

Algis MICKŪNAS

### PSYCHIC TENSIONS IN CIVILIZATIONS

**Key words:** comparative studies of civilizations, civilization, psychic tensions in civilization.

While numerous arguments concerning civilizational tensions focus on material and power issue and tensions, the argument in this essay points out that the fundamental tensions consist of differences in the interpretation of the world for which peoples are willing to sacrifice their material interests. This means that even the so called “material interests” are not the basic force in civilizational tensions, since even they are meaningful to some and meaningless to others. Given this understanding, it can be maintained that all tensions are “spiritual.” After all, simply materially speaking, no one dies in order to eat better, but many are ready to die for the meanings which make sense of their lives and the entire universe. The age of materialism has yielded to the quest for meaning.

Aivaras STEPUKONIS

### FRANCIS FUKUYAMA: ENTERING THE LAST ORDER, POST-HISTORICAL WORLD, METACIVILIZATION

**Key words:** Political science, dialectics, historiography, ideology, liberal democracy, free market, globalization, metacivilization

The article investigates the views of well-known American thinker and political scientist Francis Fukuyama on the political and economic future of mankind encapsulated in the by now famous and controversial hypothesis of “the end of history”. The notions of coherent and directional history, the development of modern natural science, the dialectic of ideologies, and the global expansion and dissemination of liberal democracy are discussed. Fukuyama’s arguments for liberal democracy’s world role

in universalizing Western technologies, the mechanisms of free market, and the principles of rational organization of labor are explained, as well as some doubts voiced whether such a political and economic order might not founder in the future. Finally, the hypothesis of “the end of history” is criticized in two respects: firstly, Fukuyama rests on a limited conception of historical dialectics that involves a vicious circle and seems to beg the question; also, Fukuyama misses the ingenious and yet potentially fatal endeavor of liberal democracy to replace the resolution of dialectical contradictions with the accumulation and mutual isolation of them. Secondly, Fukuyama does not distinguish between history and historiography, moreover, he identifies both with the sphere of political phenomena, thus succumbing to methodological anachronism, relapsing to the nineteenth-century historiographical practices, when the state was the only object truly worthy of historiography. At the turn of the twenty first century, such a shrinking of historiographical perspectives can be understood, at best, as a conscious partiality in defense of one’s own hypothesis whose weight of argumentation is lacking, whose rhetorical formulation is elevated above the critical spirit of science.

Alvydas NOREIKA

#### KAVOLIS CIVILIZATION THEORY AND FOUCAULT DISCOURSE ANALYSIS

Key words: civilization, discourse, symbolic design, statement, civilization analysis, discourse analysis, history of consciousness.

The article deals with the relationship of Kavolis civilization analysis to Foucault discourse analysis. It is argued that there are large methodological differences between these two types of analysis. First of all, they are intended to inquire into different levels of symbolic structures. Kavolis civilization analysis describes semantic units (*symbolic designs and their configurations*), and Foucault discourse analysis questions conditions of possibility of semantic units (*discourses*). Both authors hold different views on method and selection of sources as well. It is stated that Kavolis civilization analysis and Foucault discourse analysis aren’t incompatible in principle. After correction of some its principles the discourse analysis can be used as means of research of the depth level of *civilizational structures of consciousness*, i. e. of codes of particular areas of civilization.

## THE HISTORY OF ORIGINS OF ISLAMIC STUDIES IN EUROPE AND THE MOST PROMINENT ARABIC SCHOLARS

**Key words:** history of orientalism, Islamic studies, origin of Islamic studies, prominent Arabic scholars

This article discusses the most significant achievements in Islamic studies of a few scholars, who worked mostly from the beginning of 12<sup>th</sup> century in the fields of theology, philosophy, philology and history. Article represents the biographies of these scholars who played an important role in the origin of Arabic studies (of later orientalism and Islamic studies) from the Middle Ages till the beginning of the World War I. It reveals the most significant achievements of their academic work, discusses from different angles the most important academic studies and the publications of the translations of classical Islamic texts in Western languages.

