SPACES OF IMAGINATION: TRADITIONAL CHINESE AESTHETICS AND ART

Table of Contents

Preface / 8 Introduction /

Part One. THE THEORETICAL PROBLEMS OF TRADITIONAL CHINESE AESTHETICS

THE PHENOMENON OF TRADITIONAL CHINESE AESTHETICS AND ART FROM THE PERSPECTIVE OF COMPARA-TIVE ANALYSIS / 21 The Power of Tradition / 22 The Chinese Concept of Aestheticism / 26 The Chinese Aesthetic-Artistic Canon / 28 The Periodization of the History of Aesthetic Thought / 33 Philosophical and Art-Historical Aesthetics / 37 The Distinctive Nature of Treatises on Aesthetics and Art Theory / 43 The Typology of Treatises / 45 The Historical Development of the Ideas in Treatises on the Fine Arts (Calligraphy, Painting) / 47

THE WORLD OF THE MAIN AESTHETIC CATEGORIES / 55 The Distinctive Nature of Chinese Aesthetic Categories / 56 The Inexhaustible Potency of Emptiness / 61 Harmony – the Main Category in Chinese Aesthetics / 65 The Relativity of the Concept of Beauty / 67 Naturalness, Simplicity, and Purity / 72 Plainness, or the Poetics of Everyday Subdued Beauty / 75

Part Two. THE PHILOSOPHY OF ART AND ART THEORY

THE PHENOMENON OF CHINESE ART / 77 The Concept of Art / 78 Artistic Style, School, and Movement / 84 The Mysterious Language of Artistic Symbols / 88 Systems of Perspective / 99 The Subtleties of Compositional Thought / 104 The Cultural Status, Functions, and Role of Art Academies / 112

THE ARTIST AND THE ORBIT OF HIS TALENT / 119 The Image of the Artist / 120 The Universality and Masterfulness of Talent / 123 The Artist as an Analogue of the Thinker / 126 The Eccentric Artist / 130 The Artist's Relationship with Nature / 132

THE CONCEPT OF THE CREATIVE PROCESS / 137 The Diversity of Views on the Creative Process / 138 The Dichotomy Between Rationalism and Spontaneity / 141 The Concept of Energy in the Creative Process / 145 The External and Internal Factors that Determine the Creative Process / 147 Wine, Hallucinogenic Materials, and Manifestations of Madness in Art / 151

THE WORK OF ART AND ITS MAIN COMPONENTS / 155 The Work of Art and the Forms of its Material Existence / 156 Space and Time / 160 Artistic Form / 162 The Aesthetic Functions of Rhythm / 166 The Magic of Line / 169 Color and Colorlessness / 172 The Problem of the Original: An Authentic Picture or a Copy? / 181

THE HIERARCHICAL NATURE OF THE SYSTEM OF ARTS / 185 The Characteristics of the Chinese System of Arts / 186 The Cult of Poetic Art / 189 The Rise of the Visual Principle in Calligraphy / 193 Painting as Silent Poetry / 200 The Diversity of Sculptural Forms / 208 The Aesthetics of Chinese Garden Art / 211

MUSIC – A REFLECTION OF THE HARMONY OF THE UNIVERSE / 219 The Distinctive Nature of the Chinese Concept of Music / 220 Reflections on the Nature of Music in the *Shijing* and *Yueji* / 221 The Philosophical Aesthetics of Music / 223 The Historical Development of the Forms of Musical Culture / 229 Music and the Aesthetic Principles of Drama / 232

CALLIGRAPHY IN THE SYSTEM OF ARTS / 237 The Distinctive Nature of the Art of Calligraphy / 238 Chinese Characters and the Main Styles of Calligraphy / 243 The Four Treasures, or the Tools of a Calligrapher's Work / 247 The Normative Provisions of Calligraphic Aesthetics / 250 The Relationship of Calligraphy to Other Arts / 254

Part Three. PHILOSOPHICAL AESTHETICS

ANTIQUITY AND THE AESTHETICS OF CONFUCIANISM / 273 The Book of Changes (*Yijing*) and the Sources of Philosophical Aesthetics / 274 The Aesthetics of Confucius / 278 The Development of the Confucian Aesthetic Tradition / 284 Neo-Confucianism and the Spread of the Aesthetics of the Chinese Renaissance / 288 Wang Yangming's Doctrine of the Heart / 291

THE AESTHETICS OF CLASSICAL PHILOSOPHICAL DAOISM / 293 Laozi and Classical Philosophical Daoism / 294 The Principles of Daoist Aesthetics / 299 Zhuangzi's Philosophy of Art / 305 The Rise of Neo-Daoist Aesthetics / 315

THE TRADITION OF CHAN AESTHETICS / 317 The Sources of this Doctrine / 318 The Distinctive Nature of the Chan Intellectual Tradition / 323 The Leitmotif of Renouncing the World / 326 The Principles of Chan Aesthetics / 328 The Meditational Character of Art / 331

