increasingly have to deal with highly industrialized farming, asking what this does to the family farm, possibly losing their home, and to the aesthetics of agricultural landscapes. Can an agricultural landscape be aesthetically pleasing, if the farming practices viewed are not sustainable? Does China have any movement toward organic farming? Is organic farming more aesthetically pleasing?

People need experience of the urban to be fully humans, but the urban that we desire may also have elements of the natural. I am often accused of neglecting urban environmental ethics. Can China better incorporate the natural into its cities? We are regularly told in the United States that green design, parks in cities, buildings with large plants growing inside in a foyer, trees along the streets, open space, gives city inhabitants more favorable environments for both

their work and their general sense of well-being.

Can you find open space, parks, do you have a sense of ground under your feet and sky over your head. not just concrete and tall buildings. Are there trees? Are there trees and shrubs that flower in the spring—like the famous Japanese cherry blossoms that Americans enjoy in Washington? Is there green space, and is it safe? Communist urban planners have often built large open squares, suitable for parades and festivities. Are these green squares? When you build cities, do the planners ask what in the city will help its inhabitants to behave more responsibly toward environmental conservation -- as might for instance a walkway and green space along a river that flows through the city.

Wuhan is placed at the junction of the Yangtze and Han Rivers. Wengheng Chen admires the way your bridges incorporate this into the architecture and ambience of the city. “The bridge is indeed an important element of the landscape in Wuhan. It brings the distinctive features of the city into an integral, magnificent, and majestic entity: on one end the Snake Hill (Sheshan) and the Yellow Crane Tower of Wuchang; and on the other end the famous Tortoise Hill (Guishan) and TV Tower of Hanyang.” (Chen, 2015, p. 242) Chinese rivers often flood, and their floodplains will be unsuitable for buildings. These should be ideal for keeping the Chinese with opportunities to enjoy nature in their cities.

Cities and towns can incorporate and accentuate natural features. In some, owing to their location, nature stares you in the face, such as Salt Lake City, or Seattle, or San Francisco, or Edinburgh, Venice, or Cape Town. But this is not true in Atlanta or St. Louis or London. Paris has a river but otherwise is not a city with prominent natural features. So Parisians have built extensive parks and gardens. In March, our first lady Michele Obama visited Kyoto and was charmed by its gardens and temples, the city surrounded by mountains. Singapore celebrates being a “garden city.” China has a long tradition of gardens, that exemplify human art blended with natural form. (Chen, 2015, pp. 109-140) Should we think of gardens as the major expression of environmental aesthetics in China. Does contemporary China have garden cities? (Chen, 2015, pp. 243-258)

4. Residence in Place: Is China Like No Place Else on Earth?

Beauty on a landscape gives its inhabitants a sense of belonging, of my place, of being at home. Yearning for a sense of place is a perennial human longing for a community emplaced on landscape. This has been called “topophilia” (Tuan, 1974). All peoples need a sense of “my country,” of their social communities in place on a sustaining landscape they possess in care and in love. The English love their countrysides. In the States, we sing, with goose pimples, *America the Beautiful*. Americans love the Shenandoah Valley, the Chesapeake Bay, Cape Cod, the Great Lakes, the Ohio rivers, the Sierras, the Adirondacks, the desert Southwest, the Pacific Northwest, the Rocky Mountains. Oklahomans sing: “We know we belong to the land, and the land we belong to is grand!” (Richard Rodgers and Oscar Hammerstein, *Oklahoma!*). Montana takes its name from its mountains, and claims to be “big sky country.” West Virginia is the “mountain mamma.” Wyoming with its dramatic landscapes, open plains and high mountains, also its cowboy culture, claims to be “like no place else on Earth.” The Chinese too have a strong sense of being “at home” in nature. “The sense of home represents thus the highest level of identification with the environment.” (Chen, 2015, p. 75, pp. 61-108) Is China also like no place else on Earth?

