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The Maximal Reconstruction of Chen Zi-Ang's Physical Appearance from the Perspective of Psychology, with a Discourse on Those of Chen Yuan-Jing, Wu Zetian, and Madam Gao (從心理學角度，最大限度重構陳子昂形貌；兼議陳元敬、武則天、高氏形貌)

Xiao-Yu Chen
Gettysburg College

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Abstract

Chen Zi-Ang was a young man who had long black hair and black eyes. When appearing in public, as long as he had the conditions to do so, he bound his long, black hair in the common hairstyles among his contemporary Chinese men. Nevertheless, when in situations such as resting in his bed because of his long-term illness, his long, black hair was often untied. For a long time, Chen was very thin, and he had suffered from long-term physical illness. Chen's physical appearance further included most if not all of these characteristics: a light skin color, a comparatively soft skin texture, little or no facial wrinkles, a relatively high facial contrast, a comparatively wide distance between eyebrows and eyes, relatively thick lips, a comparatively small head, and a comparatively small jaw. A point that has echoed with "a light skin color" has been this impression of mine: Chen's face was frequently pale; the significant source of Chen's pallor was his long-term physical illness that I suspect to be anemia or heart disease, or both. It would not be surprising if Chen was weak in his lungs. I also suspect that Chen suffered from sleep disorders for a while. Often, his dress and accessories were neither opulent nor dazzling, but simple and refined. Across times and regions, when at least the vast majority of people evaluate human physical attractiveness or unattractiveness, they have five major psychological criteria: the higher or the lower degree of symmetry, the consistency or inconsistency with the average facial features, the presence or absence of beauty in biological sex features, the perceived health, and the perceived youthfulness.[16] According to the highly widespread standards across time and regions: most signs indicate that Chen's physical appearance had a mid-upper level of attractiveness. Chen's physical appearance had the characteristics of being tender, and his face was relatively feminine and youthful. Chen's physical appearance seemed to have the characteristics of being pure and elegant, or having a simple, natural, and "unbound"[17] beauty, or both. I am unsure of whether Chen had a small amount of whiskers or not, or how many whiskers he had. I am also unsure of his physical height. There was a greater likelihood that Chen's voice was relatively high-pitched than low-pitched. Especially in the mid-late and late stages of his brief life in the human realm, Chen's facial expressions have often been composed and tranquil, while being more or less melancholic. The physical appearance of Chen Zi-Ang was consistent with the frequently-observed physical appearance patterns among mainland Chinese men and women. By common standards, Chen Zi-Ang's physical appearance was thin, frail, pure, and delicate, while possessing a firm and determined energy; he "sometimes further demonstrated a dumbfounding boldness and spicy defiance" (Wang Zhi-Qing).[18]

Empress Wu Zetian's physical appearance commonly possessed the same extent of attractiveness with the beautiful appearance of Elizabeth Taylor. One of her historical identities was her status as a beauty icon. A relatively reasonable inference has been that the physical appearance of Chen Yuan-Jing often left others with the impression of being masculine, healthy, and possessing some characteristics of being refined. The positive elements of the physical appearance that Chen Yuan-Jing often had contributed to his career as a political leader. Since the physical beauty of Chen Yuan-Jing received less attention, hymning, and praising than Wu Zetian's top-level attractiveness which she often possessed received, I tend to estimate that Chen Yuan-Jing's physical appearance possessed a mid-upper level of beauty rather than a top-level of attractiveness. In the 2023 CE world, those whose physical appearances are relatively similar to that of Madam Gao's should be young Mongolian women of light skin color and physical appearances of a mid-upper level of attractiveness.

陳子昂年輕，有黑長髮與黑眸。陳子昂出現在公共場合時，但有條件，則依當時華夏常見男子束髮之法，束起其黑長髮，不過在因病臥床等情況下，其黑髮常常披散。長期以來，陳子昂非常細瘦，且久具身疾。

陳子昂之形貌，又具這些特點中至少多數：膚色淺、膚質偏柔、面部少有或沒有皺紋、面部對照度偏高、雙眉與雙眸間距較寬、雙唇偏厚、頭偏小、下顎偏小。與「膚色淺」密切呼應者，乃筆者這一懷疑：陳子昂之面色，常常蒼白；這蒼白之重大來源，在於陳子昂之身疾——筆者懷疑是貧血或心疾，或兼而有之。陳子昂若雙肺虛弱，亦不令人驚訝。此外，筆者懷疑陳子昂一度患上睡眠失調。許多時候，陳子昂之服飾並不華豔，但樸素而有格調。在各個時代與地區，至少絕大多數人，在判定人之形貌，具多少美感時，有五大心理指標：對稱度高低、契合平均值與否、是否具生理性別特徵之美、顯健康與否、顯年輕與否。[16]依在各個時代與地區，非常普遍之標準來看：最多跡象，顯示陳子昂之形貌，具中上等美感。陳子昂之形貌，具柔之特點，且其面部偏女性化與低齡化。陳子昂之形貌，像具清、雅特點，或質樸、自然、「不羈」[17]之美，或兼而有之。筆者不確定陳子昂是否少有鬚鬚，又有多少鬚鬚，亦不確定陳子昂身高幾何。陳子昂聲線較高之概率，高於其聲線較低之概率。尤其在陳子昂短暫人生之中後期與後期，陳子昂之表情，常顯沈靜，且或多或少，顯得憂鬱。陳子昂之形貌，符合中國大陸男女之間，常見形貌模式。依普遍標準看，陳子昂之形貌，瘦弱清秀、氣質堅毅，「有時還表現出讓人瞠目結舌的大膽與潑辣」（王志清語）。[18]

女皇武則天（公元624年—705年）形貌常態美感，與伊麗莎白·泰勒（美國英文：Elizabeth Taylor）美貌，在同樣程度上吸引他人。武則天歷史身分之一，是美麗偶像。較為合理之推斷，乃陳元敬之形貌常態，是陽剛、健康、帶些斯文特質。陳元敬形貌常態中，正面元素，有益於陳元敬之政治領袖事業。由於陳元敬形貌美感，所受關注與詠讚，程度不及前述武則天形貌常態，所具頂級美感，所受關注與詠讚，筆者傾向於估計：陳元敬形貌，具中上等美感，而非頂級美感。在公元2023年之世界，形貌較似高氏者，應是膚色較淺、形貌具中上等美感之年輕蒙古女子。

Keywords

Human Face and Psychology, 人臉與心理, Physical Appearance and Society, 形貌與世情, Physical Appearance Reconstruction, 形貌重構, Dr. Chen Bo-Yu (Chen Zi-Ang 659–700), 進士陳公伯玉／陳子昂 659–700, Cultural-Spiritual China the Light and the Blossom, 華夏文化與精神

The Maximal Reconstruction of Chen Zi-Ang's Physical Appearance from the Perspective of Psychology, with a Discourse on Those of Chen Yuan-Jing, Wu Zetian, and Madam Gao^[1]

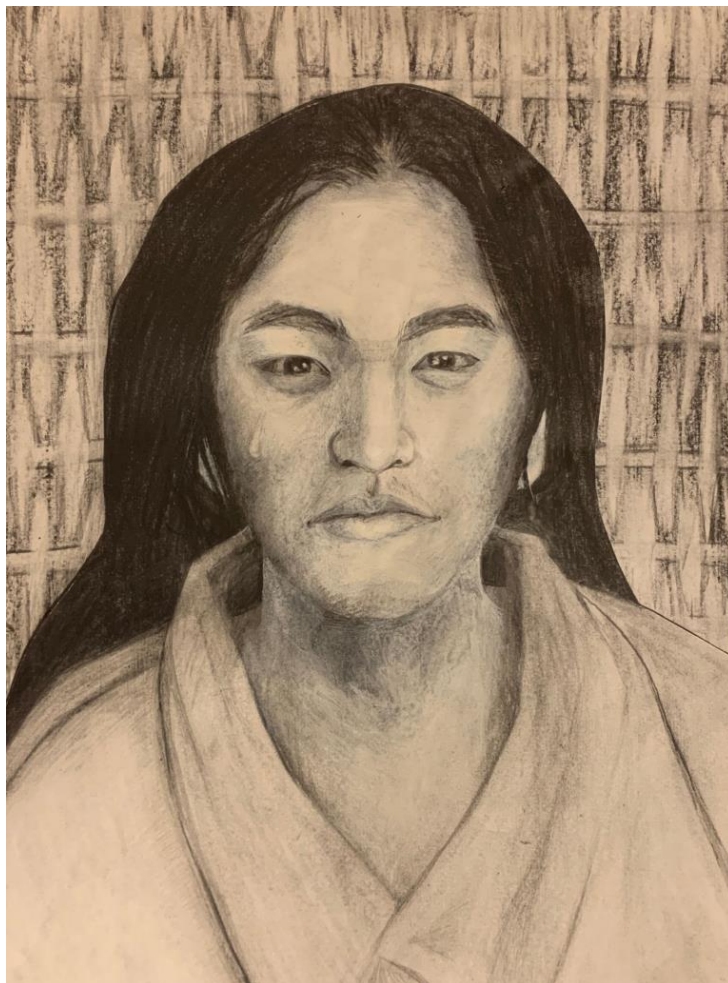


Figure 1. British and American artist, Ms. Sarah Jacobs, created this portrait titled “The Martyrdom of Chen Zi-Ang” based on the maximal reconstruction of his physical appearance from the perspective of psychology. In this portrait, Chen Zi-Ang reclines on straw mats in the Shehong Prison. The reference of Chen’s underclothes is this one sold in this store of traditional Chinese dress and accessories (hanfu in the styles of various periods and their accessories, qipao and its accessories, et cetera): <https://store.newhanfu.com/shop/solid-zhongyi>.



Figure 2. British and American artist, Ms. Sarah Jacobs, created this portrait titled “Chen Zi-Ang in the Judicial Temple Prison” based on the maximal reconstruction of his physical appearance from the perspective of psychology. In this portrait, Chen’s posture is conceived by American theater arts educator, actor, and director, Christopher Kauffman. Chen’s Daoist hairpin refers to: <https://www.taobao.com/list/item/612412811407.htm?spm=a21wu.10013406.taglist-content.1.17df6cb8Z0wRx8>. Chen’s other dress and accessories refer to items sold in these two traditional Chinese dress and accessories stores: <https://store.newhanfu.com/> and <https://newmoondance.com/>.

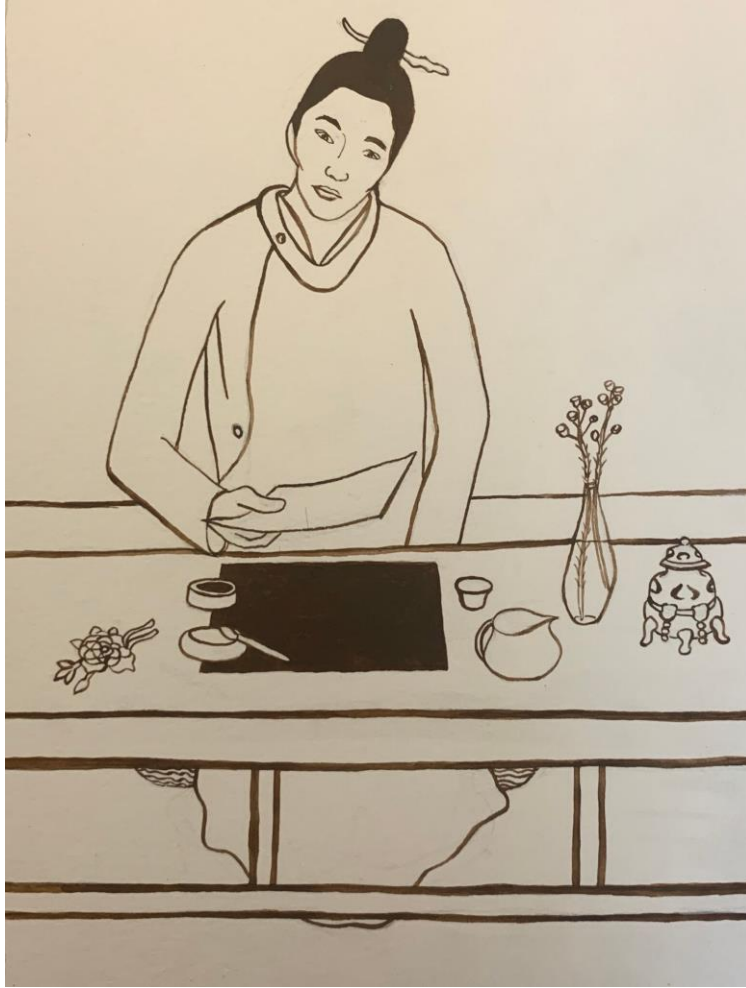


Figure 3. British and American artist, Ms. Sarah Jacobs, created this portrait titled “Chen Zi-Ang and the Chinese Living Arts” based on the maximal reconstruction of his physical appearance from the perspective of psychology. In this portrait, Chen’s Daoist hairpin refers to:

<https://www.taobao.com/list/item/612412811407.htm?spm=a21wu.10013406.taglist-content.1.17df6cb8Z0wRx8>. Chen’s other dress and accessories refer to items sold in this traditional Chinese dress and accessories stores:

<https://store.newhanfu.com/>. My gratitude to the Shenzhen-based Permanent

Fragrance Incense Arts (Traditional Chinese: 未沫堂) for providing the incense burner and the flower art, and the New Taipei City-based Flower Hairpin for providing the female hairpin on Chen’s table.

Overview

Among the preserved materials, there exists no image of Chen Zi-Ang the martyr that was produced by anyone who interacted with him face-to-face during the forty or forty-one years from 659 CE when he was born in southwestern China to early 700 CE when he was "harmed to death" (Du Fu)^[2] while severely ill during his second imprisonment, which was a part of the ferocious and brutal persecution imposed on him. Nevertheless, it is certain that as to his physical appearance, Chen was young, with long black hair and black eyes, while being emaciated and suffering from his prolonged physical illness. As for the details of Chen's illness and infirmities, there have certainly been some preserved written records. For instance, Lu Cangyong maintained a relationship with Chen for around twenty years when Chen lived in the human realm. As this book researches and indicates, after Chen's martyrdom, his wife, Madam Gao (669–c.700 CE), an intellectual noblewoman possessing numerous Xianbei (at least to a large extent, proto-Mongolian)^[3] ancestries, appeared to have passed away a short time later, which seemed to have strong correlations with Chen's martyrdom. Under such contexts, for a long time, Lu "well-raised"^[4] Chen and Madam Gao's two children, edited ten volumes of Chen's works and after his passing composed a biography of him in which Lu explicitly described that "Zi-Ang was always emaciated and ill" and "Zi-Ang had a fragile body that suffered much from long-term illness."^[5] Furthermore, in 691 CE, after his stepmother's passing, Chen has indicated that "For ten days, I breathed feebly and was almost dying" and "In my shattered gaspings, I wait for my expiration."^[6] A while before Chen's passing, he physically experienced such situations as "[being] as emaciated as dead wood," "insufficiencies in catching his breath," and "inability to raise himself even when given a walking cane"^[7] or "reliance on a walking cane to raise himself."^[8] Chen repeatedly and clearly mentioned that one of his symptoms was "exhaustion."^[9] This category of testimonials has made me suspect that Chen suffered from anemia or heart disease, or both. It cannot be known for certain whether Chen ever suffered from lung disease. However, from observing these symptoms, it would not be surprising if Chen was indeed weak in his lungs. In addition, one of the common consequences of anemia and heart disease has been facial pallor. According to a self-narrative of Chen Zi-Ang in 695 CE, the repeated experience in which "My dreams and sleep have been disconnected from each other"^[10] was one of the long-term effects that

the brutal and ferocious persecution that he underwent manifested on him. Within such contexts, this self-narrative of Chen has made me suspect that because of the “brutalities”^[11] as well as the situation in which he was “encroached on and humiliated”^[12] in 694 and 695 CE, Chen began to have sleep disorders. Common effects of sleep disorders on the patients have included emaciation and pallor. Chen’s characteristics of being ill and infirm definitely affected his physical appearance.

