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## **Dukhovnaya kul'tura Kitaya: Entsiklopediya by Institut Dal'nego Vostoka RAN (review)**

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Philosophy East and West, Volume 64, Number 3, July 2014, pp. 822-825  
(Article)

Published by University of Hawai'i Press  
DOI: [10.1353/pew.2014.0050](https://doi.org/10.1353/pew.2014.0050)

Philosophy East and West



A Quarterly of  
Comparative Philosophy  
Volume 64 - Number 3

University of Hawai'i Press

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connections between *Koji junrei* and Watsuji's personal and philosophical development, such as how his interest in Johann Wolfgang von Goethe and European travel affected his sense of how one should think about art and history, as well as how the perspective he presents in this book fits into his complicated relationship with Japanese cultural identity and cultural nationalism.

The book itself chronicles Watsuji's visits to several of the most famous temples in the old capital of Nara, as well as his visit to the National Museum in Nara. Each chapter corresponds roughly to one day in Watsuji's trip. For much of the book Watsuji is primarily interested in dating and determining the provenance of the artworks that he views, paying particular attention to what he thinks the works reveal about both the possible dissemination of Greek culture through East Asia and the transmission of Buddhism from India through China and to Korea and Japan. He seems very keen to identify the elements of the works that mark them as being influenced by these different cultures, but he doesn't argue that any one work is the product of a single culture. However, he does seem to think that as Buddhist culture moved east it became more "pure," and is interested in identifying the aspects of Japanese culture and religion that lend it this purity.

On occasion he also notes his own personal aesthetic experience of a work of art and his sense of its importance in religious and spiritual life. When viewing a work he almost always writes in detail about the different angles from which he contemplated it, which angle seemed to him to be superior, and how the view from that angle made him feel. This aesthetic appreciation is often tied to religious appreciation, although Watsuji doesn't suggest that all beautiful art must be spiritual in nature.

In addition to aesthetics and art history, Watsuji is also interested in ancient Japanese history and gives detailed accounts of imperial and monastic life in the time periods in which the artworks and buildings in Nara were created. However, what is of most interest in *Koji junrei* is Watsuji's personal reflection on his path in life and his idiosyncratic approach to art, which foreshadows much of his philosophical work to come. For this reason, this book will be of primary interest to those who study Japanese philosophy and Watsuji's philosophical development in particular.

Laura Specker Sullivan

*Dukhovnaya kul'tura Kitaya: Entsiklopediya* (The spiritual culture of China: An encyclopedia). By Institut Dal'nego Vostoka RAN [Rossiiskaya Akademiya Nauk] (Institute of Far Eastern Studies, RAS [Russian Academy of Sciences]), editor in chief Mikhail L. Titarenko. Moscow: Izdatel'skaya firma "Vostochnaya literatura" RAN (RAS "Oriental Literature" Publishing Firm), 2006–2010. 6 vols. ISBN 5-02-018429-2.

*Dukhovnaya kul'tura Kitaya: Entsiklopediya* (The spiritual culture of China: An encyclopedia) is a project that took Russian sinologists about fifteen years to complete—a decade of preparation followed by five years of publishing. Contained in six volumes, the *Encyclopedia* extends over no less than 5,500 pages. It covers different

aspects of Chinese spiritual culture with an emphasis on their mutual interconnections and influences. Each volume is thematic: volume 1, *Filosofiya* (Philosophy) (2006); volume 2, *Mifologiya, Religiya* (Mythology, religion) (2007); volume 3, *Literatura, Yazyk i pis'mennost'* (Literature, language, and writing) (2008); volume 4, *Istoricheskaya mysl', Politicheskaya i pravovaya kul'tura* (Historical thought, political and legal culture) (2009); volume 5, *Nauka, tekhnicheskaya i voennaya mysl', zdorovookhraneniye i obrazovaniye* (Science, technical and military thought, medicine, and education) (2009); and volume 6, *Iskusstvo* (Arts) (2010).

All the volumes have a similar internal structure of three parts. Each volume begins with an introduction on general problems and a historical outline of its specific theme. The second part presents dictionary articles arranged in alphabetic order introducing key terminology, schools, trends, persons, and texts. At the end there is a reference section with indexes to the volume (there are separate indexes for personal names, book titles, and Chinese terms and names of schools), a selected Russian bibliography, and various maps and chronological tables of Chinese history. To illustrate the quantitative weight given to each part we can take as an example volume 1, *Philosophy*, in which the general section takes up about one hundred pages (pp. 44–148), followed by the dictionary part with about 350 articles that run for five hundred pages (pp. 150–652), and the part with the indexes and references (pp. 654–720).

