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Nota di contenuto

The Pictographic Character and Totemism -- The Pottery and Bronze art -- Ethos of the Rites-Music Tradition -- Confucian Ideal and Equilibrium Harmony -- Critique of Mohist Utilitarianism -- Daoist Pursuit and Spontaneous Naturalness -- Beyond Poetic Sentimentalism -- Chan Buddhism and Subtle Void -- The Water Allegory and Waterscape -- The Art of Painting Landscape -- The Rise of Modern Chinese Aesthetics -- How-to-live Concern and Fourfold Engagement.

Sommario/riassunto

This book considers the Chinese conception of beauty from a historical perspective with regard to its significant relation to human personality and human existence. It examines the etymological implications of the pictographic character mei, the totemic symbolism of beauty, the ferocious beauty of the bronzeware. Further on, it proceeds to look into the conceptual progression of beauty in such main schools of thought as Confucianism, Daoism and Chan Buddhism. Then, it goes on to illustrate through art and literature the leading principles of equilibriumharmony, spontaneous naturalness, subtle void and synthetic possibilities. It also offers a discussion of modern change and transcultural creation conducted with particular reference to the theory of the poetic state par excellence (yi jing shuo) and that of art as sedimentation (ji dian shuo). Keping Wang is a Senior Fellow of Chinese Academy of Social Sciences (CASS), and Emeritus Professor of CASS University. His recent publications are Harmonism as an Alternative (2019), Chinese Culture of Intelligence (2019), and Rediscovery of Sino-Hellenic Ideas (2016).