Daiva TAMOŠAITYTĖ

## IRWIN AGAINST SAID: TWO ATTITUDES TOWARDS ORIENTALISM AND TWO TRUTHS

**Key words:** orientalism, imperialism, postcolonialism, racism, myth, truth, humanism, politics, discourse, Islam, Arabs, East, West

This article scrutinizes the infamous book of E. W. Said "Orientalism" and the book of another scholar, R. Irwin's "For the Lust of Knowing" (2006), which runs counter to the previous treatise as much as to consequences of Said's crucial influence on postcolonial studies. The author objectively shows *pro* and *contra* of both sides considering the hot discourse about imperialism, centers of power in modern world as well as in antiquity, the political role Orientalism as a science plays in that discourse, and other topics. To her opinion, two scholars represent two schools of thought: R. Irwin the conservative one, based on oriental academic cliches of XIX century and „revolutionary“ E. Said, who thinks in a modern way struggling to reconstruct and rethink out-of-date methods of knowing of Other, or subaltern and East cultures. These two

contradictory positions represents confronting powers in a field as well, i. e. the political power, which just recomposes itself according to the present needs, and the power of independent intellectual and scientific thought, which refuses to work for the sake of these political purposes. The last one is a kind of civic option and prefers to do research just “for the lust of knowing” and nothing else. In spite of some shortcomings and intentional essentializations of both authors, “Orientalism”, on the one side, is very important in order to wide ones own scope of view into the ever changing world, to question scientific work and its objects as such; “For the Lust of Knowing”, on the other side, gives charming and vivid impression of medieval atmosphere in Orientalism. Reading them together it is possible to gain more versatile prospect of the past and to coin more precise methods of the future scientific approach, which would not insult neither eastern, nor western cultural or racial feelings.

Artem KOBZEV

ENCYCLOPEDIA “SPIRITUAL CULTURE OF CHINA” AS  
THE *SUMMA SINOLOGIAE*

Key words: Chinese civilization, spiritual culture of China, encyclopedia, *summa sinologiae*.

In 2006 – 2008 were published three first volumes of encyclopedia “The Culture of China”, which will include 6 volumes (each around 1000 pages and 300 – 500 original illustrations) about philosophy; mythology and religion; literature and language; historical thought; science and technology; political and ethico-legal thought, each of them subdividing on General, Vocabulary and Reference parts. The encyclopedia combines investigations of many years and latest findings in these spheres of culture and is an unprecedented project on Russian language comparable with such solid west editions as “Science and Civilization in China” (Ed. by J. Needham) and “The Cambridge History of China”. The edition can be used both by sinologists and the general public interesting in China.

## HUMAN BODY CULTURE IN MODERN CHINA: BETWEEN CHINA AND THE WEST

**Key words:** body, modernization, nationalism, Confucianism, maoism, militarization, culturalness, simbolical body, clothing, physical culture, West, cultural identity, masculinity, femininity, sexuality.

The modernization of Chinese culture from the end of XIXth century, and especially in XXth century, could be conceived in one or another way as the modernization of human body and it's culture, that is, of sexuality, clothing, eating, physical training and so on, which was influenced mainly by Western body culture and modern conceptions of human body. However, Chinese project of the modernization of body culture was developed according to the principle of the acception and rejection of Western culture rather than by simple westernization. The paper concentrates on two aspects of body culture in China, namely, clothing and physical training. It aims to analyse the historical changes and motives of the transformations of those practices from the end of XIXth through XXth century as well as their relationship with traditional Chinese and modern Western body culture.

Konstantinas ANDRIJAUSKAS

## PROPER AND MISTAKEN PATHS OF CHINA'S MODERNIZATION: INTEGRAL DEVELOPMENT

**Key words:** China, modernization of China, Neo-Confucianism, incremental approach, integral development, main stages of modernization.

The article comparatively analyzes the development of China, one of the most important states in the world, by focusing on the research of various modernization projects employed there. The author examines the main differences of each one of the development stages framing the last one a half hundred years of Chinese history. Comparing various strategies of economic, social, and political development during that period, as well as their links with Western and Chinese cultural traditions, the author theoretically defends the attitude, that China has

experienced four qualitatively different modernization stages, only the last of which could be called a successful one. The article also highlights the principal causes of this success by justifying the hypothesis that it has been a result of complex incremental process. Attention is given not only to the research of the qualitative and quantitative features of these stages, but also to the objective assessment of their effects on the actual Chinese economic boom. The article defends the view, that the principal cause of the quite evident success of the actual post-Maoist development stage was the capacity of the governing elite to account huge potential of the Chinese cultural tradition, properly apply rich experience of the anterior projects of modernization, and finally achieve a subtle harmony between local culture in its contemporary Neo-Confucianist form and modern economic development.