Since there was no reason to believe that Chen was an exception in this regard, Chen Zi-Ang’s physical appearance should be consistent with the frequently-observed physical appearance pattern among mainland Chinese men and women. The frequently-observed ancestral and physical appearance patterns in mainland China and overseas mainland Chinese communities have the Shang people and the Zhou people in the BCE times as the two major, crucial bloodline sources. These patterns have such groups that were at least to a large extent proto-Mongolian as the Xianbei people,^[13] in addition to the BCE aboriginals in some mainland Chinese regions as two important minor sources. In the Western Zhou era (mid-eleventh to early eighth centuries BCE), the intermarriage between the Shang and the Zhou peoples had already gradually become common.

In this chapter, I complete an in-depth analysis of the preserved records on Chen Zi-Ang's physical appearance. This chapter uses the perspective of the research accomplishments by the American psychologist Richard Russell, who earned his doctorate from Massachusetts Institute of Technology and whose direct expertise is in human faces, physical appearances, human faces and psychology, physical appearances and society, human face recognition, et cetera. I further research, analyze, and communicate with Dr. Russell to contribute to the maximal reconstruction of Chen's physical appearance. I also receive direct assistance from Dr. Chien Chin-Sung, a Professor Emeritus, a current research fellow, and a previous department chair at the Department of Chinese Literature of the Sun Yat-Sen University in Taiwan, and Dr. I-Chung Chou, a professor at the Department of Chinese and a previous president of the Literature Institute of the Changhua University of Education in Taiwan. I also use the chapter, "Joan's Personal

Appearance" in *Joan of Arc: The Warrior Saint* (2003 CE) by American military official and Joan of Arc researcher Stephen Wesley Richey as a reference.^[14] In addition, to study Joan of Arc I refer to the methodologies in *Joan of Arc: By Herself and Her Witnesses* (*Jeanne d'Arc: Par Elle-Même et Ses Témoins*)^[15] by Régine Pernoud from France. I maximally reconstruct Chen's physical appearance as the following:

Chen Zi-Ang was a young man who had long black hair and black eyes. When appearing in public, as long as he had the conditions to do so, he bound his long, black hair in the common hairstyles among his contemporary Chinese men. Nevertheless, when in situations such as resting in his bed because of his long-term illness, his long, black hair was often untied. For a long time, Chen was very thin, and he had suffered from long-term physical illness. Chen's physical appearance further included most if not all of these characteristics: a light skin color, a comparatively soft skin texture, little or no facial wrinkles, a relatively high facial contrast, a comparatively wide distance between eyebrows and eyes, relatively thick lips, a comparatively small head, and a comparatively small jaw. A point that has echoed with "a light skin color" has been this impression of mine: Chen's face was frequently pale; the significant source of Chen's pallor was his long-term physical illness that I suspect to be anemia or heart disease, or both. It would not be surprising if Chen was weak in his lungs. I also suspect that Chen suffered from sleep disorders for a while. Often, his dress and accessories were neither opulent nor dazzling, but simple and refined. Across times and regions, when at least the vast majority of people evaluate human physical attractiveness or unattractiveness, they have five major psychological criteria: the higher or the lower degree of symmetry, the consistency or inconsistency with the average facial features, the presence or absence of beauty in biological sex features, the perceived health, and the perceived youthfulness.^[16] According to the highly widespread standards across time and regions: most signs indicate that Chen's physical appearance had a mid-upper level of attractiveness. Chen's physical appearance had the characteristics of being tender, and his face was relatively feminine and youthful. Chen's physical appearance seemed to have the characteristics of being pure and elegant, or having a simple, natural, and "unbound"^[17] beauty, or both. I am unsure of whether Chen

had a small amount of whiskers or not, or how many whiskers he had. I am also unsure of his physical height. There was a greater likelihood that Chen's voice was relatively high-pitched than low-pitched. Especially in the mid-late and late stages of his brief life in the human realm, Chen's facial expressions have often been composed and tranquil, while being more or less melancholic. The physical appearance of Chen Zi-Ang was consistent with the frequently-observed physical appearance patterns among mainland Chinese men and women. By common standards, Chen Zi-Ang's physical appearance was thin, frail, pure, and delicate, while possessing a firm and determined energy; he "sometimes further demonstrated a dumbfounding boldness and spicy defiance" (Wang Zhi-Qing).^[18]

Human physical appearances have often been influenced by such factors as lighting. Facial expressions have of course been impactful to physical appearances. Hence, an in-depth exploration of Chen Zi-Ang's physical appearance requires an analysis of his patterns of facial expression. As for Chen Zi-Ang's laughter: when Chen was twenty-six or twenty-seven years old in his actual age, during his Daoist religious devotions, he has laughed out and exclaimed, "Has not this been a fair blessing bestowed upon me from the luminous realm of spirits?"^[19] When Chen was thirty-nine or forty in his actual age, while bearing his illness, because of the coming of two friends to him, Chen has also smiled. At the same time, Chen's self-narratives have indicated that especially in the mid-late and late stages of his brief life in the human realm, his facial expressions have often been composed and tranquil, while being more or less melancholic. During his illness, when contemplating how he has failed to reach his self-expectations, Chen's tender face has blushed. Chen's shedding of tears has often been with little or no noise, and he has often wiped his tears with a handkerchief. However, for such reasons as the passing of his father Chen Yuan-Jing, doctor of Confucianist classics, a "powerful and bold warrior"^[20] and a political leader, he has cried with tears aloud in his deep griefs. In fact, there have been times in which Chen Zi-Ang's agonies, sorrowful weeping with little or no noise, and crying aloud with tears in his deep grieving resulted in his very weak physical state, or worsened his illness, or both.

When I search for screen contents that relatively resonate with Chen Zi-Ang, I use the methodologies, standards, and quality requirements of Stephen Wesley Richey and Larrisa Juliet Taylor, author of *The Virgin Warrior: The Life and Death of Joan of Arc*,^[21] which they use when reacting to Joan of Arc played by Leelee Sobieski, as well as the findings of this article by in-depth research and analysis from the perspective of psychology. Although Aloys Chen Kun has never directly played Chen Zi-Ang, with the noted difference in which Aloys Chen Kun possesses a top-level of physical beauty, while most signs suggest that Chen Zi-Ang possessed a mid-upper level of physical attractiveness, the contents of this video^[22] indirectly resonate with a relatively high quality in various aspects with my envisioning of Chen Zi-Ang as well as some relatively mild parts of the persecution imposed on him and his illness as well some parts of his everyday life based on my in-depth research and analysis. When there are floating comments in this video, a single click on the blue click button below can switch the floating comments off. The automatic silence of background music can also be manually cancelled.

<https://www.bilibili.com/video/BV11b41167Hk>

Empress Wu Zetian's physical appearance commonly possessed the same extent of attractiveness with the beautiful appearance of Elizabeth Taylor. One of her historical identities was her status as a beauty icon. Her physical appearance was often femininely alluring, arousing, and charming, while she was relatively youthful-looking and healthy, beautiful in her manners and make-ups, as well as dress and accessories. Wu Zetian's physical appearance further possessed most if not all of these details: a soft skin, a light skin color, a body conformation that was healthily and attractively plump but not overweight, an extremely high degree of facial symmetry, a relatively high level of consistency with the average facial features. This combination resonated with the frequently-observed physical attractiveness on television and film screen in the present-day (2023 CE) world. I do not remember directly seeing this type of physical attractiveness outside of television and film screen. I also believe that at least the vast majority of my respected readers have either extremely rarely or never directly seen this type of physical attractiveness outside of television and film screen.

The physical appearance of Chen Yuan-Jing (626–August 7,^[23] 699 CE), Chen Zi-Ang’s father, should have possessed a mid-upper level of attractiveness, while scoring relatively high at least in these two among the five aforementioned criteria: the presence or absence of beauty in biological sex features, in addition to the perceived health. The physical appearance of Chen Yuan-Jing often left others with the impression of being masculine, healthy, and possessing some characteristics of being refined. Chen Zi-Ang’s birth mother passed away on or before Chen Zi-Ang was around twelve-years-old in his actual age. As for her physical appearance, there have been considerable uncertainties. However, it would not be surprising if her physical appearance was commonly of a delicate, thin body, a pure and light skin color, a possession of a comparatively wide distance between eyebrows and eyes, relatively thick lips, and a comparatively small jaw, while frequently leaving others the impression of being tender, delicate, fragile, and sweetly attractive. As for the physical appearance of Madam Gao (669–c.700 CE), Chen Zi-Ang’s wife and an intellectual noblewoman, in the 2023 CE world, those whose physical appearances are relatively similar to that of Madam Gao’s should be young Mongolian women of light skin color and physical appearances of a mid-upper level of attractiveness.



Figure 4.^[24] There have been psychologists who researched and analyzed numerous Mongolian female faces, who have taken the means of their physical appearance components, and who have produced this composite picture purely by computer

composition. Nobody's actual physical appearance has ever been produced purely by computer composition. However, for the vast majority of people, the Mongolian woman in this picture has a very beautiful physical appearance.

Across times and regions, five major criteria profoundly impact at least the vast majority of people's decisions as to whether one's physical appearance is attractive or not. One of these criteria is the consistency or inconsistency with the mean. There have been psychologists who have collected numerous pictures of human faces, measured and obtained the means of the facial component proportions, the length and width of eyebrows, and the thickness of lips, et cetera. These psychologists have discovered that often, the closer one's facial features have been to these means, the more easily these facial features attract others. Through research and analysis, this article infers that Madam Gao's attractiveness in her physical appearance should be of a mid-upper level. Her physical appearance was not the same as this Mongolian woman in this picture; nevertheless, there was a relatively high degree of similarities between her facial features and those illustrated by this picture.

The Limitations of This Research and Analysis

The present-day reconstructions of physical appearance that are highly accurate in their details depend on well-preserved skulls, or reliable original head images, or both of the people being reconstructed, in addition to the currently available forensic methodologies. "Original head images" hereby refer to realistic head images drawn or carved by a producer who has directly seen the person being reconstructed when the reconstructed was in the human realm; or head images directly copied from the reconstructed's face when the reconstructed has just passed away. Besides, if the blood families of the reconstructed have at least some preserved head images of relatively high quality, such as realistic photographs of high clarity, these head images are also helpful to an accurate reconstruction of the details of the reconstructed's physical appearance.

After Chen's "abnormal death" (Shen Yazhi, an important medieval Chinese scholar and author)^[25] in prison, he was buried at the Lonesome Seating Mountain — later named Dragon Jewel Mountain — in Shehong. In 700 CE, adult Chinese men who had a familial graveyard but were not buried with any paternal blood families — which was precisely Chen's situation — at least in the vast majority of situations, died unnaturally. The family graveyard of Chen was in the Eastern Wu Mountains in Shehong, and Chen has directly pointed out that his father's grave was in "Stone Buddha Valley, Eastern Wu Mountains."^[26] In the future, if Chen's father's well-preserved skull is discovered and a reconstruction of his physical appearance is completed based on this skull, its result will be helpful to the reconstruction of the details of Chen Zi-Ang's physical appearance.

Nevertheless, the two aforementioned methodologies have been non-applicable to this research and analysis. As of today (2023 CE), Chen Zi-Ang's father's well-preserved skull has never appeared. Chen Zi-Ang's grave was severely and maliciously vandalized at some point between 1966 to 1976 CE. It experienced some reconstruction during the 1980s as well as 1990s CE^[27] in addition to the twenty-first century CE. The discovery of Chen Zi-Ang's well-preserved skull has never been heard of. Therefore, this research and analysis is unable to reconstruct Chen Zi-Ang's physical appearance in a similar way to high-clarity photography.

Hair and Eyes

There has been no reason to believe that Chen Zi-Ang was any different from at least the vast majority of Chinese people with undyed hair in the past and the present who typically have black hair and eyes. Hence, Chen of course had black hair and eyes. During Chen's life, certainly the vast majority of Chinese men who were not Buddhist monks kept long hair; with the exceptions of such situations as washing hair, they bound their hair as long as they had the condition to do so when appearing in public at least during their adulthood^[28] — on this aspect of physicality, there has also been no reason to believe that Chen was any different from the vast majority in his contemporary China. In his time and place, the common opinion was that, with the exception of Buddhist monks who shaved their

hair completely, adult men who did not have their hair bound when in public as long as they had the condition to do so, with the exception of such situations as washing hair, were deviant.^[29] Regarding eyes, there has been no scientific evidence proving that there is an absolute correlation between a person's constant energy in their eyes and the person's internal conditions such as the psychological, mental, emotional, and spiritual. Nevertheless, it is certain that Chen had black eyes and long black hair, and he frequently bound his hair in the common hairstyles among his contemporary Chinese men.

Long-Term Physical Illness and Body Conformation

Lu Cangyong, who maintained a relationship with Chen Zi-Ang for exactly twenty or around twenty years when Chen lived in the human realm, edited ten volumes of Chen's works and composed a biography of him after his passing, in which Lu explicitly and directly described that "Zi-Ang had a fragile body that suffered much from long-term illness" and, "Zi-Ang was always emaciated and ill."^[30] Lu further depicted that a while before Chen's passing, Chen physically experienced such situations as "[being] as emaciated as dead wood," "insufficiencies in catching his breath," and "inability to raise himself even when given a walking cane."^[31] And in late 699 CE, when Chen was forcefully interrogated several times because of the persecution he faced, he had to be carried into interrogations by a "sedan-stretcher."^[32] In the currently preserved poems and prose of Chen, there is a flow of contents in which Chen talked about his long-term illness. Additionally, Chen repeatedly, clearly, and directly mentioned that one of his symptoms was "exhaustion."^[33] In the early modern era,^[34] Sung Qi (998–1061 CE) also pointed out that "Zi-Ang was ill for much of the time"^[35] in his biography of Chen. From the twentieth century to the present, there have been such instances as Han Li-Zhou's noticing that "usually, Zi-Ang's body suffered from illness a lot."^[36] Moreover, Cai Mao-Xiong holds that in "the year of 692," Chen had already been "nursed" "because of his illness."^[37] Besides, in "The Tall Bamboo," finished at some point in 684, 685, or 686 CE, the bamboo depicted by Chen contains a considerable amount of Chen's self-projection. The crane depicted by Chen in "Lyrics on the Crane Mural to Mr. Qiao the Secretary and Mr. Cui the Writing

Official” also contains a considerable quantity of self-projection.^[38] One of the crucial physical characteristics shared by bamboos and cranes has been thinness, suggesting that Chen's depictions of himself align with this exploration on his physical appearance since it has been certain that for many years, Chen was very thin; he also suffered from his prolonged physical illness. In 691 CE, after his stepmother's passing, Chen indicated that “For ten days, I breathed feebly and was almost dying” and “In my shattered gaspings, I wait for my expiration.”^[39] This category of testimonials has made me suspect that Chen suffered from anemia or heart disease, or both. It cannot be known for certain whether Chen ever suffered from lung disease. However, from observing these symptoms, it would not be surprising if Chen was indeed weak in his lungs. In addition, one of the common consequences of anemia and heart disease has been facial pallor. According to a self-narrative of Chen Zi-Ang in 695 CE, the repeated experience in which “My dreams and sleep have been disconnected from each other”^[40] was one of the long-term effects that the brutal and ferocious persecution that he underwent manifested on him. Within such contexts, this self-narrative of Chen has made me suspect that because of the “brutalities”^[41] as well as the situation in which he was “encroached on and humiliated”^[42] in 694 and 695 CE, Chen began to have sleep disorders.