Ought not what we do in management of such places also be sensitive to values that are already "in place" before we humans arrive to dwell there? Part of the needed ethic does demand a constructed sense of place; but a person also needs an embodied sense of situated residence on a landscape. We in the West often hear the call: Save nature! But perhaps in China you are not so much saving nature as asking how to inhabit a domesticated landscape keeping people in harmony with their landscapes (*tianren heyi, nature-sky-heaven*), to use a familiar Confucian ideal. (Chen, 2015, pp. 24-25, Yao, 2014) Confucius said: "The wise find pleasure in water, the virtuous find pleasure in hills." (Confucius, 1971, VI, XXI, p. 192) Perhaps you have ways of integrating your building activities with the natural using *feng shui* (wind-water), or blending *yin* and *yang*, to use familiar Taoist ideals. That will help accomplish what Wengheng Chen hopes for: "Engineering projects should thus and above all consider and harmonize with the landscapes." (Chen, 2015, p. 268)

You do insist, at least in your ideals, on having nature in your landscapes, but at the same time you seem to favor "humanized nature." "Humanized nature, which shapes the environment and its aesthetic outlook is therefore a distinctive characteristic of civilization. Moreover, all aspects of the natural world are now directly or indirectly related to human being. Earth has been 'humanized' and thus turned into an object of human being. ... Environmental beauty itself is therefore very much depending on human activities." (Chen, 2015, p. 67).

In the West, we keep asking: Are humans a part of or apart from nature? It seems that the Chinese do not know how to ask that question. Tu Weiming says

The Chinese ... subscribe to the continuity of being as self-evidently true. ... As a result, the aesthetic delight that one experiences is no longer the private sensation of the individual but the "harmonious blending of inner feelings and outer scenes." ... We do not detach ourselves from nature and study it in a disinterested manner. What we do is to suspend not only our sensory perception but also our conceptual apparatus so that we can embody nature in our sensitivity and allow nature to embrace us in its affinity. (Tu, 1998, p. 106, p. 118)

If so, then perhaps you have some cultural resources in your worldviews, which we Westerners do not have. Humans are a part of nature and not apart from nature; humans and nature are not two different ontological realms.

China has a long memory. When the Chinese recalled ancient historical periods, there were always people. Classical China did not recall a time when people were not prominent on the landscape. Humans are participatory on the Chinese landscape, perhaps also in Africa, and in Europe, where humans have long dwelled. This sense of humans united with their landscapes can be more difficult for us in America, particularly in the American West where I reside. Perhaps if I lived on an old Kentucky plantation, a sense of my belonging where father and grandfather had lived would enrich my aesthetic experience.

The Confucian worldview is sometimes said to be "anthropocosmic" in which humans are an integral part of the chain of being, encompassing Heaven, Earth, and myriad things, with minds that can embody the cosmos in its consciousness and conscience (Tu, 2010). Humans can realize in their experience the vital force, *ch'i*, that composes the ongoing universe.

But it is a little hard for us in the West to get the feel of "anthropocosmic." Yes, nature is

in our face, yes we think of it as our country, our homeland, but we also confront eons of non-human nature. I enjoy the Grand Canyon. I have run the Colorado River through the canyon, but deep in the canyon, one does not feel so much a part of nature as apart from it. The nature in our face is often long pre-human nature. For most of the Canyon's existence, and yet still in its ongoing existence, humans are no part of it. If I go to Yellowstone National Park in Wyoming, as I often do, and, if I am lucky, see wolves killing an elk, I rejoice in ongoing natural predation, but I do not want to participate in the kill, either as predator or prey.

The Chinese, like the Europeans, arrive in the United States to see what they may call the "New World," thinking of themselves as being from the Old World. We in the Rocky Mountains may reply by flipping over this claim and celebrating how we, living in recently settled parts, still have with us the original "old world." The pre-cultural archaic and ever-elemental world foundations are much in evidence on our landscapes. Yes, China is Old World. But if you want to see the really old world, come to the United States and let me take you to the inner gorge of the Grand Canyon.