Algis UŽDAVINYS

#### THE CONCEPTION OF *DHIKR* IN SUFISM

Key words: Islam, *dhikr*, Arab and Persian mysticism.

The article deals with the theory and practice of remembrance (*dhikr*) in Sufism and reveals its Quranic foundations and relationship with the traditional Islamic cosmology and the conception of unity (*tawhid*), reinterpreted in the context of Sufi ontology. The attitudes of Ibn al-Arabi, Ibn Ata Allah al-Iskandari, Ala ad-Dawla as-Simnani and other shaykhs are analysed in order to show the fundamental importance of *dhikr Allah* in Sufism as a means to attain the divine nearness understood as „presence with the One Remembered“ (*al-hudur ma'a`l-madhkur*).

## BETWEEN TRADITION AND MODERNITY: SEARCH FOR NATIONAL IDENTITY OF LITVAKS COMMUNITY

Key words: Jewish national identity, Lita, litvak, orthodox, Chasidism, Haskalah movement, Zionism, *Bund*.

Up to the middle of 18<sup>th</sup> century Lite territory was populated by an integral Orthodox Jews community, which was later named *Litvakes*, and who had (and still have) themselves for the only and true followers of the Rabbi or Talmud Judaism. Over time, Lite Jews created their own North-Eastern Yiddish language dialect, noted for colourful, broad and emotional accent, also a cheerful and poignant style of speech.

The Jewish community of Lite, both by way of living, traditions and mentality, was different from those of other Jewish communities, populating the neighbouring territories. Yiddish folklore created a typical image of a Litvak, known for reasoned thinking, love for scientific studies and equable character. The names of the Jewish communities – *Galitzianer*, *Poylish*, *Litwaky*, *Litwacy* – indicate rather obviously that they identified themselves and were identified by other Jewish communities with a particular territory. Eastern European national communities – Lithuanians, Poles, Latvians, Belorussians, Russians and Ukrainians – did not see Litvakes apart from the Jewish ethnic group. Historical sources and various legal documents, all refer to them by a single name – *žyd*, *żyd*, *еврей*, *эврей*, *jüd*..

By the middle of the 18<sup>th</sup> century the habits and beliefs of the Orthodox-Litvaks began changing. Ideologies and ideals that were propagated by various movements and reformers during the last two hundred years changed the traditional Litvak community beyond the recognition. It should be noted that most of those destructive factors – Hasidism, *Haskalah* and Zionism – were not of the external, but of the internal nature, and were fathered by the Jewish community itself. The branch of Hasidism – *Habad*, which linked regular studies, characteristic of the Orthodox Jews and spiritual Hasidic prayer exercise, made Hasidism desirable for reasonably thinking Orthodox Judaism protagonists and thus shattered the integral Litvakes' religious consciousness. In 1860 – 1870 the *Haskalah* movement reached Lite. *Haskalah* emancipated and integrated Jews into the surrounding environment and governmental infrastructures, gave an impact to the processes of secularization, while

emergence of the reformed Judaism gradually was causing the split of Lite Jewish community into Orthodox-Litvak and Hasid. In the eight decade of the 19<sup>th</sup> century the national Jewish movement, Zionism, began its formation in Lite. It instigated abandoning the traditional life in shtetls and immigrating to Erec Israel lands. This national Jewish movement, to a certain extent, erased the outright delimitation between a religious Litvak-Orthodox and a secularized Jew. Ever increasing number of all types of politically active Zionistic groups also contributed to splitting of the Jewish community's integrity. At the turn of the 19<sup>th</sup> century new players arrive onto the political arena – the Social Democratic Group of Vilnius Jews (founded in 1890), Russian, Polish, Lithuanian and Latvian Jewish Labour Union – *Bund* (founded in 1897, in Vilnius) and revolutionary upheaval in Russia decided on the intense Lite Jews secularization and assimilation. The First World War changed the Eastern Europe's geopolitical situation and disrupted the integrity of Lite territory, causing the destructuralization of Lite Jewish community, while the World War II and genocide destroyed it. Today Lite Jewish communities exist in USA, Israel, South America and Argentina.

Iлона MURAUŠKAITĖ

#### AVANT-GARDE OF PROBLEMS AND STYLE IN THE WORKS OF YUNG VILNE WRITERS, OR THE CROSSING OF TRADITIONAL AND MODERN JEWISH STYLE OF THE LIFE

Key words: Yiddish literature, avant-garde, *Jung Vilne* assembly, Moshe Levin, Chaim Grade.