**The "Tender and Wild" in the Preserved Version of *The New Book of Tang*,
the "Tender and Elegant" in *The Spiritually Sophisticated in Tang*, as well as
Their Linguistic and Situational Contexts**

The Spiritually Sophisticated in the Tang Era, finished by Xin Wen-Fang in 1304 CE, has been a deeply influential work in history; it holds that "Zi-Ang's appearance was tender and elegant."^[43] In the early modern era,^[44] Sung Qi (998–1061 CE) has asserted in his biography of Chen Zi-Ang in *The New Book of Tang* that "Zi-Ang's appearance was tender, wild, and having little toughness or awe-triggering qualities."^[45] These two impactful records clearly have parts that echo with each other: both have asserted that "tender" was one of the characteristics of Chen's physical appearance. No preserved Chinese works dating earlier than *The New Book of Tang* have ever combined and used "tender and wild" in this way. Nevertheless, *The Spiritually Sophisticated in the Tang Era*, which has been a

significant work produced after the completion of *The New Book of Tang*, has clearly indicated that "Zi-Ang's appearance was tender and elegant."^[46] The original Chinese phrase, "tender and elegant," has not been highly common, yet it has sometimes appeared. In addition, the Traditional Chinese characters for "wild" (野) and "elegant" (雅) have both been of the left-right structure. Also, the two characters have been of similar pronunciations. Given the accomplishments, shortcomings, significance, and impacts of *The New Book of Tang* and *The Spiritually Sophisticated in the Tang Era*, as well as my relevant explorations with Dr. Chien Chin-Sung and Dr. I-Chung Chou into deliberations, the "tender and wild" in the preserved version of *The New Book of Tang* reflects one of these two situations: Dr. Chien suspects that in the Traditional Chinese "Zi-Ang's appearance was tender, wild...", there has at least been a wrong character in "tender, wild." Dr. Chien further indicates that "tender, wild" should probably be "tender, elegant." Dr. Chou holds that the artistic taste of "loose and wild" in *The Twenty Four Tastes of Poetry*, a significant medieval^[47] work, should be referred to for this exploration. *The Twenty Four Tastes of Poetry* divides the beauty of traditional^[48] Chinese poetry into twenty four such categories as "tragic and impassioned," "bold, confident, and releasing," "pure and wondrous," and "loose and wild." The "loose and wild" in *The Twenty Four Tastes of Poetry* is a simple, natural, and "unbound" beauty.^[49]

One of Lu Cangyong's Long-Term Understandings on Chen Zi-Ang Has Been that Chen Has Possessed a Beauty of "Purity"

Lu Cangyong indicated that "Chen the intellectual was rich in his purity and reasoning" (Traditional Chinese: 陳生富清理)^[50] or "Chen the intellectual was rich in his purity and beauty" (Traditional Chinese: 陳生富清麗)^[51]— in the expressional and situational contexts, "Chen the intellectual" referred to the one whose surname has been Chen, given name was Zi-Ang, and courtesy name was Bo-Yu. Although most preserved versions record this line as "Chen the intellectual was rich in his purity and reasoning," Wen Yiduo believed that this line should be "Chen the intellectual was rich in his purity and beauty."^[52] Besides, Lu has produced "Elegy to Mr. Chen the Reviewer" with the following content: "Dear sir,

your life resembles a stream of round pearls in which your purity is that of jades; your passing resembles the collapse of a mountain of mightiness and the breaking of a beam of grandeur. The realm of thinkers has been embedded in a profound silence in which remarkability is rare — my mansion and its entrance have been embedded in a chilling bleakness in which there are no honored and close friends of mine. Our separation since your entry to your beautiful grave has become my lamentation; our goodbye on the jade staircases has turned into our farewell. Alas! I prepare wines for you, yet your vision is now not paused on them; I broke my voice because of my crying for you, yet you have not returned to me. I have no others to depend on than the Way of the Heaven and a mere touch on my bosom of sorrow is my torture. May you please take my offerings to you.” (Traditional Chinese Original: 子之生也，珠圓流兮玉分潔；子之沒也，太山積兮梁木折。士林闕寂兮人物疏，門館蕭條兮賓侶絕。嘆佳城之不返，辭玉階而長別。嗚呼！置酒祭子子不顧，失聲哭子子不回。唯天道而無托，但撫心而已摧。尚饗。)^[53] One of the long-term understandings Lu had over Chen was that Chen has possessed a beauty of “purity.” (Traditional Chinese: 「清」、「潔」) In Traditional Chinese, “purity” can refer to cleanness, in addition to such qualities as lucidity and innocence. As the later part of this chapter suggests: from the perspective of Dr. Russell’s learning, Chen’s physical appearance was relatively feminine and youthful, which has often left others with the impression of being “tender.” Hence, Lu’s long-term understanding of Chen as possessing a beauty of “purity” has been a consequence of the combination of Chen’s physical appearance, personality and psychology, the mission of this life of his, as well as Lu’s ability to understand. One of the characteristics of Chen’s physical appearance was being relatively pure and delicate.

A Beauty Icon: An Observation on What Constitutes a Top-Level of Physical Attractiveness From the Common Dynamics of Wu Zetian’s Physical Appearance

Across times and regions, when at least the vast majority of people evaluate a human’s physical appearance concerning attractiveness or unattractiveness, they have five major psychological criteria: the higher or lower degree of symmetry, the

consistency or inconsistency with averageness, the presence or absence of beauty based on biological sex differences, perceived health, and perceived youthfulness.^[54] In this humble article, I divide the extent of attractiveness or unattractiveness of physical appearances into the top or the upper (top) level, the mid-upper level, the medium level, the mid-lower level, and the lower level. These divisions are not rigid criteria; however, this is a relatively reasonable means of division. According to the standards of these divisions, in 2023 CE, physical appearances of an upper (top) level attractiveness are often found among actors playing main characters in films and television series. The physical attractiveness of many screen stars, such as the aforementioned Aloys Chen Kun, belongs to the upper level. One of the significant characteristics of one who possesses a top-level physical beauty is their physical attractiveness, which often deeply impresses many of their audience. However, their physical appearance of a mid-upper level of attractiveness often produces some positive perceptions of them among many of their audience members, but such are nearly all the effects; their physical attractiveness is not one of their significant characteristics. Most signs indicate that Chen Zi-Ang's physical beauty was of a mid-upper level rather than an upper level. While Chen's physical appearance of a mid-upper level of attractiveness could not serve as an example of a top-level of physical beauty, the common dynamics of Wu Zetian's physical appearance have further illustrated what has been a top-level of beauty in physical appearance, which Chen Zi-Ang did not possess. Although there has been a saying claiming that the beautiful physical appearance of a singular artwork possessing a forever important status in the whole world — the Grand Vairocana Buddha at the Dragon Gate Grottoes at Luoyang — has had Wu's physical appearance as its archetype, this has merely been a saying; it may or may not be the historical reality. Nevertheless, the extraordinarily beautiful physical appearance that Wu Zetian commonly possessed, which was one of her significant attributes, has indeed been a historical legend.

During Wu Zetian's early adolescence — when she was thirteen to seventeen — her physical appearance already often possessed a rare beauty in addition to a feminine and alluring charisma. After the passing of Wu's father, Wu Zetian's mother, Madam Yang, and Wu Zetian were treated poorly by two elder brothers of

the same father but a different birth mother. Madam Yang and Wu Zetian actively sought to improve the surroundings Wu Zetian was in. During this time, this important opportunity appeared: in 637, the Grand Ancestral Emperor of Tang's knowledge was that Wu was erudite in addition to her possessing "a beauty in both her physical appearance and mannerisms."^[55] Wu therefore followed his summon into the palace to be his concubine who was formally married to him. After their direct, face-to-face interactions, based on an important impression of his on her, the Grand Ancestral Emperor bestowed the alternative name of "alluring feminine charm and beauty" (Traditional Chinese: 媚)^[56] upon her. The Traditional Chinese character for "alluring feminine charm and beauty" (媚) refers to a feminine, charming, and alluring beauty which arouses romantic desires in at least some cases. The Grand Ancestral Emperor of Tang had direct, face-to-face interactions with numerous women whose physical appearances were at the top or the mid-upper level of attractiveness. Still, the "beauty" and the "alluring feminine charm" that Wu Zetian's physical appearance often possessed earned his special attention. Even when the beauty that Wu Zetian's physical appearance often possessed was placed among numerous beauties, her "beauty" and "alluring feminine charm" could still attract special attention. Additionally, the description in which Wu possessed "a beauty in both her physical appearance and mannerisms" illustrated that Wu was not only beautiful in her facial features, but her hairstyle, dress, accessories, make-ups, and mannerisms were often attractive to the same or a similar extent. This combination was exactly the frequently-observed pattern of beauty on film and television screens in the present-day (2023 CE) world.

The top-level of physical beauty that Wu Zetian often possessed not only deeply impressed the Grand Ancestral Emperor of Tang, but also fascinated and intoxicated the High Emperor of Tang. When the Grand Ancestral Emperor was gravely ill, both Li Zhi the dauphin — his future posthumous honorable title was to be the "High Emperor of Tang" — and Wu participated in the nursing of Grand Ancestral Emperor of Tang. Wang the princess consort of the dauphin was beautiful in her physical appearance. Before the dauphin's first meeting with Wu, the dauphin was highly romantically attracted to Xiao, who was formally married to him as his concubine. Still, the dauphin's reaction to Wu was that he "saw her

and was delighted by her.”^[57] At least to a considerable degree, the dauphin was “delighted” by her physical appearance as well as his psychological reactions triggered by it. In the popular culture in mainland China and overseas mainland Chinese community today (2023 CE), there is an expression: beautiful physical appearances “nourish eyes.” Psychologically, this expression has resonated with the dauphin’s strong and passionate reaction to the physical appearance that Wu Zetian often possessed. The reaction in which the High Emperor of Tang “saw her and was delighted by her” illustrated that among many noble beauties, the physical beauty in addition to the feminine, alluring charisma that Wu often possessed still attracted the dauphin very swiftly. After the passing of the Grand Ancestral Emperor of Tang, the dauphin ascended to the throne while Wu Zetian entered the Karmic Reactions Monastery as a Buddhist nun. “The Madam You Hunger For,” a romantic poem that Wu sent to the High Emperor, contained this self-depiction: “I open my box as I pause my vision on my pomegranate dress.”^[58] The positive quality of Wu’s “pomegranate dress” should have made Wu appear to be more sweetly attractive, refreshingly and femininely beautiful and healthy, while shimmering with her alluring charisma. Later, the High Emperor of Tang received Wu back to the palace where he welcomed her. Afterwards, during a considerable length of time, the High Emperor of Tang lost his romantic interests in all other beauties at the court. Psychologically, those who possess more beautiful attributes in their physical appearances often attract more romantic interests because of their physical attractiveness. The High Emperor of Tang was strongly attracted to the “alluring feminine charm and beauty” of Wu’s physical appearance.

During Wu Zetian’s time in the human realm, at least the vast majority of her opponents were also profoundly impressed by the top-level of physical beauty she often possessed. Luo Binwang, who actively participated in a large-scale military action aiming at the dethroning of Wu, composed a declaration to the world in opposition to Wu Zetian for the grand army. This declaration, nevertheless, also acknowledged that Wu Zetian commonly had an extraordinarily beautiful physical appearance: “Her alluring feminine charm and beauty resembling those of a fox has exactly been able to deceive and to blind the Crown;”^[59] and, “[Despite] her possession of delicately attractive brows, she has been refusing to give priorities to

others.”^[60] Even Luo Binwang and his allies, who actively participated in this large-scale military action aiming to overthrow Wu Zetian’s rule and administration, were profoundly impressed by the top-level of physical beauty that she commonly possessed. Given its expressional and situational context, if the “delicately attractive brows” in “[despite] her possession of delicately attractive brows, she has been refusing to give priorities to others” possessed a considerable basis in reality, it can then be observed that another beautiful characteristic that Wu Zetian’s physical appearance often possessed consisted of her feminine-looking facial details filled with charisma.

In early eighth century CE, Jiaye Zhizhong, an official, clearly indicated: one of the social impacts of Wu Zetian was “the world under the Heaven sings the song ‘Wu the Lady of Alluring Feminine Charm and Beauty.’”^[61] Since medieval China was multidimensional and geographically grand, it was unbelievable that during Wu’s life in the human realm, everybody “sings the song ‘Wu the Lady of Alluring Feminine Charm and Beauty.’” However, this description again illustrated that the attractiveness level of the “alluring feminine charm and beauty” of Wu Zetian’s physical appearance was truly no less than any of the beauty icons in the film and television profession in the present-day (2023 CE) world.

Through in-depth analysis combined with such contexts, it is observed that Chen Zi-Ang the martyr was also profoundly impressed by the top-level of physical beauty that Wu Zetian often possessed. In 690 CE, Wu Zetian overthrew the Tang Dynasty through official procedures and massively released and pardoned prisoners throughout medieval China. The common external obligation among the court officials was to express congratulations to Wu Zetian. In his congratulation letter submitted to her, Chen Zi-Ang claimed that “The jade leaves and the golden branches are accessories of Your Majesty, a blessed Child of the Heaven”; as well as, “The mighty solemnity and dignity of Your Majesty, a Holy Empress, are on the high platform on the cosmic summit.”^[62] In Traditional Chinese, “jade leaves and golden branches” have often been references to top socioeconomic class beauties, such as noble beauties. In Chinese mythology, the high platform on the cosmic summit has been a long-term abode of Queen Mother of the West. Between

659 and 700 CE, Queen Mother of the West, a mythological character, was already a symbol of top-level beauty in physical appearance. In social and historical worlds having little or no industrialization by the present-day (2023 CE) mainstream worldwide standards — for instance, America prior to some point in late nineteenth century CE and mainland China prior to some point in the 1990s CE — physical beauty consistent with the common living patterns in top socioeconomic class often include the possession of a light-colored, fine, and tender skin produced because of relative little exposure to wind, frost, rain, snow, and sunshine. Also, in Chinese arts, it is not rare among the Queen Mother of the West portraits to portray her as a top-level of beauty who is attractively plump but not overweight. Wu Zetian asserted that her daughter, Princess of Great Peace, was “similar to me;”^[63] although the preserved historical materials do not indicate to what extent this similarity included a reference of similarities in their physical appearances, but one of the characteristics of the Princess was being attractively plump but not overweight. As aforementioned: the Grand Vairocana Buddha at the Dragon Gate Grottoes at Luoyang may or may not have the physical appearance pattern Wu Zetian often demonstrated as its beautiful archetype, but one of the characteristics of this Grand Vairocana Buddha was also the possession of an attractive plumpness without being overweight. Observing from this perspective, the top-level of beauty that Wu Zetian’s physical appearance often possessed relatively seemed to have these qualities: a fair, light-colored, and tender skin, in addition to an attractive plumpness that was not overweight.

The series of reactions to the top-level physical attractiveness that Wu Zetian often demonstrated were very unusual during 624 to 705 CE. Observing from the preserved written records about the noblewomen formally wedded to the Grand Ancestral Emperor as his concubines, in the vast majority of the cases, the Grand Ancestral Emperor did not specially assign alternative names to them based on his perception of their physical beauty. Wu Zetian let Shangguan Wan’er serve as the de facto female prime minister; however, Shangguan’s physical appearance earned far less attention than that of the common dynamics of Wu Zetian’s physical appearance. The literary, intellectual, and erudite sophistication of Shangguan was positively impacted by Chen Zi-Ang;^[64] however, among the preserved materials,

Chen never considered her physical attractiveness level as her significant attribute on which he enthusiastically hymned and praised. During 624 to 705 CE, most people were more attentive to female physical appearances than male physical appearances; however, both men and women possessing top-level physical attractiveness could earn extensive attention because of their extraordinary physical beauty. Three romantic partners of Wu Zetian, Feng Xiaobao — whose name was later changed to Xue Huaiyi — Zhang Changzong, and Zhang Yizhi, all left a series of rare imprints in the preserved written materials. A reasonable inference is that these three romantic partners often demonstrated an extent of physical beauty that is often found on the present-day (2023 CE) television and film screen.

