

<<中国基督教艺术>>

图书基本信息

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### 内容概要

In the present-day China , Christmas celebrations by the Chinese churches in the cities and in the countryside attract both Christians and non-Christians. More and more Chinese young people become interested in Christianity. It is in part because they want to meet their spiritual needs and find ways to relieve their stress and anxieties in the hectic social life. Besides , when China becomes more and more open to the world , young people would like to celebrate such fashionable non-Chinese holidays as Christmas , to enjoy the lively worship style of the church , and to appreciate the aesthetic beauty of Christian arts at certain Christian festivals that touch their hearts. Christianity did not originate in China and its broken developments in Chinese history made most Chinese people unacquainted with its nature and doctrines. Christian arts , however , do impress many people who try to understand the Christian religion. Church buildings anywhere with symbolic religious meanings show their uniqueness and hence become beautiful landscapes in the Chinese cities and villages. The melodic hymns also have a strong appeal to many people who try to come into church although they may not intend to become Christians.

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The More Blossoming Garden"Contemporary Christian Arts in China The Chinese churches have been through a winter from the middle of 1960s to the end of 1970s. The churches, however, are quickly restored with the arrival of new age of reform and openness to the world, When the churches were reopened, what the Christians had in mind was to find places where they could worship. At that time, on average three meeting points were opened every two days in China. What Christians needed for the church were simply a house, a Bible, a hymnal and a person who could lead them to worship God. The cross was almost the only symbolic decoration of the church. However, God grants human beings the instinct to pursue beauty, just as spring buds must bloom when time and condition permits. As the policy of reform and opening-up brought about unprecedented changes in economy, politics and thinking, so the traditional aesthetic consciousness of Christianity also demonstrates itself in the fertile soil of Chinese culture. What can not be neglected, however, is the fact that the church had lost too many achievements accumulated by former generations due to the brokenness of traditions in the past decades. The policy of reform provided the church with space to develop freely, but with the strong and multifarious influence from the west, the church could easily lose itself in terms of the indigenization of Christian arts. The simple "take-in-principle" again made Chinese Christians start to imitate western church buildings. For some time, the Chinese architects do not know much about Christian understandings of church buildings and the churches are short of experts to contribute to the design of church architectures. Therefore, although many churches could invite the specialized designers, what they do was to simply impose the Christian feature into assembly halls. Consequently the Gothic and the Romanesque church styles come back. The same is also true of other Christian indigenous arts in China.

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