

**Results:** The moral origin of international law can be traced back to the theory of natural law, which is “the minimum content of natural law”. The so-called natural law is the rational principle of all natural things, that is, the moral law. Aristotle of ancient Greece believed that natural law was equal to human nature, that is, a nature of “non static and internal tendency to seek self-preservation and satisfaction”. He declared that “man is the best animal when he reaches the perfect state, but once he is divorced from law and justice, he is the worst animal.” later stoic scholars further developed it and believed that reason, as a universal force throughout the universe, is the basis of law and justice. In human society, there is a real law that constitutes the “constitution of world countries”, that is, the rationality of justice. In short, the theory of natural law attributes the legal effect of the international community to “natural rationality”, which can never be violated. This natural rationality is often called “legal conscience”, “concept of justice” or “supreme norm”.

**Conclusions:** China’s international law mentality is fundamentally composed of two aspects: one is the material aspect; The other is culture. The core variables of the former are China’s political and economic status and the pattern of international relations; The core variable of the latter is China’s legal concept. On the one hand, the pattern of international relations determines the position of international law in international relations. On the other hand, it interacts with China’s political and economic situation and determines China’s international status. China’s international status, the function of international law and China’s knowledge and ability of international law jointly determine the objective impact of international law on China. This impact is fed back to China’s knowledge and ability of international law, which jointly constructs China’s international law mentality.

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## PSYCHOLOGICAL ANALYSIS OF COLLEGE STUDENTS IN THE PROCESS OF APPRECIATING CALLIGRAPHY

Xiaojin Zhang

*Yu Youren Calligraphy College, Xianyang Normal University, Xianyang 712000, China*

**Background:** At present, foreign research on the aesthetics of Chinese calligraphy art is basically blank, while domestic researches on the aesthetics of calligraphy art mainly focus on calligraphy works and individual calligraphers, focusing on describing the essence, source, and characteristics of the aesthetics of calligraphy works, while the aesthetic objects mental activity seems to be weak. Through the empirical research on aesthetic appreciation of art abroad, we mainly focus on the fields of Western painting and Western music. There are few studies on the aesthetic appreciation of Chinese calligraphy art, but the domestic research on the aesthetic appreciation of calligraphy art is the focus. Mainly the treatment of calligraphy, the aesthetics of the work, the essence and source of the aesthetics of calligraphy art works. So far, exploring the objective evidence of the psychological activities of the aesthetic subject does not help to objectively understand the general laws of calligraphy aesthetics, nor does it help calligraphy. Aesthetics and calligraphy aesthetics do not contribute to the scientific process of calligraphy art. Therefore, this research draws on the discoveries of other foreign artistic cognitions, studies the psychological mechanism of the appreciation of calligraphy works, and explores the process of the two core aspects of the content and style of calligraphy works.

**Study design:** On the basis of consulting a large number of relevant references, this article combines the necessity of entering the classroom of calligraphy in colleges and universities, the overview of calligraphy appreciation and the steps of calligraphy appreciation, and conducts a questionnaire survey among the students of a certain college in this province to understand how the college students are in the process of appreciating calligraphy works.

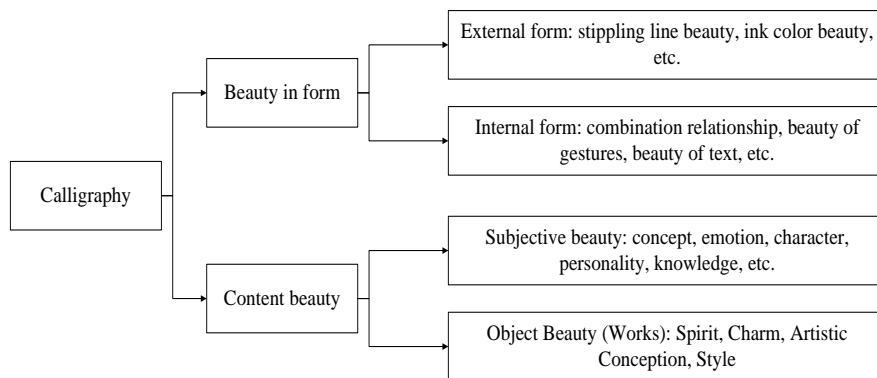
**Subjects and methods:** This article select students from three classes in a certain university as the research object to conduct a questionnaire survey on the psychological activities. The survey results show that the psychological activities of college students are divided into three processes, namely attention and feeling, association and imagination, and understanding and emotion.