The present article is based on the creation of Yung Vilne (Young Vilna) literary group. Yung Vilne writers carry on the tradition of modern Yiddish literature. The writers of this group were various temperament, development and talent. But the aesthetics of modern literature, the destiny of Jewish people between two world wars in Lithuania unite all writers of Yung Vilne group. The presentiment of Catastrophe is dominating motif of their creation.

The article presents the sources of social problems in the works of Yung Vilna writers. The basic sources are the social origin from the poor peasant and the repression of Jewish culture in Vilnius on 3<sup>th</sup>-4<sup>th</sup> decade of the 20<sup>th</sup> century.



Special attention is given in this article to prose of Moshe Lewin and poetry of Chaim Grade. The Chaim Grade's poetry reflects the aspects of the traditional Jewish style of the life, the Moshe Lewin's prose represents the modern mode of the Jewish style of the life. The crossing of traditional and modern Jewish style of the life is basic source of avant-garde of problems in their creation.

Jolita ZABARSKAITĖ

## HISTORIOGRAPHY OF ANCIENT INDIA

**Key words:** ancient India, historiography of India, Indian epigraphy, historical Gupta evidences

Since year 2000 the ancient and early middle age Indian historical research is brought to life by rethinking through ancient Indian history and its sources. The present research work from multidisciplinary integral standpoint is designated to reconsider historiography of ancient India in the instance of the history of the Imperial Guptas. Widely explored the era of Imperial Guptas is traditionally considered as the Golden Times of India, which will allow us to have a whole wide view on a strategy that has been used while writing history in ancient times. Historiographical Guptas sources, etc epigraphic records, coins and literatures are the basic and single evidences for reconstructing political and cultural history of the Imperial Guptas. The epigraphic records are the most significant out of all, because every aspect of the life, culture and activities of the Indians are reflected in inscriptions. However, while reconsidering the methods and techniques in studying the inscriptions or other literary evidences, we must take notice of the authors of the historical works as well as early medieval inscriptions. Cause in the context of early investigation of researchers we have established the fact that these authors were greatly influenced by the contemporary ideas of history and the methods of interpretation of the time. Unlike historians, who are reading these sources separate from the context or other evidences, we have tried to read the meaning of these inscriptions with their relation between their text and every component of its background. Cause in the end, only research based on critically analysed evidences in their proper context and from the multidisciplinary integral approach takes into consideration the most recent discoveries of sources and the solutions without

prejudice to various problems. More over, in traditional historiography of different links rejected epigraphic sources could be very valuable material while analyzing it from multidisciplinary perspective. There for *praśasti* epigraphs must not entirely be related to certain historical facts and rulers, but also with *purānas*, as the model of ideal history of the world, and last but not the least with secondary courses and the contest behind certain events.

Ken-ichi SASAKI

PERSPECTIVE IN THE EAST AND THE WEST –  
SANSUI PAINTING AND LANDSCAPE

Key words: comparative aesthetics, perspective in East and West, *Sansui* painting and landscape.

The subject here is to elucidate the sense of space peculiar to Japanese sensibility. To accomplish this task, I consult not only paintings but also *waka*, purely Japanese poetry. Besides, I compare the structure of Japanese perspective with the Western in order to make salient the features of Japanese sense of space. In China and Japan, the traditional landscape painting was called *Sansui* painting (literally painting of “mountains and waters”), unlike *Fūkei* painting (modern translation of the Western notion of landscape). Landscape as “*sansui*” is characterized by its vitalistic conception: the cosmic space is filled with “*ki*” (vital and spiritual element). This view is reflected in the Japanese notion of “*keshiki*” (literally “color of *ki*”), the word meaning landscape. Such a space was to be felt rather than seen. The notion of the picturesque was related in Japan to the spatial extent: conception deeply related to humid climate producing much of fog or haze. It was firstly in *waka* (in the 13<sup>th</sup> Century) that we find the first expression of the Japanese perspective, which consists in the combination of the tactile (sometimes auditory) close range with the visual distant range, without the middle range (as covered by the fog): this is very different from the Western geometrical perspective, which is essentially constituted by the middle range relating continuously the close to the distant. In painting, this Japanese perspective was realized for the first time in *uki-yo-e*: Hokusai and Hiroshige in particular. I assume that this composition was transplanted in the Western world in the trend of “japonisme”, and now determines the basic composition of the landscape photograph.