When we try to teach our school children about the evolution of life on Earth, we use the figure of a 24-hour clock, and tell them that humans have only been on Earth the last few seconds of the twenty-four hours. Life has flourished on Earth for 3.5 billion years, and humans have been on Earth maybe 200,000 years. We have to experience a nature ongoing almost forever, in which humans had and may still have no part. Seen this way, based on our sciences, we do not feel so "anthropocosmic." Most of cosmic nature is devoid of humans.

At the same time, we do have what we call an "anthropic principle." In the last half century scientists have found dramatic interrelationships between astronomical and atomic scales that connect to make the universe "user-friendly" and "fine-tuned." Astrophysical phenomena such as the formation of galaxies, stars, and planets depend critically on the microphysical phenomena. In turn, those midrange scales where the known complexity mostly lies, depend on the interacting microscopic and astronomical ranges. So in a certain sense humans, once lost out there in the stars, are now back at the center. With their astonishing minds, humans are the most complex being known in the universe. They are the only species that can know the history of life on Earth. Maybe that is what it means to feel the vital force, *ch'i*. Maybe here East can learn from West and West from East.

5. Ugly? What on Chinese Landscapes is Ugly?

What on Chinese landscapes do you judge negatively? This question takes two forms. What is ugly in spontaneous nature? What is ugly on your landscape as a work of art? The Confucian ideal is harmony. On Chinese landscapes, what is in disharmony?

(1) Naturally ugly.

China has been blessed with great rivers, such as the Yangze and the Yellow River (Huang He), sources of water and fertile soil, but these rivers have often also been difficult to live with. They have transformed thousands of times into raging torrents that destroyed hundreds of villages and killed millions of people, some of the worst disasters in recorded history. The Yellow River has killed more people than any other river on Earth. There have been efforts to manage these rivers over millennia. How do these great rivers figure into the aesthetic beauty of Chinese landscapes? By some accounts, the Chinese rural people dislike landscapes with rivers that seem harsh, misty, with foreboding weather. By contrast better educated Chinese

find that this increases their aesthetic experience because it increases the sense of mystery on the landscape (Yu, 1995).

Americans often designate what they call "wild and scenic rivers." Is the Chinese landscape more aesthetically scenic when these rivers are less wild, transformed by the dams for flood control, for instance? You will have to decide whether the Three Gorges Dam is an aesthetic blight, or whether it opens up alternative aesthetic perceptions, impounded waters, more the beauty of a lake than that of a river. The lakes on the American plains are all artificial reservoirs, in contrast to the mountain lakes, mostly glacial and natural. But the big reservoirs do bring the waterfowl: ducks, mergansers, grebes in diversity, geese by the millions, bald eagles by the hundreds. You have lost your gorges, upstream of the dam. Have you gained any beauty in replacement?

Consider what Mencius thought:

In the time of Yao, the waters over-flowed their courses, inundating the central states. Serpents occupied the land, and the people were unsettled. In low-lying regions, they made nests in trees. On the high ground, they lived in caves. The *History* says, "The deluge warned us." "The deluge" refers to the flooding water. Yu was directed to regulate the waters. Yu dredged out the earth and guided the water into the sea, chasing the reptiles into the marshes. The waters flowed out through the channels, and these became the Jiang, Huai, He, and Han rivers. The dangers to people having been eliminated, birds and beasts harmful to humans were destroyed, and only then were humans able to live on the plains.

The Duke of Zhou assisted King Wu ... drove tigers, leopards, rhinoceroses and elephants to the distant wilds, and the Empire rejoiced. (Mencius 3B9, trans. Van Norden, 2005, pp. 134-135)

Well, yes, it is difficult to live with such animals on the landscape; we Americans have mountain lions, bears, and wolves that we once drove off the landscapes, but are now trying to recover. Africa is have a struggle living with its elephants and rhinos. India is challenged to live with its tigers. China loves its residential landscapes. Are the big floods and the big predators ugly?

