

<<中国诗学的精神>>

图书基本信息

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前言

Foreword Poetry plays an important role in Chinese culture during its entire history. The Book of Poetry (Shi jing) , for example, is ranked the first among the Six Classics of Confucianism. For so long a time in antiquity it was employed as a textbook for primary schooling and art education as well. Even many centuries later it still served as a fountainhead of inspiration for poets, such as those in Tang and Song Dynasties. Now, a large amount of its content is not as popular as it used to be due to the bumper harvest of flourishing Tang poems and the Song ci lyrics. Yet, the tradition of poetry reading and recitation continues all the way through. Up till today, most of the Chinese children commence their early learning with the Tang poems because they are short, musical, vivid and picturesque, and above all, much easier to memorize and apprehend. Hence, you can ask almost every kid you encounter in China to recite a couple of poems providing he or she speaks the native language or standard Chinese properly. Parallel to the rich output of poetry are the rich sources concerning the technique of poetic composition and appreciation. These sources are called shihua qua discourse on poetry or cihua.

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内容概要

This book looks into some highlights of Chinese poetics from a historical and transcultural perspective. It carries out an in-depth discussion of such thematic topics as Confucius' expectation of poetry in education, Mozi and Xunzi on musical functions, Liu Xie's critical illumination of poetic styles, Zhu Xi's moralistic view of poetry, the poetic wisdom in the zen enlightenment, Wang Guowei's aesthetic criticism of the poetic state par excellence, and Lu Xun's sublime poetics of rnmratic type. All this is conducted through textual and contextual analysis in order to facilitate a new rediscovery and creative synthesis.

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a composite art that encompasses a full range of positive functions. Music is effective not merely morally for personal cultivation and socially for harmonizing human relations, but also politically in enhancing communal morale and cohesion for national defense. What for Mozi seems to be useless and wasteful, for Xunzi turns out to be useful and necessary. This paper looks into the polar opposition of their conceptions of music through a comparative intellectual anatomy. Among ancient Chinese thinkers, Mozi stood out as the first opponent of Confucius. Mozi developed a different way of thought regarding the human condition and the status quo of his contemporary society. He attacked Confucianism as a whole and asserted that Confucian principles would ruin China in four ways: First, Confucian denial of the existence of God and the spirits would displease these beings and make them ready to punish Chinese society. Secondly, Confucian insistence on elaborate funerals and a three-year period of mourning on the death of a parent would waste the wealth and energy of the people. Thirdly, Confucian emphasis on the practice of music would also waste the wealth and energy of the people. Fourthly, Confucian belief in predetermined fate would lead people to laziness and passive resignation. To correct these Confucian errors, Mozi told his disciple Wei Yue that he proposed five principles to govern the state. He would recommend to the lord of a state in chaos the principle of honoring the worthy and identifying with the superior. He would advise the lord of a state in plight to recognize the principle of frugality and moderation in funerals. He would propose to the lord of a state obsessed with musical entertainments the principle of negating music and rejecting fatalism. He would persuade the lord of a state in cultural wildness to accept the principle of respecting the will of Heaven and the spirits. He would convince the lord of a state with aggressive ambitions to adopt the principle of exercising universal love and denouncing offensive warfare.

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