Across times and regions, when at least the vast majority of people evaluate the attractiveness or unattractiveness of a physical appearance, one of their five psychological criteria has been the extent of beauty based on biological sex attributes.^[65] Observing from the serial reactions that Wu Zetian's physical appearance's "alluring feminine charm" has triggered, her physical appearance often scored very high on this aspect. As for "the degree of perceived health" and "the degree of perceived youth," Wu Zetian's physical appearance also often scored high. Passing away at the actual age of eighty-one, Wu Zetian was physically robust but not sick for the vast majority of time. Furthermore, Wu Zetian was well-versed at cosmetics and physical attractiveness maintenance. One of the consequences of her use of cosmetics, physical attractiveness maintenance, and make-up was that in numerous situations, one of the characteristics of her perceived physical appearance or those who directly interact with her face-to-face was that it appeared to be more youthful than her actual age. Some common dynamics of the top-level physical attractiveness of Wu Zetian were an extraordinarily alluring feminine charm, feminine-looking facial details filled with charisma, a robust and healthy constitution, a perceived youthfulness, in addition to deliberate cosmetic enhancements and make-ups. The aforementioned various signs in addition to the in-depth analysis have illustrated that Wu Zetian's physical attractiveness was at the same level with such top beauties as Elizabeth Taylor.



Figure 5.^[66] This is a clear photograph of Elizabeth Taylor's face. Wu Zetian's physical appearance often possessed an extraordinary beauty that was no less than the physical beauty of Elizabeth Taylor.



Figure 6.^[67] This is a portrait of Queen Mother of the West in Chinese arts. An in-depth analysis combined with the content of this chapter suggests that the top-level of beauty that Wu Zetian's physical appearance often demonstrated made Chen Zi-Ang the martyr think of the beautiful physical appearance of Queen Mother of the West, a mythological character. Since as of March 2023, none of the discovered portraits of Wu Zetian appear to be created by an artist who has seen her directly face-to-face during her time in the human realm, although this portrait of Queen Mother of the West appears to be highly idealized, both the attractive degree of Elizabeth Taylor's appearance and this portrait of Queen Mother of the West are

reasonable references for a maximal reconstruction of Wu Zetian's physical appearance.

Most Signs Suggest That Chen Zi-Ang's Physical Appearance Had a Mid-Upper Level of Attractiveness

During Chen Zi-Ang's time in the human realm, he "possessed a great notability throughout the world under the Heaven" (Lu Cangyong).^[68] Nevertheless, among the preserved historical materials, there has been no series of signs ever suggesting that Chen's physical appearance was of a top-level of beauty, as has been suggested about the highly attractive physical appearance of such people as Wu Zetian. Chen Zi-Ang's physical appearance possessed such characteristics as being "tender" and "elegant"^[69] or being "tender" and "wild" — this "wild" is a poetic beauty that is plain, simple, natural, and "unbound" in *The Twenty Four Tastes of Poetry*^[70] — in addition to such physical appearance features as "purity,"^[71] which have evoked no series of important reactions that were similar to those evoked by the top-level physical attractiveness of Wu Zetian. Among the preserved materials, nobody has ever nicknamed Chen Zi-Ang based on the perceived positive characteristics of his physical appearance. Nobody who was romantically attracted to men was profoundly impressed and attracted by Chen Zi-Ang's positive features in his physical appearance after having direct, face-to-face interactions with numerous handsome men. Among the preserved materials, none of followers of Chen Zi-Ang who interacted with him face-to-face had ever perceived his physical beauty to be a significant attribute of his and enthusiastically hymn or praise it. In his declaration facing the whole world, Luo Binwang asserted that as for Wu Zetian, "Her alluring feminine charm resembling a fox's has exactly been able to deceive and to blind the Crown."^[72] Among the preserved materials, those who were at the opposition of Chen Zi-Ang have never asserted that his physical attractiveness was deceiving and blinding his followers.

In the situation of Chen Zi-Ang, regardless of being "tender" and "elegant" or being "tender" and "wild" — this "wild" is a poetic beauty that is plain, simple, natural, and "unbound" in *The Twenty Four Tastes of Poetry* — both point to at

least a medium-high level of attractiveness. Lu Cangyong has clearly asserted that Chen's "appearance stands out as if it was a mountain";^[73] in the same biography, he also used the character that transliterates as "qin" to describe Chen's physical characteristics.^[74] In annotating another character of the same meaning when used to describe physical characteristics, the significant linguist and historian Yan Shigu (591–645 CE) has explained that the character means "short and smallish" in the context.^[75] Yan at least has not directly correlated the phrase with facial beauty or ugliness. However, there has also been an understanding that the phrase has meant unattractiveness in physical appearance. Combining the contexts and the analysis in this article, as to the attractiveness or unattractiveness of Chen's physical appearance, Lu's narrative was not clear or balanced; one of the records by Lu may be the only currently preserved direct record that may be about Chen's physical height. Chen was probably short and smallish in physical stature. Nevertheless, since this record may be the sole currently preserved direct record that may be about Chen's stature, there have been considerable uncertainties on Chen's physical height.

As analyzed previously in this chapter, Chen Zi-Ang's physical appearance should not be assumed to be extremely handsome. Nevertheless, it is known that Chen's physical appearance was not ugly. Most evidence suggests that the attractiveness of Chen's physical appearance was of a mid-upper level. Chen Zi-Ang's physical appearance possessed such characteristics as being "tender" and "elegant" or being "tender" and "wild" — this "wild" is a poetic beauty that is plain, simple, natural, and "unbound" in *The Twenty Four Tastes of Poetry* — in addition to such physical appearance features as "purity"; these were all positive qualities. It is known that Chen Zi-Ang's father, Dr. Chen Yuan-Jing (626–August 7, 699 CE) of Confucianist classics "had a rare beauty of exquisite jades and was elegantly unconventional,"^[76] and Chen Zi-Ang's father's physical appearance had some genetic influences over Chen Zi-Ang's. At least in the eighteen years between 680 to 698 CE, Chen Zi-Ang had been invited to and attended numerous elegant banquets among the wealthy by various people outside his blood relations. The physical appearance of Chen Zi-Ang did not lower the beauty of these elegant banquets. Chen Zi-Ang has penned many letters to Empress Wu Zetian for many

of his contemporaries who narrated their intentions to him and asked him to organize their intentions into these letters. The romantic history between the Empress and attractive men has suggested that the Empress highly valued physical beauty in men. The Empress spontaneously and specifically summoned Chen for in-person political discussions several times, and she spontaneously offered Chen such minor official positions as a court librarian. And the common practice — which was not always the situation — at the time was examining the physical appearances of candidates of positions of court officials, and to exclude those who were judged to be having ugly physical appearances.^[77] Thus, to complete these activities, it was necessary that Chen's physical appearance was not ugly. Furthermore, as indicated in a previous part of this chapter, the crane depicted by Chen in "Lyrics on the Crane Mural to Mr. Qiao the Secretary and Mr. Cui the Writing Official" also contains a considerable quantity of self-projection. It seems that Chen's emaciation has also been projected within the depicted crane and bamboo, neither of which have been regarded as ugly in their physical appearances.

Beautiful physical appearances can serve as important cornerstones of romantic relationships. The relationship between Chen Zi-Ang and Madam Gao (late 669—c. 700 CE), the wife of Chen Zi-Ang and a medieval^[78] Chinese noblewoman who had numerous Xianbei (to a large extent, at least, proto-Mongolian)^[79] ancestries, has again illustrated Chen's physical appearance has not been ugly. The widespread viewpoint in medieval China at the time was that it was a beautiful virtue for wives and formally married concubines to serve their husbands. At the same time, analyzing from such situations as Madam Gao's life ending, Chen and Madam Gao's upbringing of their two children, as well as the absence of any signs that ever suggest that Chen had any romantic relationships outside of his marriage, it has been observed that Madam Gao had a profound and impassioned attachment to Chen, and she considered Chen to be extremely important to her. At the time, Madam Gao has come from a noble household of higher social status than that of Chen's paternal family. The paternal original household where Madam Gao came from held the title of duke, which was the maximal aristocratic title for those who were outside of the imperial paternal bloodline. Madam Gao's grandaunt was

Empress Consort Zhangsun, the mother-in-law of Empress Wu Zetian. Chen and Madam Gao had two sons, and he had lived in the noble estate of the Gaos for many years. Within such contexts, there has been no reason for Madam Gao's parents to select an ugly man of a lower social status than the original household of Madam Gao as their son-in-law when deliberating on the candidates. Also, among the preserved materials, none has ever suggested that Chen and Madam Gao were related by blood.

Chen Zi-Ang's Dress and Accessories

In his work, "Meditations on My Experiences: XXXIII," Chen Zi-Ang has clearly and directly stated that he was dressed in a "simple robe of hermitage."^[80] There have been other available signs, such as: universally, how someone aesthetically and frequently organizes their poetry and prose seems to echo how the person frequently dresses themselves as long as they have the physical and material conditions — both activities are based on the person's aesthetic psychological pattern. Many important works of Chen are neither dazzling nor opulent, but "lofty, elegant, tranquil, and simple,"^[81] while having "a thin sorrow, tragicness, and agony."^[82] Also, in his work, "Meditations on My Experiences: XXIV," Chen has elegantly satirized bureaucrats who were overly obsessive with earthbound power and money while dressing in massive luxuries yet lacking capacities or accomplishments.^[83] By these signs and analysis, it seems that as long as Chen had the conditions, the way he frequently dressed himself was neither dazzling nor opulent, but simple and refined.

Some Characteristics of Chen Zi-Ang's Physical Appearance Include Comparatively More Feminine Facial and Younger-Looking Features

Sung Qi and Xin Wen-Fang have both asserted that one of Chen Zi-Ang's physical characteristics was "tender." Dr. Russell's research has suggested that there has been neither an absolutely masculine nor feminine human face, and neither an absolutely old-looking nor young-looking human face. Nevertheless, universally, from the perspective of psychology, comparatively more feminine and younger-

looking faces leave comparatively more impressions on others of being "tender."^[84] Hence, according to this maximum reconstruction of Chen's physical appearance from the perspective of psychology, while having the aforementioned, specific characteristics, other components of Chen's physical appearance included comparatively feminine and younger facial features.

Skin Color, Skin Texture, Eyebrows, Lips, Jaw, Head Size, and Facial Contrast

Dr. Russell's research suggests that qualities that tend to be regarded as feminine include relatively lighter skin colors; relatively softer skin textures, with little or no wrinkles; relatively wider distance between the eyebrows and the eyes; relatively thicker lips; relatively smaller jaws; relatively smaller head sizes; and relatively higher facial contrast.^[85] Chen Zi-Ang must have possessed at least some of these qualities in order to frequently give others the psychological impression of being "tender."

What Facial Expressions Has Chen Zi-Ang Often Had?

Chen Zi-Ang's self-narratives have indicated: especially in the mid-late and late stages of his brief life in the human realm, his facial expressions have often been composed and tranquil, while being more or less melancholic. The following presents some of the testimonials:

Chen in his "Petition Letter Against Tortures" to the Empress: "In the past, during Emperor Wu of Han's time, the wave of incarceration by allegations on poisonous withcrafts rose, in which Jiang Chong carried out his malicious deceptions in the capital city, which was subjected to chaos by him. Consequently, the dauphin escaped in haste, soldiers violently crashed at each other at the palace, and innocent victims were to be counted by units of thousands and ten thousand. ... Every time I read *Book of Han* to this point in the book, I shed tears for the dauphin."^[86]

Chen has repeatedly wiped his tears with a “handkerchief” — his “Elegy to County Official Fu of the Area of Longevity and Peace, Accompanied by Reverend Celestial” was composed at some point between 684–691 CE; it has contained these depictions: “I play an elegy for you with my zither / And shed tears, wetting my handkerchief / Many times in the mansion you lived, / The afterlife realm is in an expanding night / The world of the living is in a prolonged spring — / In this long distance between darkness and light, / I sing this elegy and weep for you!”^[87]

In 691 CE, after the passing of Chen’s stepmother, Chen breathed shallowly and was close to dying for ten days — according to his “Gratitude Letter to Her Majesty on the First Seven Days of the Funeral Rites” (691 CE): “Me, a lonesome official and subject who has been suffering from this familial loss, is now doubled in my troubles; still, my flesh has not yet expired. My ordeal has been torturing me, continuously and as intensely as if the loss has happened yesterday. For ten days, I breathed feebly and was almost dying. My breakdown and crying have been out of bondage, and my liver and heart have been shattering and failing.” Chen’s “Gratitude Letter to Her Majesty on the Transfer of the Coffin to a Grander Burial Site” (691 CE) contained these self-depictions: “In my shattered gaspings, I wait for my expiration. I weep blood in quietude as I transport [my stepmother’s] coffin.”^[88]

From 694 to late 695 CE, falsely accused of having a political connection with those who were subverting the government, with his physical illness and infirmities, for well over a year Chen was incarcerated at the Judicial Temple Prison, where he experienced “brutalities” first-hand. After Chen’s release from his imprisonment, Chen completed his “In Memorial Veneration of Mr. Wei” to pay honor to the soul of his friend in Heaven: “Noble friend, when you passed away, I was incarcerated in a prison; within my straitened cell, the remoteness of the distance between us resembled those of mountains and rivers. Our words existed in emptiness, and there was no room for a farewell that was similar to what was given to the Prince of White Horse. Waiting until the lifting of the skyweb once kept me in captivity, one-year-old grass has already flourished in rows upon your grave. I have no reason to talk or to laugh. My dreams and sleep have been disconnected

from each other. I recite my poetry in agonies — when and how could I ever forget these?”^[89]

In 698 CE, when Chen’s actual age has been thirty-eight or thirty-nine, he has delivered a letter to “Wei Xu-Ji.” He has respectfully referred to Wei as “respected sir,” and there have been times in which his self-references literally translate as “[your] servant” as well as times in which they transliterate “Zi-Ang” out of his modesty. He has clearly stated: “I have been bound by my illness, which does not allow me a face-to-face conversation with you. This letter is my penned soliloquy.” Chen has contemplated while bearing his agonies caused by illness. He has recalled the past and how he has not satisfied his self-expectations, to the degree in which his tender face has blushed: “There was a time in which I did not well-estimate my capacity. I used to reflect that the successes and failures in the world are decided by people. I desired to reveal what I have witnessed and what I have heard, as well as to combat the highly educated others in the present while maintaining a power that is able to balance theirs. It was not until a later moment that I began to know that the situation grew tremendously erroneous and distant from what I initially was hoping for. My profound self-consciousness and regret have turned my cheeks rouge. I reflect that I was similar to a person who falls in the middle of laughing.”^[90]

In spring 699 CE, Chen has suggested that he has been bearing his “illness,” “the time has reached mid-spring, when I recline in quietude and darkness, without raising myself.” Chen’s condition was even to a degree at which “I have withdrawn from the world under the south mountains / And recline on my sickbed in a reticent and lonesome darkness / In which I have been unaware of the arrival of spring —” Two friends visited Chen in the Chen Estate. During Chen’s interactions with the two, according to Chen himself: “I recline on a low table and smile; I hold another’s arm as I enter the greenwood.”^[91] Chen spent much time reclining on his bed, and was so ill that he was unable to differentiate winter and spring. Some reasonable inferences are: within this range of time, Chen rarely or never left his chamber, while such people as Madam Gao devoutly regulated his room temperature. Such people as Madam Gao also devoutly kept Chen warm

during his reclination in his bed, to the degree in which Chen was unable to differentiate whether it was winter or spring through the room or the regional temperatures he sensed.

Did Chen Zi-Ang Have a Small Amount of Whiskers? How Many Whiskers Did He Have?

Did Chen Zi-Ang have a small amount of whiskers or not? How many whiskers did he have? An analysis based on the preserved primary sources suggests that as for this attribute, there have been uncertainties. Li Xian, a nobleman, scholar, and author, had singular contributions in his organization of the annotations of *The Later Book of Han*, an important history book. However, because of earthbound power and position struggles, in the seventh century CE, he was removed from his aristocratic status, officially declared as a commoner, and forced to commit suicide. In 685 CE, Wu Zetian posthumously and publicly conferred a high-ranking noble position to Li Xian: Prince of Concord. In the early eighth century CE, the government further posthumously conferred the position of dauphin upon Li and offered him a magnificent funeral in the Qianling Mausoleum in northern China. In Li Xian's luxurious and resplendent tomb, merely murals occupied more than four hundred square meters. On these murals, some male gendarmes had some whiskers. However, some men holding hand boards symbolizing their identities as court officials who qualified to enter the palace and to participate in court conferences had few or no whiskers. Therefore, as for the question, "Did Chen Zi-Ang have a small amount of whiskers or not? How much whiskers he had?" there have been uncertainties.