We treasure our charismatic megafauna. A six-point elk bull is impressive indeed; and during rut in Rocky Mountain Park, there will be hundreds of persons listening for the bulls to bugle, hoping to see a fight. With luck, one will also sight bighorn sheep up on the rocks, and with more luck a full-curl ram. In Yellowstone, we put the wolves back, glad of the successful restoration and ashamed of ourselves for exterminating them a century ago. Once, the hoped-for Yellowstone experience was seeing a grizzly; to that has now been added (and experienced by tens of thousands of visitors) a glimpse of that ultimate symbol of the wild: the wolf. Perhaps what is not there – the missing charismatic megafauna – is what is ugly.

(2) What is ugly in your built environments?

The building of cities brings prosperity, with adverse side effects. China's domestic air quality is severely and persistently degraded, especially in densely urbanized parts of the country

(Nielsen and Ho, 2013; Chai Jing, 2015) In *Under the Dome*, a video about the environment in China, Chai Jing reports that Chinese skies are so hazy from pollution that she found children who did hardly know that the sky is blue and had never seen white clouds.. Nor had they seen a star (Chai 2015). The film maker had the backing of the environmental ministry but after two days of letting it be seen in China, it was taken off the internet in China.

The cities you are building may be gloriously commercial, but how often are these cities aesthetically pleasing. Wangheng Chen worries that “In cities, it is quite common to find attractive buildings that nonetheless spoil the beauty of their environment because of disharmony.” (Chen, 2015, p. 62).

How trashy are your cities and landscapes? Unfortunately, my experience from previous trips here is that they often are trashy. In West Virginia, the “mountain momma,” they have a saying: “A man picks himself up when he picks up his trash.” Do good Confucians, good Communists, good Chinese pick up their trash? Are your roadsides landscaped, or trashy? How much of your landscape is made ugly by weedy invasive species?

China is much deforested. The Chinese landscape is about 14% forested, but only 2% of China’s native forests remain intact. Many forests are threatened with felling to make way for eucalyptus plantations. China is the world’s second largest consumer of wood products, which drives both domestic deforestation and import of timber felled elsewhere, destroying forests in other nations. China has had massive reforestation projects, but deforested landscapes are often bare, even when replanted. The deforested landscapes increase runoff and erosion, and may affect those downstream adversely, especially if loess soil is involved. Does this leave ugly landscapes, spoiled by the demands for timber? Deserts are being created faster in China than in any nation in the world, largely through overgrazing.

China’s vast and diverse landscape is home to over 7,500 species of wildlife. China is the most biodiverse country outside of the tropics. But this wildlife is under pressure from your large population. At least 840 animal species are threatened, vulnerable or threatened with local extinction, due mainly to habitat destruction, pollution, and poaching for food, fur, and ingredients for traditional medicine. Endangered wildlife is protected by law, and you have several thousand nature reserves, but how effective are these? Many of your larger predators are rare. Maybe getting rid of those dangerous animals, which Mencius commended, has made the Chinese landscape more ugly, not more beautiful. The Rocky Mountains in which I live would be less beautiful if there were no bears, mountain lions, or wolves, even though people find it challenging to live with them on their landscapes.

Cranes are an important motif in Chinese culture, often symbolically connected with the idea of immortality. Cranes are big, high, flying and airy. The Red-crowned Crane was once selected by your National Forestry Bureau as a candidate for the title of national animal of China. In China, this flagship species is comparable to our American bald eagle. This crane was represented on civil officials’ robes, it was used to depict rank throughout the different dynasties. People admired the crane for untiring strength in flights and made amulets of the wings of the crane as protection against exhaustion. We have two species of cranes on the American landscape. One of the great scenes in the Western United States is thousands of sandhill cranes in migrating flight. The whooping crane is on our endangered species list. How has the Three Gorges Dam affected the population of cranes? China has nine species of cranes, more than half of the species in the world. Do these cranes flourish in your harmony of nature and culture?

6. Environmental Aesthetics and Ecological Aesthetics:

Beautiful China, Ecosystemic China?