Part Four. THE DEVELOPMENT OF ART-HISTORICAL AESTHETICS AND THE FINE ARTS THE HISTORIOGRAPHY OF THE FINE ARTS / 337 The Distinctive Nature of Fine Arts Historiography / 338 Zhu Jingxuan's History of Tang Era Painting / 338 Zhang Yanyuan's Vision of the History of Chinese Painting /341 Guo Ruoxu's Perspective on the History of Art / 344

THE SOURCES OF THE AESTHETICS OF FINE ART / 347 The Emergence of Art-Historical Aesthetics / 348 Storm and Stream (*Fengliu*) Aesthetics / 350 Wang Xizhi's Aesthetics of Calligraphy / 352 Gu Kaizhi's Principles of Pictorial Aesthetics / 354 The Emergence of the Aesthetics of Landscape Painting / 357 Zong Bing's and Wang Wei's (415-443) Contribution to Landscape Aesthetics / 361 Xie He's Six Laws of Painting / 364

THE ERA OF THE TANG AND FIVE DYNASTIES / 367 Shifts in Artistic Culture During the Tang Period / 368 The Development of Calligraphy / 371 The Universality of Wang Wei's (701-761) Art / 373 Jing Hao's Aesthetics of Landscape Painting / 376 Li Cheng's Concept of the Monumental Landscape / 379

THE NORTHERN SONG ERA / 383 The Features of Renaissance Culture / 384 The Emergence of Landscape Painting / 386 The Dramatic Power of Fan Kuan's Monumental Landscape / 389 The Rise of the Intellectual (*Wenrenhua*) School / 391 Su Shi's Aesthetics and Art / 396 Mi Fu's Creative Flights / 399 Guo Xi and the Evolution of the Ideas of Academic Aesthetics / 406 Li Tang's Concept of the Poetic Landscape / 410

THE RISE OF SOUTHERN SONG LANDSCAPE PAINTING / 413 The Specific Features of Landscape Painting / 414 The Landscape Vision of the Chan Adept Liang Kai / 416 Ma Yuan's and Ma Lin's Concept of the Landscape / 418 Xia Gui's Style of Landscape Painting / 422 Reflections of Chan Aesthetic Ideals in Mu Qi's Painting / 425

THE RISE OF INTIMACY DURING THE YUAN ERA / 429 The Specific Features of Aesthetic Thought and Artistic Development / 430 The Palace Hermit Zhao Mengfu's Creative Contribution / 433 Wu Zhen and the Poetics of the Lone Plum-Tree Landscape / 437 The Plainness in Ni Zan's Landscapes / 438 Huang Gongwang's Neo-Daoist Concept of the Landscape / 440

THE REBIRTH OF TRADITIONS DURING THE MING ERA / 443 The Development of Culture and Art / 444 The Canonization of Landscape Painting / 448 Shen Zhou's Interpretation of the Classics / 452 Xu Wei's Eccentric Creativity / 456 Dong Qichang's Return to Tradition / 459

A CHANGE IN AESTHETIC IDEALS AT THE BEGINNING OF THE QING ERA / 463 The Causes of the Change in Aesthetic Ideals / 464 The Development of a Relationship with the West / 466 A Deepening Confrontation / 469 The Four Wangs and the Interpretation of the Classics / 472 Gong Xian's Eccentric Individualism / 476 Shitao's Philosophy of the Single Line / 481 Wang Gai's Aesthetics / 486

THE SIGNS OF A DEEPENING CRISIS / 491 The Upheavals of the 19th Century / 492 The Encounter Between the Chinese and Western Artistic Traditions / 496 The Rise of the Shanghai School / 498 The Imprint of the Four Ren Artists / 500 Reflections of the Period in Wu Changshuo's Works / 503

THE TWILIGHT OF TRADITION AND RAPID MODERNIZATION / 507 Changes in Aesthetic Thought at the Beginning of the 20th Century / 508 The Period of the Republic / 509 The Continuation of the Traditions of the Intellectuals in Huang Binhong's Work /518 Qi Baishi's National Focus / 522 Xu Beihong's Universality / 524 Zhang Daqian and the Power of Tradition / 528 The Lingnan School / 534 The Aesthetics of Maoist Revolutionary Realism / 545 The Contradictions in the Post-Maoist Development of Aesthetics and Art / 547 The Rise of Postmodernism and the Art Market / 550

Conclusion / 553

Summary in English / 558

Bibliography / 579 The Periodization of Chinese History / 592 List of Chinese Painters and Calligraphers / 593 List of Chinese Treatises on Aesthetics and Art Theory / 595 Glossary of Aesthetic Terms / 596 Index of Persons / 597 Contents in French / 599 Contents in English / 602 Contents in Russian / 605