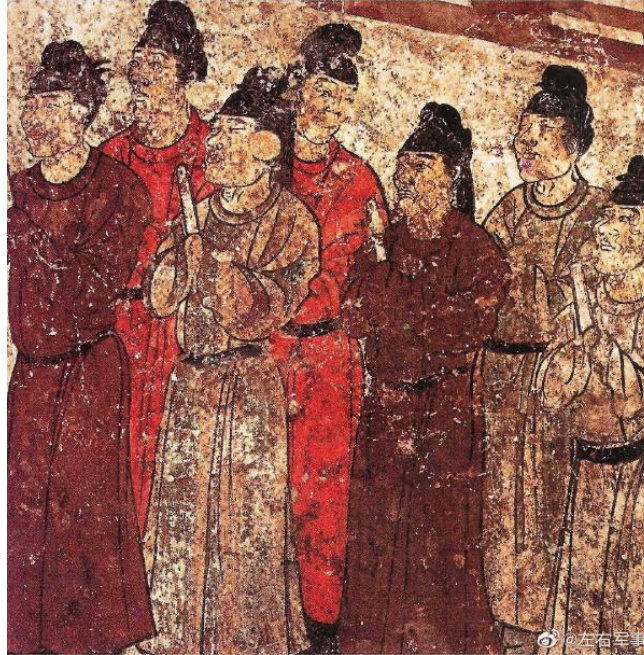


Figure 7.^[92] In Li Xian's luxurious and resplendent tomb, merely murals occupied more than four hundred square meters. On these murals, some male gendarmes had some whiskers. However, some men holding hand boards symbolizing their identities as court officials who qualified to enter the palace and to participate in court conferences had few or no whiskers.

The Physical Voice of Chen Zi-Ang

Dr. Russell has pointed out that there existed no absolute cause-and-effect relationship between one's physical appearance and physical voice; however, in some cases, some people have relatively high-pitched voices because of their physical thinness. Also, Dr. Melissa K. Forbes at Gettysburg College, whose areas of expertise include various voices, sounds and American English writing, has pointed out that there often are perceptions of masculine voices as more powerful than feminine voices. Combining with this chapter's contents and contexts, there was a greater likelihood for Chen Zi-Ang's voice to be high-pitched than low-pitched.

An Exploration and Analysis of the Physical Appearance of Madam Gao, Wife of Chen Zi-Ang

In his *A Commentary Biography of Chen Zi-Ang*, Han Li-Zhou has asserted that the subject of Chen's "A Heart of Romance on this Moonlit Night" was "thinking of and missing the wife."^[93] Through an in-depth research and analysis, the chapter in this book "Madam Gao (Late 669—c.700 CE), a Noblewoman Intellectual Wed to Chen Zi-Ang and Manifesting a Sorrowfully Beautiful Romantic Passion with Him" has indicated: Madam Gao (late 669—c.700 CE) was a medieval^[94] Chinese noblewoman possessing numerous Xianbei (at least to a large extent, proto-Mongolian)^[95] ancestries; the wife of Chen Zi-Ang — there was a sorrowful and fervent romantic passion between this couple; as well as an intellectual who had at least a relatively fair attainment of Chinese refined arts and living aesthetics. Madam Gao, as well as her marriage and her romantic relationship with Chen, formed the crucial archetype of "The Mandarin Duck Couple" by Chen. Additionally, Madam Gao was the archetype of the main character in "A Heart of Romance on this Moonlit Night" by Chen. In both of these poems, Chen referred to Madam Gao as the "beauty."^[96]

In his "Epigraph of Madam Yuwen from the Tang Era and the River's South Area, Who Was the Consort of Mr. Gao, Mayor of Wanqiu County in the Chen Prefecture and My Father-In-Law" praising the positive qualities and in memoriam of his deceased mother-in-law — Madam Yuwen — Chen Zi-Ang claimed, "Madam glowed with her flourishing noble beauty."^[97] Of course, it must be emphasized that the common dynamics among this type of article have been that its full contents merely or almost exclusively narrate and praise the beauty of the positive qualities of the deceased. Under a social and historical context in which the common professional identities were farmers, minor merchants, peddlers, workers, laborers, and artisans, the phrase "glowed with her flourishing noble beauty" often refers to a long-term light-colored and tender skin produced because of relative little exposure to wind, frost, rain, snow, and sunshine. If "Madam glowed with her flourishing noble beauty" had at least some basis in reality, then Madam Yuwen's physical appearance possessed at least a mid-upper level of attractiveness, and Madam Yuwen's physical appearance had some genetic inheritance impact over that of Madam Gao's.

The physical appearance of the “beauty” in “A Heart of Romance on this Moonlit Night” and “The Mandarin Duck Couple” should be influenced by that of Madam Gao’s to at least some extent. Combining the various aforementioned contexts, it was reasonable to estimate Madam Gao’s physical attractiveness to be of a mid-upper level. Madam Gao possessed numerous Xianbei (at least to a large extent, proto-Mongolian)^[98] ancestries, and her significant ancestral zones were the present-day Wuchuan, Hohhot and Huaishuo, Baotou in the traditional Mongolian region; she appeared to be approximately thirty or thirty-one-year-old when she passed away. Hence, in the 2022 CE world, those whose physical appearances are relatively similar to that of Madam Gao’s would be young Mongolian women of light skin color and physical appearances of a mid-upper level of attractiveness. Since the physical beauty of the “beauty” in “A Heart of Romance on this Moonlit Night” and “The Mandarin Duck Couple” received less attention, hymning, and praising than Wu Zetian’s top-level attractiveness which she often possessed received, I tend to estimate that Madam Gao’s physical appearance possessed a mid-upper level of beauty rather than a top-level of attractiveness.

An Exploration and Analysis over the Physical Appearance of Chen Yuan-Jing

Chen Zi-Ang’s father, Chen Yuan-Jing (626--August 7, 699 CE) who held a doctorate in Confucianist classics, was a political leader who “had a rare beauty of exquisite jades and was elegantly unconventional.”^[99] This commentary has pointed toward at least a mid-upper level of attractiveness in physical appearance. In addition, Chen Yuan-Jing was often physically robust. When Chen Zi-Ang was tormented by his grave physical illness, he composed an epigraph for Chen Yuan-Jing; as narrated previously in this article: “[I]t must be emphasized that the common dynamics among this type of article have been that its full contents merely or almost exclusively narrate and praise the beauty of the positive qualities of the deceased.” This epigraph has been overflowed with the “special reverence”^[100] Chen Zi-Ang possessed toward Chen Yuan-Jing. In such situational and expressional contexts, Chen Zi-Ang thus praised the beauty of the physical

appearance of Chen Yuan-Jing: “river-eyed, ocean-mouthed, swallow-jawed, and tiger-headed.”^[101] By consulting with Dr. Chien Chin-Sung, a professional senior colleague, I have learnt that such have been the sources of these praising expressions: in the profoundly impactful narrative, “river-eyed” has been a reference to the eye shape of the Yellow Emperor, “ocean-mouthed” has been a reference to the mouth shape of Confucius, “swallow-jawed” has been a reference to the jaw shape of Ban Chao, a singular general, and “tiger-headed” has been a nickname of Gu Kaizhi, a singular medieval Chinese artist during his childhood. Through an analysis of such praise in such situational and expressional contexts, it can be observed that: first, Chen Zi-Ang’s “special reverence” toward Chen Yuan-Jing has been understandable; nevertheless, this praise has not been a realistic description of the details of Chen Yuan-Jing’s physical appearance. Second, since it has usually been embarrassing to give baseless praises to the deceased in these articles, combining the aforementioned quality in which Chen Yuan-Jing “had a rare beauty of exquisite jades and was elegantly unconventional” into the reasoning, it is reasonably inferred that Chen Yuan-Jing’s physical appearance had at least a mid-upper level of attractiveness. Thirdly, the substantial content of “river-eyed, ocean-mouthed, swallow-jawed, and tiger-headed” emphasized a physical appearance that often evoked respect from others. A relatively reasonable inference has been that the physical appearance of Chen Yuan-Jing often left others with the impression of being masculine, healthy, and possessing some characteristics of being refined. The positive elements of the physical appearance that Chen Yuan-Jing often had contributed to his career as a political leader. Since the physical beauty of Chen Yuan-Jing received less attention, hymning, and praising than Wu Zetian’s top-level attractiveness which she often possessed received, I tend to estimate that Chen Yuan-Jing’s physical appearance possessed a mid-upper level of beauty rather than a top-level of attractiveness.

In the vast majority of situations, human physical appearances’s important sources have been inherited from birth parents. It has also been common for blood relatives within three generations to have similar physical appearances to each other. A reasonable observation has been that the characteristics of having “at least a mid-upper level of attractiveness in physical appearance” and “some characteristics of

being refined” that Chen Yuan-Jing’s physical appearance often possessed impacted Chen Zi-Ang’s aforementioned physical features to an important extent. Nevertheless, was there an inheritance element of Chen Zi-Ang’s physical illness and pains that tormented him? If there was, the source of inheritance was not from Chen Yuan-Jing. Chen Zi-Ang’s birth mother passed away on or before Chen Zi-Ang was around twelve years old in his actual age. As of her physical appearance, there have been considerable uncertainties. However, it would not be surprising if her physical appearance was commonly of a delicate, thin body, a pure and light skin color, a possession of a comparatively wide distance between eyebrows and eyes, relatively thick lips, and a comparatively small jaw, while frequently leaving others the impression of being tender, delicate, fragile, and sweetly attractive.

In the Present-Day, Who Relatively Resembles Chen Zi-Ang?



Figure 8,^[102] Figure 9, and Figure 10.^[103]

Combining the physical appearance, the energies, and the qualities of Chen, with one exception, what I now see relatively resembles the physical appearance of this actor in Figure 8 taken from the music video, “The Administration Forces the People to Rebel” (official translation by the band: “Civil Revolt”) by the Taiwanese band Kou Chou Ching.^[104] The only exception is that the actor in this figure has a physical appearance that is consistent with the frequently-observed physical characteristics among the present-day Taiwanese people; however, the features of Chen Zi-Ang’s physical appearance should be consistent with the frequently-observed physical features among mainland Chinese men and women. In this regard, Figure 9 is a composite of numerous mainland Chinese men; figure

10 is a composite of numerous mainland Chinese women. Since Chen Zi-Ang had a relatively feminine and youthful physical appearance, when conducting the maximal reconstruction of his physical appearance, both Figure 9 and Figure 10 should be referred to. An observation in combination with the content of this chapter suggests that “The Martyrdom of Chen Zi-Ang,” “Chen Zi-Ang in the Judicial Temple Prison,” and “Chen Zi-Ang and Chinese Living Arts” created by Ms. Sarah Jacobs, a British and American artist, based on the maximal reconstruction of his physical appearance from the perspective of psychology, are relatively consistent with his physical appearance and energy.

Note

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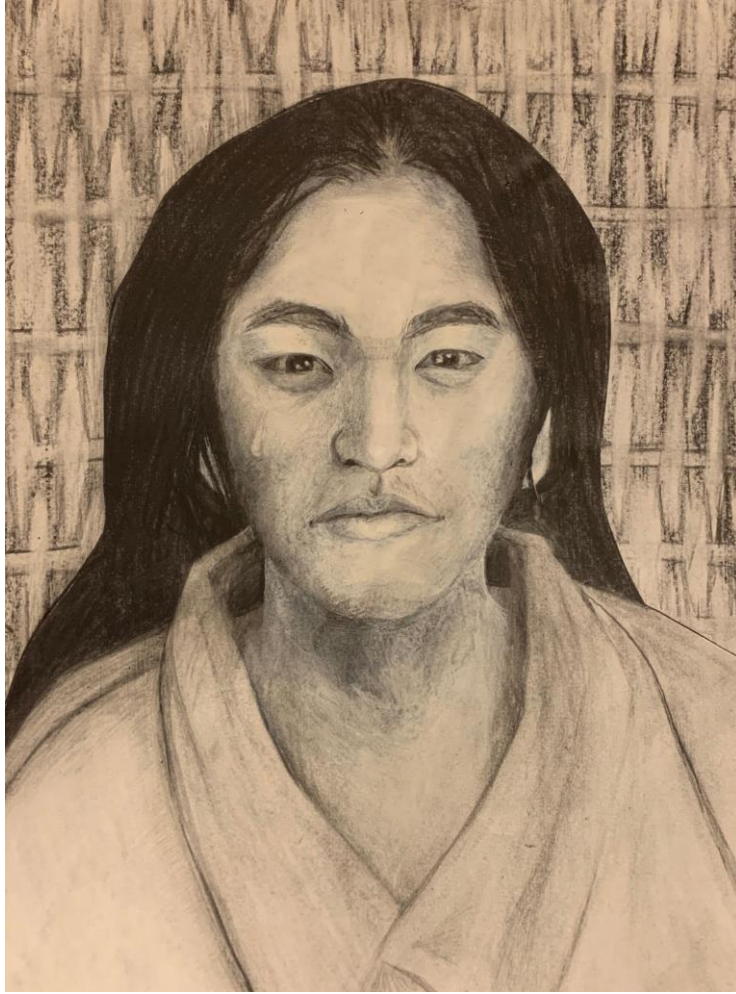
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Traditional Chinese Original:

從心理學角度，最大限度重構陳子昂形貌；兼議陳元敬、武則天、高氏形貌

[1]

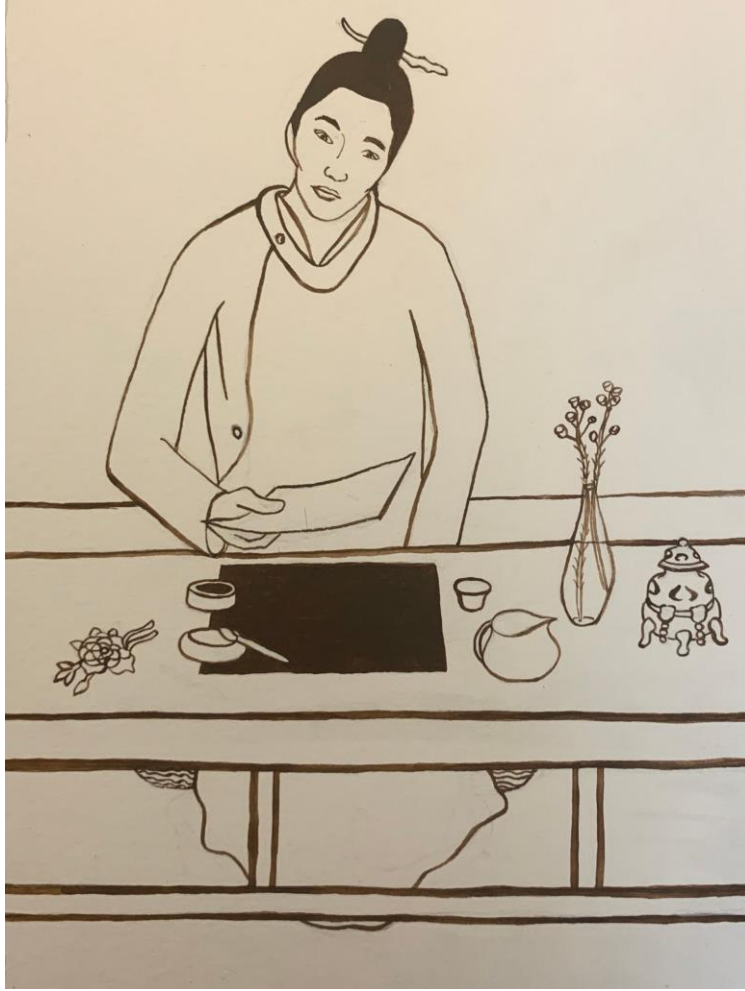


圖一：英美雙籍畫師珊朗·雅柯女士（美國英文：Ms. Sarah Jacobs），據從心理學角度，最大程度重構之陳子昂形貌，繪此〈陳子昂殉道圖〉。在此圖中，陳子昂臥於射洪獄中草墊。陳子昂之中衣，參考這家中華傳統服飾（各個時期風格之漢服及其配飾、旗袍及其配飾，等等）店鋪，所售這款中衣：
<https://store.newhanfu.com/shop/solid-zhongyi>。