ILLUSTRATED MANUSCRIPTS OF THE JAYADEVA'S POEM  
*GĪTAGOVINDA*

Key words: *Gītagovinda*, Jayadeva, illustrated manuscripts.

The paper discusses the history of manuscript illustrations of the famous poem of the 12th century *Gītagovinda* by Jayadeva. *Gītagovinda* along with the *Rāmāyaṇa* and the *Mahābhārata* are the most frequently illustrated text in India. The history of manuscript illustrations of the *Gītagovinda* ranges from the mid of 15th century to the present days and manuscripts are found diverse regions throughout India except South India. Stylistically majority of manuscripts were produced within the western schools of miniature painting although the native land of the poet, Orissa, and other eastern regions abound in illustrated manuscripts of the text also. The paper consists of descriptions of most of known illustrated *Gītagovindas* or separate folia from them. It secures the ground to conclude that the tradition of illustrating the *Gītagovinda* supplied a broad scale of visual images of the Krishna story and consequently played a major role in a steadily spread of Krishnaism throughout India. Generally the article is set to explore the methodology which examines influences of visual culture imposed on development of religious ideas and their images.

Agnieška JUZEFOVIČ

SYNTHESIS IN CHINESE AESTHETIC AND ART  
(HISTORICAL ANALYSIS)

Key words: interdisciplinary connections; synthesis, Chinese aesthetic, art theory; Chinese landscape painting.

The author makes historical analysis of Chinese aesthetic, art theory and painting. The author argues that in different historical periods this three components often were involved in close connections. Synthesis of art and art theory and their interdisciplinary character is typical for Chinese culture. The deals with development and transformations of Chinese aesthetic and painting: in the very early period of Chinese aesthetic and art theory (IV–VIII sc.) there dominated theoretical philosophical

interpretations with quite little attention for concrete questions of art theory, but from the Song dynasty there were settled harmonic balance between aesthetic, art theory and practice. The main attention of the author is focused on interdisciplinary character of Chinese aesthetic and painting: many of Chinese painters and calligraphers were also authors of theoretical texts about painting, and *vice versa* – theorists quite often as well created art works by themselves. The author beside analyze main connections between transformations of art theory and painting with cultural and political situation of contemporary China.

Julija KARAVAJEVA

#### THE CONCEPT OF ARTISTIC CREATION IN JAPANESE *HAIGA* AND *ZENGA* SCHOOLS OF SPONTANEOUS INK PAINTING

Key words: *haiga*, *zenga*, Japanese spontaneous ink painting, synthesis of the art genres.

The problem of creation's psychology is very important for the painters of Japanese spontaneous ink painting. The article concentrates on *haiga* and *zenga* schools and discusses their concept of artistic creation and artistic individuality. The spontaneous genre, to translate directly from Chinese, means "writing of the ideas", so its main difference from the academic and realistic "careful" style is the immediate outpouring of painter's intensions in the process of searching the ideal form. In *haiga* works (paintings for haiku poetry) the aim of artistic creation is the search of a perfect synthesis by combining several art genres: painting, calligraphy and poetry. In *zenga* works (monochrome paintings of Buddhist monks) the authors seek for the similar aim: to join within one artistic space a word, a drawing and a writing sign. Both *haiga* and *zenga* were frequently based on the literary source, so these works firstly had to reflect another artist's individuality. The skill of expressing the main idea of a literary source was fundamental. Nevertheless, these can not be understood as total restriction of painter's individuality. The literary source was a sort of creative lighthouse and painter's professionalism could be expressed in a wide range of the formal means and its ability to reflect neatly the main idea. These art pieces also perfectly illustrate such fundamental concepts of Japanese aesthetics as the importance of an empty space, the poetry of reticence, the cult of restrained and hidden

beauty. Most of these artists were deeply concerned in the process of preparation for the creative process and were using special techniques of psycho training and meditation. This helped them to create the fabulous examples of synthetic art pieces.

Aukse KAPOČIŪTĖ

## PROBLEMS OF THE DIFFUSION OF ART FORMS, SYMBOLS AND MOTIFS IN THE ART CRITICISM OF JOSEPH STRZYGOWSKI

Key words: Strzygowski, comparativistic art criticism, diffusion

This article analyzes Strzygowski's works devoted to diffusion of art forms, symbols and motifs. His attempts to trace the development of Western architecture is largely formed from Eastern and indigenous influences.