**Results:** In the current evolution of science and technology, the art of calligraphy not only has not withdrawn from the stage of history, but needs more attention. Through calligraphy education, we have not only inherited different Chinese cultures, but also shouldered the historical responsibility of China’s rise and fall. In the wonderful world of different historical periods, the function of social application determines the essence and development direction of calligraphy art. Especially after entering the new century, the standardization and specialization of calligraphy education brook no delay.

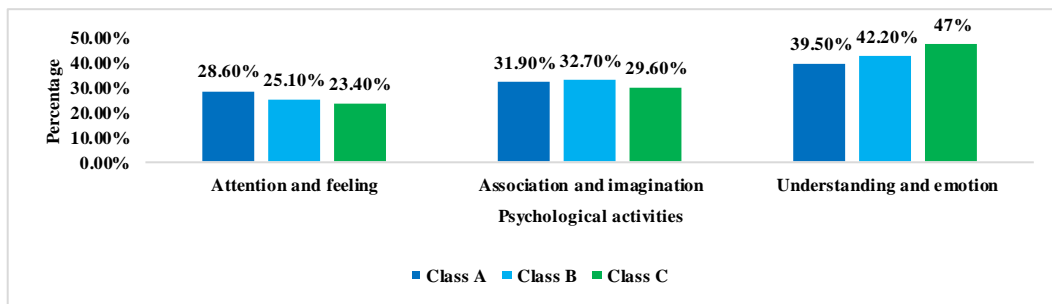
Overview of calligraphy appreciation. It is generally believed that the beauty of calligraphy includes two

main aspects: the beauty of form and the beauty of content. Formal beauty can be divided into line beauty, ink color beauty and text beauty. It comes from the aesthetic objects expressed in the work: brushes, ink, composition and other elements. Content beauty mainly includes subject beauty and object beauty. Subjective beauty reflects the aesthetic concept, artistic achievement and academic character of calligraphers. The beauty of objects is the objective manifestation of spirit, charm, artistic conception and style. This structure surface can be represented in Figure 1.

**Discussion:** It can be seen from Figure 2 that in the process of appreciating calligraphy, the psychological activities of college students are divided into three processes, namely attention and feeling, association and imagination, and understanding and emotion. Among them, most students think that the understanding and emotion of calligraphy are the most important, and the three classes account for 39.5%, 42.2% and 47% respectively. Therefore, in the teaching of calligraphy appreciation, the teacher must first grasp the students' attention and emotions in the calligraphy works, and play the role of attention. Only by maintaining the stability of attention can a deeper and more complete aesthetic understanding be obtained. To give full play to the students' association and imagination in the appreciation of calligraphy. The association and imagination in the appreciation process are actually produced on the basis of the feeling and understanding of artistic creation, and they in turn deepen the feeling and understanding of appreciation. Finally, to deepen students' understanding and emotional experience of calligraphy works, only emotional activities based on understanding can make students feel the emotion of calligraphy art.



**Figure 1.** Calligraphy art hierarchy diagram



**Figure 2.** Psychological activities of college students in the process of appreciating calligraphy

**Conclusions:** There are many psychological phenomena in calligraphy appreciation. Various psychological phenomena are interconnected, interacted, and influenced each other, forming a psychological process of comprehensive movement of multiple psychological elements, which promotes people's aesthetic appreciation of calligraphy from the primary feeling stage to the advanced aesthetic stage.

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## INFLUENCE OF LEARNING PERFORMANCE ON INTERPERSONAL RELATIONS: THE MEDIATION ROLE OF CLASSROOM ANXIETY

Yaoyang Wei & Zhongwen Chen

*Excellent Young and Medium School Science and Technology Innovation Team Project of Hubei*