圖二：英美雙籍畫師珊朗·雅柯女士（美國英文：Ms. Sarah Jacobs），據從心理學角度，最大程度重構之陳子昂形貌，繪此〈陳子昂在司刑寺獄〉。在此圖中，陳子昂動作與體位，由美國戲劇與表演藝術教師、演員、導演凱夫曼（美國英文：Christopher Kauffman）設計；陳子昂所戴道簪，參考小藝初品山東文化藝術品，所售這款道簪：

<https://www.taobao.com/list/item/612412811407.htm?spm=a21wu.10013406.taglist-content.1.17df6cb8Z0wRx8>；陳子昂其他服飾，參考這兩家中華傳統服飾店鋪所售：<https://store.newhanfu.com/>、<https://newmoondance.com/>。



圖三：英美雙籍畫師珊朗·雅柯女士（美國英文：Ms. Sarah Jacobs），據從心理學角度，最大程度重構之陳子昂形貌，繪此〈陳子昂與華夏雅藝〉。陳子昂所戴道簪，參考小藝初品山東文化藝術品，所售這款道簪：

<https://www.taobao.com/list/item/612412811407.htm?spm=a21wu.10013406.taglist-content.1.17df6cb8Z0wRx8>；陳子昂其他服飾，參考這家中華傳統服飾店鋪所售：

<https://store.newhanfu.com/>。謹謝深圳未沫堂，提供陳子昂桌上香爐與花藝。謹謝臺灣新北官方店名之一，為花滿樓漢服旗袍古風飾品之店鋪，提供陳子昂桌上女子髮飾。

概述

在現存資料中，沒有任何陳子昂烈士像，是在從公元659年，陳子昂生於華夏西南，至其於重病中，因受慘烈迫害，二度入獄期間，於公元700年初

「遇害」（杜甫語），^[2]四十或四十一年間，由與陳子昂之間，有過面對面直接互動者所作。但於陳子昂之形貌，具體如何，已全然直接確知：陳子昂年輕，有黑長髮與黑眸，長期以來，病體瘦弱。陳子昂之病弱細節，確實見於一些現存記錄，如：陳子昂在人世時，與盧藏用交往，二十年或約二十年。如本書所考：陳子昂以身殉道後，陳子昂妻、貴族女士高氏（公元669年底—約700年）——高氏頗具鮮卑（至少在大程度上，是原始蒙古）^[3]祖源——不久亦隨之而去，其身故之因，像與陳子昂殉道，有重大關聯。在這背景情況下，盧藏用長期「厚撫」^[4]陳子昂與高氏二子，又輯陳子昂詩文十卷，並為陳子昂立傳。在其為陳子昂所立之傳中，盧藏用明言：陳子昂「素羸疾」、「體弱多疾」。^[5]公元691年，陳子昂繼母身故後，陳子昂「奄將一句」、「殘喘待終」。^[6]陳子昂過世前一段時間，身有「柴毀」、「氣息不逮」、「杖不能起」^[7]或「杖而後起」^[8]之況。陳子昂反覆、清楚提及：自身症狀之一，是「疲」。^[9]這類證詞，使筆者懷疑陳子昂有貧血或心疾，或兼而有之。貧血、心疾常見結果之一，是面色蒼白。無法確知陳子昂是否患上肺病，但從這些症狀來看，陳子昂若確實肺弱，亦不令人驚訝。在公元695年，陳子昂自述：反覆「夢寐不接」，^[10]正是其所歷慘烈迫害，對其影響之一。這般語境中，陳子昂這一自敘，使筆者懷疑：陳子昂因公元694年、695年所歷「暴虐」、「^[11]侵辱」，^[12]患上睡眠失調。在許多情況下，睡眠失調，使病人蒼白瘦弱。陳子昂之病弱，在形貌上，確有反映。

由於沒有任何理由相信陳子昂在這方面屬於例外，陳子昂之形貌，應符合中國大陸男女之間，常見形貌模式。常見於中國大陸，及中國大陸海外社群之祖源與形貌模式，是以公元前商人、周人為兩大關鍵血緣來源，再以至少在大程度上，是原始蒙古人之群體（如鮮卑人），^[13]及公元前中國大陸部分地區原住民，為兩項重要輔助來源。在西周時期（公元前十一世紀中期，至前八世紀早期），商人、周人通婚，已經漸成普遍情況。

在本章中，筆者深入研析關於陳子昂形貌之現存記錄與其他跡象，又從美國心理學家理查德·羅素進士（美國英文：Dr. Richard Russell；主流華文稱其為博士）研究成果之角度，研析並與羅素進士交流——羅素進士及第於麻省理

工學院；其直接研治領域，為人臉、形貌、人臉與心理、形貌與世情、人臉辨識等等。筆者又蒙臺灣中山大學中國文學系榮退教師、現任研究員、前中國文學系主任簡錦松先生，與臺灣彰化師範大學國文系教師、前文學院院長周益忠先生，直接惠賜重要協助；再參考美國軍官、《貞德：聖女戰士》

（美國英文： *Joan of Arc: The Warrior Saint*）撰者斯蒂芬·衛斯理·瑞琦（美國英文： Stephen Wesley Richey），於貞德（約公元1412年—1431年5月30日）形貌之最大限度重構，^[14]與法國學者文人蕊姬·珮珞（法文： Régine Pernoud），在其《貞德：自敘與目擊證詞》（法文： *Jeanne d'Arc: Par Elle-Même et Ses Témoins*）^[15]中，研析貞德之法，最大限度重構陳子昂之形貌如下：

陳子昂年輕，有黑長髮與黑眸。陳子昂出現在公共場合時，但有條件，則依當時華夏常見男子束髮之法，束起其黑長髮，不過在因病臥床等情況下，其黑髮常常披散。長期以來，陳子昂非常細瘦，且久具身疾。陳子昂之形貌，又具這些特點中至少多數：膚色淺、膚質偏柔、面部少有或沒有皺紋、面部對照度偏高、雙眉與雙眸間距較寬、雙唇偏厚、頭偏小、下顎偏小。與「膚色淺」密切呼應者，乃筆者這一懷疑：陳子昂之面色，常常蒼白；這蒼白之重大來源，在於陳子昂之身疾——筆者懷疑是貧血或心疾，或兼而有之。陳子昂若雙肺虛弱，亦不令人驚訝。此外，筆者懷疑陳子昂一度患上睡眠失調。許多時候，陳子昂之服飾並不華豔，但樸素而有格調。在各個時代與地區，至少絕大多數人，在判定人之形貌，具多少美感時，有五大心理指標：對稱度高低、契合平均值與否、是否具生理性別特徵之美、顯健康與否、顯年輕與否。^[16]依在各個時代與地區，非常普遍之標準來看：最多跡象，顯示陳子昂之形貌，具中上等美感。陳子昂之形貌，具柔之特點，且其面部偏女性化與低齡化。陳子昂之形貌，像具清、雅特點，或質樸、自然、「不羈」^[17]之美，或兼而有之。筆者不確定陳子昂是否少有鬚鬚，又有多少鬚鬚，亦不確定陳子昂身高幾何。陳子昂聲線較高之概率，高於其聲線較低之概率。尤其在陳子昂短暫人生之中後期與後期，陳子昂之表情，常顯沈靜，且或多或少，顯得憂鬱。陳子昂之形貌，符合中國大陸男女之間，常見形貌模式。

依普遍標準看，陳子昂之形貌，瘦弱清秀、氣質堅毅，「有時還表現出讓人瞠目結舌的大膽與潑辣」（王志清語）。^[18]

人之形貌，常受諸般因素影響，如光照。表情，當然影響形貌。是故，既然深入探究陳子昂形貌，就該分析其表情模式。關於陳子昂之笑：陳子昂實歲二十六或二十七時，在其道教虔誠中，有大笑並感嘆「豈非神明嘉惠」^[19]時。陳子昂實際三十九歲或四十歲時，負病期間，因友人之來，亦有「一笑」時。與此同時，陳子昂自述顯示：尤於其短暫人生中後期與後期，陳子昂之表情，常常沈靜，且或多或少，顯得憂鬱。陳子昂病中，思及自身如何未達自期，有柔面羞紅時。陳子昂灑淚，常是小聲或無聲之泣，且常用手巾拭淚，但因其父陳元敬——明經「豪俠」、^[20]政治領袖——身故一類原因，有大聲慟哭時。陳子昂之憂傷、悲泣、慟哭，有致其非常虛弱，或加重其病情，或兼而有之時。

筆者依照斯蒂芬·衛斯理·瑞琦（Stephen Wesley Richey）與《貞女戰士：貞德生與死》（*The Virgin Warrior: The Life and Death of Joan of Arc*）撰者蘭瑞姍·姝麗·泰珞（Larrisa Juliet Taylor），^[21]回應麗莉·索碧斯基（Leelee Sobieski）所飾貞德時，所採方法、標準、質量要求，及本文基於心理學之研析所得，尋覓較能呼應陳子昂之螢幕內容。雖然演員陳坤從未直接飾演陳子昂，但除卻這點：陳坤形貌吸引他人程度，算是上等，而最多跡象，指陳子昂之形貌，吸引他人程度，屬中上等，這一視頻^[22]各個方面內容，能以較高質量，間接呼應筆者基於深入研析，在腦海中所見之陳子昂，及其部分較溫和之受迫害與負病經歷、部分日常生活。這個視頻有彈幕時，讀者諸君可藉單擊其下藍勾，關閉彈幕；讀者諸君亦可手動取消自動靜音。

<https://www.bilibili.com/video/BV11b41167Hk>

女皇武則天（公元624年—705年）形貌常態美感，與伊麗莎白·泰勒（美國英文：Elizabeth Taylor）美貌，在同樣程度上吸引他人。武則天歷史身分之一，是美麗偶像。武則天之形貌，常常嫵媚動人、顯得較為年輕健康、面部細節既女性化，又充滿魅力、舉止妝容服飾俱美。武則天形貌，又具這些細

節中，至少多數：膚質柔、膚色淺、豐腴但不超重、面部對稱度極高、較為契合形貌平均值。這一組合，呼應今日（公元2023年）影視螢幕上，常見形貌美感。筆者不記得自己曾在影視螢幕之外，直接見過這般美貌。筆者亦相信：各位讀者中，至少絕大多數人，在影視螢幕之外，若非極少，就是沒有直接見過這般美貌。

陳元敬（公元626年—699年8月7日）^[23]之形貌，應具中上等美感，且在前述五項指標中，至少在「是否具生理性別特徵之美、顯健康與否」兩項中，得分偏高。陳元敬之形貌，常予他人之印象，乃陽剛、健康、帶些斯文特質。陳子昂之生母，在陳子昂實歲約十二時或此前過世；其形貌有相當不確定性，但其形貌常態，若是嬌體纖瘦、柔膚潔白、雙眉與雙眸間距較寬、雙唇偏厚、下顎偏小等等，且予他人柔弱甜美之感，實不令人驚訝。關於陳子昂妻、貴族女士高氏（公元669年—約700年）之形貌，後文有此敘：「在公元2023年之世界，形貌較似高氏者，應是膚色較淺、形貌具中上等美感之年輕蒙古女子。」



圖四：^[24]有心理學家研析許多蒙古女子形貌、取這些女子形貌成分平均值，再純粹用電腦合成此圖。並無誰之真實形貌，是純粹由電腦合成；但對於至少絕大多數人來說，此圖中蒙古女子形貌甚美。

在各個時代與地區，至少絕大多數人，在判定人之形貌妍媸時，深受五大因素影響。其中之一，乃契合平均值與否。有心理學家收集許多人臉照片，再測出這些照片中，平均五官比例、平均眉長眉寬、平均雙唇厚度等等；這些心理學家發現：面部特徵，愈接近或愈契合這些平均值，常常愈容易吸引他人。本文經研析，推知高氏形貌美感，應屬於中上等。高氏形貌，並不與此圖中蒙古女子一致；但其面部特徵，與此圖所示之平均值之間，有高或中高近似度。

本研析之侷限

今日形貌重構，在細節上高度準確者，有賴於被重構人之完好頭骨，或可靠原始頭像，或二者之結合，及現有法醫學方法。此處「原始頭像」，指被重構者在人世時，由直接見過被重構人之頭像作者，所繪或所刻之寫實頭像，或被重構人剛去世時，從其面部直接複製之頭像。此外，被重構人三代以內血親，若至少有些質量較高之頭像——譬如寫實高清相片——存世，這些頭像，亦有助於精確重構被重構人之形貌細節。

陳子昂在獄「死於非命」（中世華夏——又稱中古中國等等——重要學者、文人沈亞之語）^[25]後，葬在射洪獨坐山（後名龍寶山）。在公元700年，成年華夏男子，有家族墓群，而未與任何父系血親同葬者——這正是陳子昂之情況——，至少在絕大多數情況下，屬非自然死亡。陳子昂家族墓群在射洪武東山，而陳子昂具體指出其父之墓，在「武東山石佛谷」。^[26]日後若能覓得陳子昂之父完好頭骨，並基於此頭骨，重構其父形貌，這般重構結果，將有助於估出陳子昂形貌細節。

然則，前述兩種方法，皆不適用於本研析。陳子昂之父完好頭骨，至今（公元2023年）未現。在公元1966年至1976年之間某時，陳子昂墓遭遇嚴重惡意破壞。在公元1980年代、1990年代、^[27]二十一世紀，陳子昂墓經歷修繕；未

聞發現陳子昂完好頭骨。是故，本研析無法如高清攝影般，重構陳子昂之形貌。

髮與眸

沒有任何理由相信，在黑髮、黑眸方面，陳子昂與過去、現在至少絕大多數華夏人，未染髮時，有任何不同。因此，陳子昂當然有黑眸與黑瞳。伯玉生時，至少絕大多數非佛教僧人之華夏男子，均留長髮，且至少成年後，出現在公共場合時，除有沐髮一類情況，但有條件，均束髮；^[28]同樣沒有理由相信，陳子昂在這方面，與當時當地，絕大多數人，有任何不同。在當時當地，常見觀點是：除佛教僧人剃髮光頭，在公共場合，除有沐髮一類情況，成年男子，有條件束髮而不束髮者，失態。^[29]目前並無格致證據，證明恆常眼神，與內在心理、精神、情緒、靈性等等狀態之間，有必然關聯。不過，目前確知，陳子昂有黑眸與黑長髮，且常以流行於當時華夏之男子束髮法束髮。

身疾與身形

陳子昂在人世時，與盧藏用交往，二十年或約二十年。陳子昂逝後，盧藏用輯陳子昂詩文十卷，並為陳子昂立傳，其中明確直言「子昂體弱多疾」、「子昂素羸疾」，^[30]又形容陳子昂過世前一段時間，身有「柴毀」、「氣息不逮」、「杖不能起」之況。^[31]而公元699年底，陳子昂因受迫害，數遭強行審問時，只能被以「輿」抬去。^[32]今存陳子昂詩文中，亦有一系列內容，是陳子昂自述其疾，且反覆、清楚、直接提及其症狀之一是「疲」。^[33]近代（美國英文：early modern，又稱近世等等）^[34]宋祁（公元998年—1061年）亦在其所立陳子昂傳中，指出「子昂多病」。^[35]公元二十世紀以來，如韓理洲者，同樣注意到「子昂平素身體多病」；^[36]蔡茂雄認為，公元「六九二年」，陳子昂已「因病」「療養」。^[37]此外，在公元684、685、686年間某年，陳子昂完成具自述性質之〈修竹篇〉，所描述之竹，頗具自身投射。陳子昂〈詠主人壁上畫鶴寄喬主簿崔著作〉，所描述之鶴，亦頗具自身投射。