Many of the viewers in our American National Parks are visiting the park for the scenery, and have little awareness of, or interest in, the ecosystems they are beholding. The Chinese experience on landscapes may be one of scenic beauty, the picturesque, but do these Chinese who enjoy their landscapes know anything about the ecological integrity of these landscapes? They enjoy walking by the river, but do they know whether the water has fish in it, whether it is safe to swim in it, wash clothes in it, to drink it? Do your developers and planners ever ask what are the ecologically sensitive areas when they plan – a river or stream, a marsh, a tract of natural forest remaining, a mountain within the city? Do planners ask what processes of nature they are undoing when they are doing their urban development?

Fortunately, the answer can sometimes be yes. Xiangchan Cheng claims there are “four keystones to ecological aesthetic appreciation.” These are the centrality of scientific knowledge, an engagement with the natural world that rejects the dualism of humans and nature, affirming the over-arching value of ecosystem biodiversity and health, and continuing guidance by environmental ethics (Cheng, 2013). But Cheng has read widely in western environmental ethics and aesthetics. He accepts the idea that an environmental aesthetics must be ecologically informed. When one looks at a landscape, one has to see past the scenic and see what is not evidently visible, whether there is ecosystem integrity, ecosystem health.

China still has more people than any nation on Earth, though India may soon surpass China. Of your 1.3 billion persons, would you suppose that as many as one in ten have an ecologically conscious sense of beauty? In the United States we might not have any higher percentage, though if you asked only those who vote or those who finish a higher education, the percentage would be much higher (Kempton, Boster, and Hartley, 1996). Maybe the question to ask is whether you in China include environmental education in your general and higher education? We have been pushing hard to do that in the United States (Kellert, 2005).

China has in recent years gained the doubtful distinction of putting more carbon dioxide into the global atmosphere than any other nation, and those emissions are predicted to increase (Nielsen and Ho, 2013). Perhaps the better question is about per capita emissions, and there the United States greatly exceeds China. Americans have, for instance, a Clean Air Act, with which developers must comply. Do you plan for clear skies over China? The Three Gorges dam has had a massive impact on the ecology of the region. Did the planners consider that impact. A recent study finds that China’s coastal economy, growing rapidly, has increasingly degraded the coastal ecosystems (He et al., 2014) Perhaps we should ask the question this way: When the Chinese consider their surrounding landscapes, do they ever think of “ecosystem services”? Wengheng Chen argues that “environmental aesthetics must be ‘eco-cultural’.” (Chen, 2015, p. 13)

7. Environmental Aesthetics and Environmental Policy:

Beautiful China, Saving China?

Is your environmental aesthetics expected to drive an environmental policy? In the United States, a major force for conservation is powerful and memorable experience of natural beauty. Ask people why save the Grand Canyon or the Grand Tetons, and the ready answer will

be, “Because they are beautiful; they are ‘grand.’” There is an easy move from *is* to *ought*. One hardly needs commandments, certainly not laid onto otherwise unwilling agents. We may take a drive in the country. Enjoy the view, look at the fields en route--the waving wheat, and think how air soil, water are basic human needs. When we sing: “America the Beautiful,” we sing of “mountain majesties above the fruited plain,” a hymn written on the summit of one of Colorado’s highest mountains. One ought to celebrate--and conserve--beauty on landscapes. Life would be impoverished with reduced experience of natural beauty, rural and wild.

Such beauty is often thought to be high level but low priority: jobs first, scenery second. So any aesthetic ethic will need to be coupled with more persuasive power lest it be overridden when amenities are traded against basic needs. So hopefully one can also switch to resource and life support arguments. The forests turn carbon dioxide into oxygen, they supply water for drinking and irrigating; they control erosion. If one can couple these lines of argument--healthy ecosystems, public welfare, resource benefits and aesthetic quality of life--then combination of both aesthetic and resource arguments will supply enough rationale for conservation.