Courajod, Brehiers, Semper, Riegl and many others laid a foundation to the scholars of comparativistic art criticism, so called first wave (works of Strzygowski and Warburg on the diffusion processes of art forms, symbols and motifs from East to West) at the beginning of 20th century. A direct link with works and archeological findings never been analyzed before allowed the starters of comparativistic art criticism to expand the limits of academic traditionally West-orientated euorocentric art history. Analyzing the elements of art works remote in time and geographically, Strzygowski traced earlier unknown sources of Byzantic art and Western European medieval art. Thus, a new perspective linking Eastern and Western traditions and the problem of the diffusion of art forms, symbols and motifs in Strzygowski's works due to the awareness of the subtleties of art criticism, in deep knowledge about artefacts and material culture of East and West, as well as to understanding of the ways of diffusion of artefacts and forms. Strzygowski's works abundantly expanded the sources of Christian art research and the horizons of art history leading beyond Europe to Middle East countries as Armenia, Persia, and even Far East.

Research approach and methodological problems received exclusive significance for the cognition of these processes. The main contribution of Strzygowski's investigations to art diffusion processes from East to West and to methodology is an introduction of new research spheres, various comparative research strategies. It is obvious, that diffusion

methodology, encouraging to search for European sources of art in the East opened new unexplored oriental art sources, powerful art traditions and also broadly expanded the geography of world art history.

Having comprehensively investigated the problems of diffusion of art forms, symbols and motifs in the beginning of 20th century comparativistic art criticism, new methodological possibilities emerged, based on flexibility and new hierarchy-rejecting principles, liberation from many eurocentric conceptions of art criticism and narrow racist prejudice. Therefore, a broad view on world art history, constantly new areas of research, the interactions between Eastern and Western approaches stems from here. The applicability of these new methods of comparativistic art research, methodological strategies, various scientific methods helped to fill blank gaps in universal art history. On the other hand, new themes of intercultural influences and often new view angles, developing in the comparativistic art criticism due to acquired methodological approaches, emphasized the main vectors of world art history, hidden and obvious motifs of form evolutions, driving forces. They corrected the schemes of art history and disclosed that every borrowing has its specific carrier, way of transformation which, in each specific case of crosscultural contact, can be different. And, finally, this research complemented to the rejection of East-West dichotomy and opened new possibilities for new perception and evaluation of the role of art traditions.

Žilvinė GAIŽUTYTĖ-FILIPAVIČIENĖ

#### THE SOURCES OF ANDRÉ MALRAUX'S COMPARATIVE PHILOSOPHY OF ART

Key words: André Malraux, philosophy of art, psychology of art, imaginary museum

In this article the main attention is paid to the origins of the philosophy of art of French writer, art philosopher André Malraux (1901–1976). The article deals with author's orientalist Experience in 2 early novels: "Temptation of West" (1926) and "The Royal Way" (1930). The first of them explored the parallels between Eastern and Western culture. The work was set on the early stages of the Chinese revolution and focused on the exchange of letters between a young European and a young Asian intellectual. The second novel set in the Indochinese jungle. The book was largely a dialogue on death; it was one Malraux's main themes.

This oriental experience of writer and absorbed oriental culture formed the original conception of *imagery museum* or museum without walls, which is like a museum in the mind, comprising the art of past centuries and civilizations. Article deals with Malraux's main ideas of psychology of artistic creation. Art always comes from previous art although sometimes this relation is difficult to understand. This idea explains the conception of Malraux's art history: history of art is continuous repetitions, revivals and ruptures of forms.

Ingeborga JŪRA

THE MINIMALISM OF ŠVĚGŽDA'S ORIENTALIST  
AESTHETICS AND ITS RELATIONS TO THE POETICS  
OF KAJOKAS AND MILIAUSKAITĖ

Key words: Algimantas Švėgžda, meditation, orientalism, Far East aesthetics, *wuwei* principle

This article discusses the oriental meditative motives in the late artistic works of Algimantas Švėgžda (1941–1996), who was influenced by Far East aesthetics and especially by the principle of *wuwei*. The meditative works of the artist are analyzed on the background of Taoist, Chan, and Zen aesthetics. While inquiring into the sources of artistic inspiration, the attention is mostly concentrated on the principle of *wuwei*, on its many-sidedness and functioning during the creative process.