[38]竹與鶴之關鍵體貌特點之一，是瘦。目前確知，多年以來，陳子昂頗瘦，且久具身疾。公元691年，陳子昂繼母身故後，陳子昂「奄將一句」、「殘喘待終」。^[39]這類證詞，使筆者懷疑陳子昂有貧血或心疾，或兼而有之。貧血、心疾常見結果之一，是面色蒼白。無法確知陳子昂是否患上肺病，但從這些症狀來看，陳子昂若確實肺弱，亦不令人驚訝。在公元695年，陳子昂自述：反覆「夢寐不接」，^[40]正是其所歷慘烈迫害，對其影響之一。這般語境中，陳子昂這一自敘，使筆者懷疑：陳子昂因公元694年、695年所歷「暴虐」、「^[41]侵辱」，^[42]患上睡眠失調。

現存《新唐書》中「柔野」、《唐才子傳》中「柔雅」，及其語境與情境

辛文房《唐才子傳》，成書於公元1304年；此書深具歷史影響，又指「子昂貌柔雅」。^[43]近代（美國英文：early modern，又稱近世等等）^[44]宋祁，（公元998年—1061年）所立陳子昂傳，現存之敘，云：「子昂貌柔野，少威儀，然占對慷慨」。^[45]二則深具影響之記載，顯然互有迴響。辛文房與宋祁，均指陳子昂形貌，具「柔」之特點。現存早於《新唐書》之所有華文著作，均未如此連用「柔野」二字，但《新唐書》成書後，重要著作《唐才子傳》，明言「子昂貌柔雅」；^[46]「柔雅」一語，並不特別常見，但有時出現；此外，「野」、「雅」二字，同為左右結構，且讀音相似。結合《新唐書》及《唐才子傳》之成就、不足、意義、影響，又基於簡錦松先生、周益忠先生與筆者相關探究，現存《新唐書》中「柔野」，應屬此二種情況之一：簡先生懷疑，現存《新唐書》「子昂貌柔野」之「柔野」中有錯字，且這「柔野」可能該是「柔雅」。周先生認為，這一探究，當參考中世（美國英文：medieval，又稱中古等等）^[47]重要著作《二十四詩品》中，「疏野」一品。《二十四詩品》定華夏傳統^[48]詩美，為「悲慨」、「豪放」、「清奇」、「疏野」等等二十四種。《二十四詩品》所指「疏野」，乃質樸、天然、「不羈」之美。^[49]

盧藏用於陳子昂長期理解之一，是陳子昂具「清」、「潔」之美

盧藏用指「陳生富清理」^[50]或「陳生富清麗」^[51]——陳生，在語境與情境中，指以陳為氏、諱子昂、字伯玉者。雖然多數傳世版本，錄此句為「陳生富清理」，但聞一多相信此句應為「陳生富清麗」。^[52]此外，盧藏用有祭陳子昂之〈祭拾遺陳公文〉，其辭云：「子之生也，珠圓流兮玉分潔；子之沒也，太山積兮梁木折。士林闕寂兮人物疏，門館蕭條兮賓侶絕。嘆佳城之不返，辭玉階而長別。嗚呼！置酒祭子子不顧，失聲哭子子不回。唯天道而無托，但撫心而已摧。尚饗。」^[53]盧藏用於陳子昂長期理解之一，是陳子昂具「清」、「潔」之美。在傳統華文中，「清」「潔」能指潔淨，亦能指清澈、清白等等。如後文從羅素進士學問角度所敘：陳子昂面部特徵，較女性化，亦顯得較為年輕；這些特質，使陳子昂之形貌，常予人「柔」之印象。因此，盧藏用於陳子昂之長期理解之一，是陳子昂具「清」、「潔」之美，——此乃陳子昂之形貌、人格心理、此生使命、盧藏用之理解能力，彼此結合之結果。陳子昂之形貌，特質之一，是較清秀。

美麗偶像：從武則天形貌常態，看何為頂級美貌

在各個時代與地區，至少絕大多數人，在判定人之形貌是否美麗時，有五大心理指標：對稱度高低、契合平均值與否、是否具生理性別特徵之美、顯健康與否、顯年輕與否。^[54]在拙文中，筆者分形貌吸引他人程度，為上等（頂級）、中上等、中等、中下等、下等；此分法並非固定指標，但屬較合理之分法之一。據此分級標準，在公元2023年，上等（頂級）美貌，常見於影視主演之間。許多螢幕明星，如前文所提及之陳坤，形貌美感，正屬頂級。具頂級美貌者，重大特質之一，正是形貌美麗；這一重大特質，常予諸多觀者深刻印象。具中上等形貌美感者，其形貌常使諸多觀者，對其有些正面觀感，但亦幾乎僅限於此；其形貌吸引他人之程度，非其重大特質。最多跡象顯示：陳子昂之形貌，具中上等美感，而非上等美感。陳子昂具中上等美感之形貌，無法成為形貌頂級美感範例之一，但武則天形貌常態，能進一步說明何為頂級美貌；此乃陳子昂形貌，所不具者。雖有傳說，指在全世界之重要地位，經久不衰之藝術傑作——洛陽龍門石窟盧舍那大佛之美麗形貌，即

以武則天形貌常態為原型，但這僅是傳說；這或許是但也或許不是史實。不過，武則天常有之非凡美貌，作為其重大特點之一，在史上確是傳奇。

在武則天青春前期（十三歲至十七歲），武則天形貌常態，已具罕見美感及嫵媚特質。武則天之父過世後，武則天之母楊氏及武則天，遭武則天兩名同父異母兄長薄待。楊氏與武則天，積極謀求改善武則天所處環境。這一重要機會出現：在武則天實歲十三時，唐太宗瞭解到：武則天既有學問，又「美容止」，^[55]武則天遂奉敕入宮為妃。唐太宗與武則天面對面直接互動後，據其對武則天重要印象，賜武則天「媚」字為號。^[56]傳統華文「媚」字，指女性化、誘人之美；這一「誘人」，至少在部分情況下，指勾起戀情慾望。唐太宗與眾多形貌美感，屬上等或中上等之女子之間，有面對面直接互動；武則天之形貌，常有之「美」與「媚」，仍引起唐太宗特別注意。就算置武則天形貌常態美感，於一眾美人之間，武則天之形貌，常有之「美」與

「媚」，仍能引來特別關注。而「美容止」這描述，說明武則天不但五官美麗，在髮型、服飾、妝容、舉止方面，常在同等或近似程度上吸引他人。這一結合，正是今日（公元2023年）影視螢幕上美麗常態。

武則天形貌常態，這般頂級美感，不但給唐太宗留下深刻印象，長期以來，亦使唐高宗迷醉。在唐太宗病重時，太子李治與武則天，均參與侍疾。太子正妃王氏貌美；太子初會武則天前，長期頗戀良娣蕭氏；太子仍對武則天「見而悅之」。^[57]至少在相當程度上，太子所「悅」，乃其所見武則天形貌，及其所觸發之心理反應。在今日（公元2023年）中國大陸及中國大陸海外社群，大眾文化（又稱流行文化等等）中，有一說法：美麗形貌「養眼」。這一說法，在心理方面，呼應太子於武則天形貌常態之強烈反應。

「見而悅之」，說明在一眾貴族美人之間，武則天形貌常態之美麗嫵媚，仍然很快吸引太子，並勾起太子特別興趣。唐太宗過世後，太子——其未來諡號，為「高宗」——登基；武則天在感業寺為尼。武則天給唐高宗所寄情詩〈如意娘〉，有句自寫云：「開箱驗取石榴裙。」^[58]武則天「石榴裙」正面特質，應有使武則天顯得更加甜美、鮮妍、健康、明艷、嫵媚。唐高宗將武則天迎回宮中。此後相當一段時間之內，除武則天外，其他宮中美人，全部

失去高宗戀情。在心理方面，形貌更美之人，常常因其形貌，引來更多戀情興趣。唐高宗甚為武則天形貌常有之「媚」吸引。

武則天在人世時，其反對者中，至少絕大多數人，同樣對其形貌常態，所具頂級美感，印象深刻。駱賓王積極參與大規模軍事行動，意在推翻武則天，並為這支大軍，撰成面向世界之反武則天檄文；但這篇檄文，亦承認武則天常具非凡麗容：武則天「狐媚偏能惑主」、^[59]「蛾眉不肯讓人」。^[60]就連積極參與這次大規模軍事行動，致力於推翻其統治之駱賓王及其同盟，亦對武則天形貌常有之頂級美感，印象深刻。結合其語境與情境，倘若「蛾眉不肯讓人」中「蛾眉」，在相當程度上有實據，則武則天形貌又一美麗常態，是面部細節既女性化，又充滿魅力。

在公元八世紀初，官員迦葉誌忠明確指出：武則天社會影響之一，是「天下歌〈武媚娘〉。」^[61]中世華夏（英文：**Medieval China**；又稱中古中國等等）具多維度，又有廣大面積；是故，無法相信武則天在人世時，人人皆「歌〈武媚娘〉。」但這一描述，再度顯示：武則天形貌之「媚」，吸引他人程度，實在不遜於今日（公元2023年）影視行業任何一位美麗偶像。

結合這般背景深析，可知：陳子昂烈士，同樣對於武則天形貌常態頂級美感，印象深刻。在公元690年，武則天藉由官方程序推翻唐朝，又在中世華夏（英文：**Medieval China**；又稱中古中國等等）大規模釋放、赦免獄囚。當時廷臣常見外在義務，是祝賀武則天。陳子昂在其賀表中，稱：「玉葉金柯，祚我天子。」「神皇穆兮崑崙臺」。^[62]傳統華文「玉葉金柯」、「金枝玉葉」，常指社會經濟地位頂層美人，如貴族美人。在華夏神話中，崑崙臺乃西王母長期住所。在公元659年至700年間，西王母這位神話角色，已在長期象徵頂級美貌。在以今日（公元2023年）主流標準看來，少有或沒有工業化之社會與歷史世界——如公元十九世紀後期之前美國、公元1990年代某時之前中國大陸——，契合社會經濟地位頂層，生活常態之美貌，常有這一特質：由於較少接觸風霜雨雪日照，故有白皙柔膚。此外，在華夏畫藝中，不少西王母像，均描繪豐腴而不超重之頂級美人。武則天稱其女太平公主「類

我」；^[63]雖然現存史料，並未直接點明，這句「類我」所指，在多大程度上，乃形貌相似，但太平公主特質之一，正是豐腴。如前所述：龍門石窟盧舍那大佛之美麗形貌，所採直接原型，或許是但亦或許不是武則天形貌常態。不過，龍門石窟盧舍那大佛特點之一，同樣是豐腴。如此看來，武則天形貌常態，所具頂級美感，比較像有這些特質：白皙、豐腴而不超重。

武則天形貌常態，所具頂級美感，所觸發之一系列回應，在公元624年至705年之間，頗不尋常。從關於唐太宗各位嬪妃之現存書面紀錄來看，在絕大多數情況下，唐太宗並不據其所見嬪妃美貌，特賜這些嬪妃一字為號。武則天使上官婉兒，成為實際女相；但上官婉兒形貌所受關注，遠低於武則天形貌常態所受關注。上官婉兒在文采學問方面，受陳子昂正面影響，^[64]但在現存資料中，陳子昂從未視上官婉兒形貌，吸引他人程度，為其重大特點，並熱烈詠讚之。在公元624年至705年之間，大多數人更加在意女子形貌，而非男子形貌，但美男美女，皆能因有頂級美貌，得來大量關注。武則天三位戀人：馮小寶——後改名薛懷義——、張昌宗、張易之，所具形貌美感，均在現存書面資料中，留下一系列罕見印痕。合理推測：這三位戀人，形貌常態美感，吸引他人程度，是今日（公元2023年）影視螢幕上，常見形貌美感，吸引他人程度。

至少絕大多數人，在判定人之形貌，具多少美感時，所據五大心理指標之一，乃「是否具生理性別特徵之美」。^[65]從關於武則天形貌之「媚」，所觸發之系列回應來看，武則天之形貌，在這方面，得分常常頗高。在這五大心理指標之「是否顯健康」、「是否顯年輕」方面，武則天之形貌常態，得分亦高。武則天在實歲八十一歲時過世；在這八十一年中，絕大多數時間，武則天體健無病。此外，武則天善於美容、養顏、妝飾。武則天之美容、養顏、妝飾結果之一，是在許多情況下，與武則天面對面直接互動之人，所見武則天形貌特點之一，正是顯得較武則天實際歲數年輕。武則天之形貌，所具頂級美感，部分常態，乃嫵媚絕倫、面部細節既女性化，又充滿魅力、身強體健、顯得年輕、舉止妝容服飾俱美。前述種種跡象與深析顯示：武則天形貌常態美感，實與伊麗莎白·泰勒等等頂級美人，處於同一層級。



圖五：^[66]此乃伊麗莎白·泰勒面部清晰照片。武則天形貌常態，所具非凡美感，不遜於伊麗莎白·泰勒形貌之美。



圖六：^[67]此乃華夏畫藝中西王母像。結合本章內容深析，可知武則天形貌常態，所具頂級美感，使陳子昂烈士，思及神話角色西王母之美貌。由於在公元2023年3月，已發現之資料中，不像有任何武則天畫像，是由武則天在人世時，與其有面對面直接互動之畫師所繪，雖然這幅西王母像於美人之描繪，顯得高度理想化，但伊麗莎白·泰勒形貌美麗程度，與此西王母像，同為最大限度重構武則天形貌之合理參考。

最多跡象顯示：陳子昂之形貌，具中上等美感

陳子昂在人世時，「有天下大名」（盧藏用語）；^[68]但在現存史料中，並無一系列跡象，如顯示武則天之形貌，具上等美感般，顯示陳子昂形貌甚美。陳子昂「柔雅」^[69]或「柔野」——「野」，乃《二十四詩品》中，「疏野」

詩美、質樸、天然、「不羈」之美——、^[70]「清」、「潔」^[71]一類形貌特質，從未觸發與武則天具上等美感之形貌，所觸發之一系列重要回應，相似之系列回應。在現存資料中，從未有人據其所見陳子昂形貌正面特質，為陳子昂取號。從未有在戀情方面，受男子吸引之人，在與一眾美男，面對面直接互動後，仍對陳子昂形貌正面特質，有深刻印象，並深受這些正面特質吸引。在現存材料中，追隨陳子昂，且與陳子昂有面對面互動者，並未視陳子昂形貌之美為其重大特點，並熱烈詠讚之。駱賓王在面向世界之檄文中，稱武則天「狐媚偏能惑主」。^[72]在現存資料中，與陳子昂對立者，從未以相似之法，稱陳子昂形貌之美，迷惑陳子昂追隨者。

在陳子昂之情況中，無論「柔雅」抑或「柔野」——「野」乃《二十四詩品》「疏野」詩美、質樸、天然、「不羈」之美——，皆指向至少中上形貌。盧藏用明言陳子昂「奇傑過人，姿狀岳立」^[73]，在同傳中又云陳子昂「貌寢」。^[74]「貌寢」意同「貌侵」，重要訓詁學者與史家顏師古（公元581年—645年）釋其意云「短小曰侵」，^[75]至少未直接連結其意於面部妍媸。然則此外，亦有理解「貌寢」為其貌不揚者。結合情境及本文所析，盧藏用於陳子昂形貌吸引他人與否，所敘並不清晰穩定。在現存資料中，盧藏用所敘之一，是唯一可能關於陳子昂身高之直接記載。在身高方面，陳子昂可能矮小。然則，在現存資料中，這是唯一可能關於陳子昂身高之直接記載；是故，在探究陳子昂身高這方面，有相當不確定性。