Aldo Leopold, famously, connected duty and ethics in his land ethic: “A thing is right when it tends to preserve the integrity, the stability, and beauty of the biotic community. It is wrong when it tends otherwise.” (Leopold, 1968, pp. 223-224) In Leopold, aesthetics can give rise to duty, though not simply thinking of pleasurable scenery, but by setting beauty in a more biologically based account, like the beauty in ecosystems we were just discussing.

But what if you cannot have both, but have to trade off beauty against benefit? A problem is that there are many non-aesthetic human interests, and these may urge compromising, even sacrificing, aesthetic values. So how do we keep forceful our claim that environmental beauty is significant in environmental policy. One does not draw one's living from the Grand Tetons or the Grand Canyon. But experiences on such landscapes give us a sense of deeper engagement, a sense of embodied presence as one climbs the Teton trails or descends into the Canyon, or watches the cranes over the marsh. One is making a life with such experiences, even though one is not making a living. So we find that just this being drawn out of ourselves into this autonomous, or “self-so” nature, out there independently of ourselves, this sense of respect and responsibility for our land deepens our character, and we find ourselves reformed, with deeper identities than we had before.

When nature is nearer at hand and must be managed on our inhabited landscapes, we might first say that natural beauty is an amenity – only an amenity – and injunctions to its care would seem less urgent. But this gestalt changes with the perception that the ground is under our feet and the sky over our heads, that on the American landscape we are incarnate and emplaced. I identify with the landscape on which I reside, my home territory. This does lead me to care about conserving the integrity, stability and beauty of my country, and that makes me not only interested in jobs, but in the wonderland of life on my landscape, and thus to environmental policy. Yes, I need a job, I want Americans to flourish. Why save nature, if this might trade off some jobs? Because I am an American, and love American the beautiful. Americans cannot flourish without both their mountain majesties and their fruited plains.

So do you find yourselves in China saying: “I am Chinese, yes I need a job. But we must save beautiful China to be flourishing Chinese.” Yes, you need economic prosperity, but are you willing to trade that for a China that is hotter and without blue skies? We may think in our Montana “big sky landscape” that half of the beauty is in the sky, pouring with light, blue open

space, the clouds always forming and reforming. Do you want to trade that for air dangerous to breathe, with toxic soils and rivers, on a landscape less biodiverse, weedier, more trashy? Are you willing to trade a landscape for a blandscape? Is the future of beautiful China, after ongoing development, going to be uglier than beautiful China was in the past?

We celebrate little, if anything, that our deadlocked U.S. Congress has recently done in environmental legislation, but if we look back half a century, there has been steadily growing environmental legislation in our national government. The tone of these acts is often phrased as a concern about environmental quality, environmental values, beauty on our landscapes, endangered species, biotic diversity, wilderness, or unimpaired productivity or diversity of the land, or sustainability, or future generations. There is increased persuasion that the national treasures include natural givens, both amenities and necessities, which are not always merely commodities. To take but one example, the National Environmental Policy Act requires for major federal projects with significant effect a detailed statement of expected environmental impacts and of alternatives to the proposed action. There has been greatly increased environmental regulation and litigation, and much controversy over agency decisions about public land use. Aesthetics is regularly apart of such evaluation.

These drastic changes in the political system were for the most part not initiated by the political leaders but began in value changes in the grassroots public, spearheaded by environmental activists and citizens' groups. The policy changes have reflected citizen reassessments in ethics and values associated with the natural environment. How about China? Do you have an equivalent of our Environmental Protection Agency? Do such agencies figure the aesthetics of Chinese landscapes into their planning? If not, do Chinese aestheticians and citizen's groups protest?

Living in the in the Rocky Mountains, I consider myself especially blessed. We late-coming humans are the only aestheticians on the landscape, and if we do not rejoice in and save this splendid beauty, who will? And what a pity if none of our children ever should because we lost it. What a pity if the Chinese too were to lose beautiful China. The Chinese are skilled by their long heritage at seeking harmony, at getting the whole picture, fitting parts into a more beautiful whole. That, I hope, and you should hope, is the future of Chinese environmental aesthetics. Then, and only then, will the Chinese flourish. And we in the West can learn from our dialogue with the East.

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