如前文所敘：不該預設陳子昂之形貌為極美。然則，陳子昂形貌，至少並不難看；最多跡象顯示，陳子昂形貌，具中等偏上吸引力。陳子昂「柔雅」或「柔野」——「野」，乃《二十四詩品》中，「疏野」詩美、質樸、天然、「不羈」之美——、「清」、「潔」一類形貌特質，皆是正面特質。已知陳子昂之父陳元敬（明經擢第，公元626年—699年8月7日）「瑰瑋倜儻」，^[76]而陳元敬形貌，對陳子昂有些遺傳影響。至少在公元680至698年之十八年間，陳子昂受血親以外諸人所邀，赴富人雅宴無數。陳子昂之形貌，並未降低這些雅宴美感。許多同時期人，敘其意與陳子昂，請陳子昂組織其意，為上武則天之書。從武則天與美男之情史來看，武則天頗看重男子之美。武則

天主動單召陳子昂論政數次，且主動授陳子昂秘書省正字等小官。而當時常見情況——非絕對如此——，是在選廷臣時，查驗候選人形貌；查驗人判為貌劣者，不復有資格為廷臣。^[77]陳子昂完成這些活動，前提之一，是其形貌並不難看。且如前文所述，陳子昂〈修竹篇〉與〈詠主人壁上畫鶴寄喬主簿崔著作〉所描之竹與鶴，頗具自身投射，且看來陳子昂之瘦，亦投射在這竹與這鶴中；竹與鶴形貌均不難看。

據羅素進士（主流華文稱其為博士）研析：美麗形貌，能為戀情重要基石。陳子昂與其妻高氏——中世^[78]華夏（又稱中古中國等等）貴族女子，頗具鮮卑（至少在大程度上，乃原始蒙古）^[79]祖源——關係，再度說明陳子昂形貌不醜。當時中世華夏（又稱中古中國等等）常見觀點，認為妻妾事夫，乃是美德；與此同時，從高氏人生結局，及陳子昂與高氏育有二子，而沒有任何跡象，顯示陳子昂有婚外戀，等等情況看來，高氏於陳子昂，深情熱切，亦視陳子昂為極重要者。在當時，高氏貴族本家社會地位，高於陳子昂父系本家。高氏父系本家封爵，乃國公——當時皇室父系血緣之外之人，能得之極限爵位。高氏堂姑祖母乃長孫皇后——武則天之岳母。陳子昂與高氏生有二子，且居於貴族高府多年。高氏父母在考慮女婿人選時，沒有理由選中社會地位，低於高氏本家之醜男。在現存材料中，亦無跡象顯示陳子昂與高氏乃血親。

陳子昂之服飾

在〈感遇·其三十三〉中，陳子昂直接明言，己身所著乃「幽褐」。^[80]又有其他跡象，如：如何常在審美方面組織詩文，似與在有條件之前提下，如何經常裝扮自身，互有迴響——前者與後者，均為基於自身審美心理模式之活動。陳子昂許多重要詩文並不華豔，而是「高雅沖淡」，^[81]有「淡淡的哀愁與悲怨」。^[82]此外，在〈感遇·其二十四〉中，陳子昂優雅諷刺過於沈迷世俗權錢、又穿戴大量華貴衣飾、又乏能力與成就之官僚。^[83]如此看來，但凡有條件，陳子昂服飾，常常並不華豔，但樸素而有格調。

從心理學角度分析：陳子昂部分形貌特點，是面部偏女性化與低齡化

宋祁與辛文房俱認為，陳子昂形貌特點之一是「柔」。據羅素進士（主流華文稱其為博士）研究：世間既無絕對男性化或絕對女性化之人臉，亦無絕對高齡化或低齡化之人臉，但從心理學角度看，較女性化且較低齡化之人臉，較多予人「柔」之印象。^[84]因此，據此基於心理學之最大限度形貌重構，陳子昂部分形貌特點，是在前述具體特質基礎上，面部偏女性化與低齡化。

膚色、膚質、雙眉、雙唇、下顎、頭部大小、面部對照度

據羅素進士研究：膚色偏女性化者偏淺；膚質偏低齡化者偏柔，少有或沒有皺紋；眉眼間距偏女性化者，偏寬；雙唇偏女性化者，偏厚；下顎偏女性化者，偏小；頭部大小較女性化者，較小；面部對照度偏女性化者，偏高。^[85]陳子昂形貌特點，常予人「柔」之心理印象，需具這些特點中至少部分。

陳子昂常常有何表情？

陳子昂自述顯示：尤於其短暫人生中後期與後期，陳子昂表情常常沈靜，且或多或少，面含哀愁。部分證詞如下：

陳子昂上武則天之〈諫用刑書〉：「昔漢武帝時，巫蠱獄起，江充行詐，作亂京師，致使太子奔走，兵交宮闕，無辜被害者以千萬數，……臣讀《漢書》至此，未嘗不為戾太子流涕也。」^[86]

陳子昂反覆以「巾」拭淚——陳子昂〈同旻上人傷壽安傅少府〉，作於公元684至691年間某時，其辭有云：「援琴一流涕，舊館幾霑巾。杳杳泉中夜，悠悠世上春。幽明長隔此，歌哭為何人。」^[87]

公元691年，陳子昂之繼母身故後，陳子昂呼吸微弱、近乎奄奄一息「一旬」（十日）——陳子昂〈初七謝恩表〉云：「孤臣殃疊，尚未殞滅，荼毒

如昨，奄將一句，崩號無及，肝心糜潰。」陳子昂〈遷祔謝恩表〉自寫：「殘喘待終，泣血扶靈」。^[88]

公元694年至695年底，陳子昂因受與正顛覆官府者，政治有染之不實指控，在洛陽司刑獄，以病弱之軀，被囚年餘，親歷獄中「暴虐」。陳子昂出獄後，完成〈祭韋府君文〉，祭友人在天之靈：「昔君夢奠之時，值余置在叢棘，獄戶咫尺，邈若山河，話言空存，白馬不吊。迨天網既開，而宿草成列，言笑無由，夢寐不接，永言感慟，何時可忘？」^[89]

公元698年，陳子昂實際三十八或三十九歲時，投書「韋五虛己」，敬稱韋虛己為「虛己足下」，謙而自稱「僕」、「子昂」，明言：「屬病不得面談，書以述言」。陳子昂負病痛而沈思，憶及過去，又思及自身如何未達自期，至於柔面羞紅：「僕嘗竊不自量，謂以為得失在人，欲揭聞見，抗衡當代之士，不知事有大謬異於此望者，迺令人慚愧悔赧不自知，大笑顛蹶」。^[90]

公元699年春，陳子昂自云負「病」，「歲時仲春，幽臥未起」，甚至「謝病南山下，幽臥不知春」。兩位友人，至陳氏林園拜會伯玉；陳子昂與彼等互動時，「隱几一笑，把臂入林」。^[91]公元699年初，陳子昂臥床多時，病得不辨冬春；一些合理推測，乃：這段時間之內，陳子昂少出或不出房門，而高氏等人，又精心調節陳子昂臥房之內溫度，並精心在陳子昂臥床期間，為其保暖，以至於陳子昂無法藉其所感室溫、氣溫，分清目前是冬是春。

陳子昂是否少有鬚鬚，又有多少鬚鬚？

陳子昂是否少有鬚鬚，又有多少鬚鬚？基於現存原始資料分析，可知：在這方面，有不確定性。貴族學者、文人李賢，在組織校註重要史學著作《後漢書》方面，有傑出貢獻，但在公元七世紀，因世俗權位鬥爭，遭廢為庶人，又被迫自殺。公元685年，武則天公開追贈李賢一項高級爵位：雍王。在公元八世紀初，官方又追封李賢為太子，並在華北乾陵，予李賢隆重葬禮。在

李賢華麗墓中，僅僅壁畫，就佔空間四百多平方米。在這些壁畫上，部分男性武士有些鬚鬚，但部分手持笏板——這象徵廷臣身分、長期入宮上朝資格——之男子，少有或沒有鬚鬚。是故，在「陳子昂是否少有鬚鬚，又有多少鬚鬚」這方面，有不確定性。



圖七：^[92]在李賢華麗墓中，僅僅壁畫，就佔空間四百多平方米。在這些壁畫上，部分男性武士有些鬚鬚，但部分手持笏板——這象徵廷臣身分、長期入宮上朝資格——之男子，少有或沒有鬚鬚。

陳子昂之聲

羅素進士指：人之形貌，與人聲間，沒有必然因果關係；不過，在部分情況中，一些人因體瘦，而聲線偏高。此外格思書院傅梅璃先生（Dr. Melissa K. Forbes），專精領域之一，乃諸聲諸音及美國英文寫作；傅先生指，常有人感覺，男性化之聲，較女性化之聲，更有力量。結合本章內容，陳子昂之聲，聲線偏高之概率，高於聲線偏低之概率。

探析陳子昂妻、貴族女士高氏形貌

韓理洲在其《陳子昂評傳》中，稱陳子昂〈月夜有懷〉，旨在「思念妻子」。^[93]藉由深入考析，本書〈高氏（公元669年底—約700年）：與陳子昂成婚，並演繹淒美熱戀之貴族女士〉一章指出：高氏（公元669年底—約700年）乃頗具鮮卑（至少在大程度上，乃原始蒙古）^[94]祖源之中世華夏（英文：Medieval China，又稱中古中國等等）^[95]貴族女子、陳子昂之妻——這對夫妻之間，有淒美熱戀——、在華夏雅藝及生活美學方面，至少有較好造詣之女士。高氏及其與陳子昂之婚戀，乃陳子昂〈鴛鴦篇〉關鍵原型；高氏亦是陳子昂〈月夜有懷〉中主要人物原型。陳子昂在這兩首詩中，均稱高氏為「美人」。^[96]

陳子昂在其讚美與紀念其已故岳母——宇文夫人——之〈唐陳州宛丘縣令高府君夫人河南宇文氏墓誌銘〉中，稱宇文夫人「賁穠華」。^[97]當然，必須強調：這類文章中常態，乃是通篇僅僅或幾乎僅僅敘述、讚美逝者優點。在以今日（公元2023年）主流標準看來，少有或沒有工業化之社會與歷史世界——如公元十九世紀後期之前美國、公元1990年代某時之前中國大陸——，「賁穠華」常指因相對而言，較少接觸風霜雨雪日照，而有之長期白皙柔膚。「賁穠華」若至少有些實據，宇文夫人之形貌，就至少具中上等美感。宇文夫人之形貌，於高氏之形貌，有些遺傳影響。

〈月夜有懷〉及〈鴛鴦篇〉中「美人」形貌，應至少在一定程度上，受高氏形貌影響；結合前述諸般背景情境，估計高氏之形貌，具中上等美感，較為合理。高氏頗具鮮卑（至少在大程度上，是原始蒙古）^[98]祖源，重大祖籍地又在傳統蒙古地區之今日呼和浩特與今日包頭；高氏身故時，約三十歲或三十一歲。是故，在公元2023年之世界，形貌較似高氏者，乃膚色較淺，且有中上等形貌之年輕蒙古女子。由於〈月夜有懷〉及〈鴛鴦篇〉中「美人」，在形貌美感方面，所受關注與詠讚，程度不及前述武則天形貌常態，所具頂級美感，所受關注與詠讚，筆者傾向於估計：高氏形貌，所具乃中上等美感，而非頂級美感。

探析陳元敬之形貌

陳子昂之父、政治領袖陳元敬（明經擢第，公元626年—699年8月7日）特質之一，乃是「瑰瑋倜儻」。^[99]這一述評，指向至少有中上等美感之形貌。此外，陳元敬常常體健無病。陳子昂重病纏身期間，為陳元敬作墓誌；如前文所敘：「必須強調：這類文章中常態，乃是通篇僅僅或幾乎僅僅敘述、讚美逝者優點」。這一墓誌，洋溢陳子昂對陳元敬之「特殊崇拜」。^[100]在這般情境與語境中，陳子昂如此讚美陳元敬之形貌：「河目海口，燕頤虎頭」。^[101]藉由請教職業前輩簡錦松先生，筆者曉得這些讚美語彙，各有這些出處：在影響深遠之敘事中，「河目」乃黃帝眼形、「海口」乃孔夫子口形、「燕頤」乃傑出將軍班超頤形、「虎頭」乃中世（美國英文：medieval，又稱中古等等）傑出畫師顧愷之小名。藉由分析這般情境中這般讚美，可知：其一，陳子昂對陳元敬之「特殊崇拜」，可以理解；但這段讚美，並非對於陳元敬形貌細節，較客觀之寫實；其二，由於在這類文章中，於逝者毫無根據之讚美，通常易於引起尷尬，結合前述陳元敬「瑰瑋倜儻」之特質，合理推斷，乃是陳元敬之形貌，應具至少中上美感；其三，「河目海口，燕頤虎頭」實質內容，所強調之模式，乃形貌常常引起他人敬重。較為合理之推斷，乃陳元敬之形貌常態，是陽剛、健康、帶些斯文特質。陳元敬形貌常態中，正面元素，有益於陳元敬之政治領袖事業。由於陳元敬形貌美感，所受關注與詠讚，程度不及前述武則天形貌常態，所具頂級美感，所受關注與詠讚，筆者傾向於估計：陳元敬形貌，具中上等美感，而非頂級美感。

在絕大多數情況下，人之形貌重要來源，乃生父生母之遺傳。三代以內血親之間，形貌相似，亦屬常見情況。合理觀察，乃是陳元敬形貌常態中，「具至少中上美感」、「帶些斯文特質」這兩點，在重要程度上，影響陳子昂前述形貌特質。然則，陳子昂之瘦弱與病痛纏身，是否有遺傳因素？若有，這遺傳源並不在陳元敬處。陳子昂之生母，在陳子昂實歲約十二時或此前過世；其形貌有相當不確定性，但其形貌常態，若是嬌體纖瘦、柔膚潔白、雙眉與雙眸間距較寬、雙唇偏厚、下顎偏小等等，且予他人柔弱甜美之感，實不令人驚訝。

今日何人形貌，較似陳子昂？



圖八、^[102]圖九、^[103]圖十^[104]

結合陳子昂形貌氣質，筆者目前所見之陳子昂，除卻一點之外，相對而言，近乎臺灣拷秋勤樂團〈官逼民反〉音樂視頻中，這位演員，在圖八中扮相。

「除卻一點」所指，乃是這位演員面部特質，符合在今日臺灣人中，常見形貌特質，然則陳子昂形貌特質，所符合者，當為在中國大陸男女中，常見形貌特質。圖九由諸多中國大陸男子形貌合成；圖十由諸多中國大陸女子形貌合成。由於陳子昂形貌較女性化、低齡化，在最大限度重構陳子昂形貌時，應同時參考圖九、圖十。結合本章內容來看，英美雙籍畫師珊朗·雅柯女士（美國英文：Ms. Sarah Jacobs），據從心理學角度，最大程度重構之陳子昂形貌，所繪之〈陳子昂殉道圖〉、〈陳子昂在司刑寺獄〉、〈陳子昂與華夏雅藝〉，較為契合陳子昂形貌氣質。

註

[1] 謹謝格思書院理查德·羅素進士（Dr. Richard Russell）、衛進士凱麗（Dr. Kelly Whitcomb）、臺灣中山大學中國文學系榮退教師、現任研究員、前中國文學系主任簡錦松先生，與臺灣彰化師範大學國文系教師、前文學院院長周益忠先生，直接惠賜重要協助，於拙書章。謹謝穆先生凱文（Kevin Moore）與瑪莉·安琦先生（Mary Elmquist）就如何引用本章所引螢幕快照，

指教筆者。謹謝穆先生凱文（Kevin Moore）就本章參考書目部分，指教筆者。謹謝理查德·羅素進士（Dr. Richard Russell）、瑪莉·安琦先生（Mary Elmquist）、魏先生真璃（Janelle Wertzberger），賜助本章首發。謹謝這十四位捐款人，為〈陳子昂殉道圖〉、〈陳子昂在司刑寺獄〉、〈陳子昂與華夏雅藝〉捐款：Janelle Wertzberger、Carla Elizabeth Pavlick、Dr. Josef Brandauer、Dr. Joanne Elizabeth Myers、Dr. Richard Russell、Brad Lancaster、Dr. Christopher D’Addario、Dr. Dave Powell、Michael Bright、Mary Elmquist、Dr. Kathy Rae Berenson、Thomas D.、Kathy Gelner、Sheila Pai。

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