It is not by chance that the *Encyclopedia* starts off with Chinese philosophy. The editor in chief, Mikhail Titarenko, and two deputy editors, Artem Kobzev and Anatoliy Luk'yanov, are all scholars of the Chinese classical philosophical tradition. They share the intellectual conviction that Chinese philosophy is of paramount significance for all other aspects of Chinese spiritual civilization. The sequence of volumes therefore reflects the logic of the interpretation of the material. The *Encyclopedia*, it should be added, has also greatly benefited from the earlier experience of working on the *Chinese Philosophy* dictionary that was published in Russian in 1994. Consequently, the philosophy part of the present work was also the most ready to start with.

The *Philosophy* volume opens with a general section introducing the genesis of Chinese philosophy and its specifics. A. Kobzev, for instance, observes that the belles lettres form that had prevailed in Chinese philosophy makes it comparable with Russian philosophy (vol. 1, p. 47). Significant attention is given to methodology and the uniqueness of Chinese philosophy when compared with Western notions of logic. Key importance is attached to the clarification of the meaning of dominant categories of Chinese thought, and this section is also provided with a table of one hundred categories of Chinese philosophy sorted by pairs of correlation. As for the main features of classical Chinese philosophy, the introduction points to the predominance of naturalism, the lack of developed idealist theories, the absence of formal logic, and the symbolic multiplicity of meanings in terminology. Chinese philosophy is described as a “super-ethics,” which means not only that ethical problems are of supreme importance but also that there is a tendency to approach the main problems of philosophy from the standpoint of morality by constructing an anthropocentric view of “moral metaphysics” (p. 126). To generalize, it may be said that the “pivotal

role of Confucianism" in Chinese philosophy is mirrored in the contents of this volume by the high proportion of articles about Confucianism, from its ancient beginnings to Neo-Confucianism and to the Confucian thought of the twentieth century. But mention should also be made of articles on Buddhism and Daoism contributed by the well-known scholar of Chinese thought from St. Petersburg, Professor Evgeny Torchinov (1956–2003).

There is obviously quite a bit of complementarity among the different volumes of the *Encyclopedia*. Volume 2, *Mythology, Religion*, begins with synoptic articles on Chinese mythology and goes on to outline Chinese cults, syncretic sects, and foreign religions. But Confucianism, Daoism, and Chinese Buddhism are introduced as philosophies in volume 1 and as religious teachings in volume 2. The overview of traditional Chinese views on history and political culture in volume 4 describes the historical relations between Confucianism and Legalism (pp. 110–135) and discusses the *de* (virtue) of the emperor as the symbol of supreme power in China (pp. 136–140). Close links between philosophy and politics in traditional China have also led to the inclusion of articles with the very same titles but different contents in volumes 1 and 4 (e.g., on Sun Yatsen, Liang Qichao, Kang Youwei, Legalism, and Confucius; Tan Sitong is also introduced in volume 3 as a writer). Volume 5 extensively explores the methods and ideas of traditional Chinese science that had been based on traditional philosophical views. The philosophical introduction to Chinese aesthetics in volume 1 finds another articulation in volume 6 in numerous examples from traditional painting, calligraphy, architecture, et cetera. Indeed, Chinese philosophy can be seen as the one thread that binds all of the volumes together.

The composition of the *Encyclopedia* allows students to use the volumes that are most relevant to their specialties without purchasing the whole set. The editorial strategy of dividing the whole into thematic parts instead of arranging topics in straight alphabetical sequence from "a" to "ya" (the last letter of the Russian alphabet) has proven to be smart and effective. It has also given the editors extra flexibility, for it was even possible to add an extra volume that was not planned initially—the *Arts* had originally been intended to be part of volume 3 on literature and language, but in the process two separate books emerged. Although the general strategy was to bring together the results accumulated over three hundred years of Russian studies on Chinese culture, some serious gaps in knowledge were revealed. This is especially evident in the case of volume 5, where many ideas and observations had not been published by the authors previously; for instance, this volume represents the first attempt in Russian sinology at a systematic description of traditional Chinese science.

Each volume boasts high-quality color illustrations (many rare images come from the Oriental holdings of the Russian National Library) that enhance the reference value of the text. The book designer, I. Melan'in, has created an elegant adaptation of the Chinese book style for the Russian edition (e.g., the three main parts of each volume are visibly marked with the Chinese numerical characters *shen*, *yi*, and *bing*), while the cross-cultural logo of the *Encyclopedia* is the Chinese character *zhong* 中 surrounded by four Russian letters that abbreviate the title of the book. It is also worth

noting that in the articles and indexes traditional Chinese characters have been used, a significant change when compared with the earlier preference for the simplified character set.

The *Encyclopedia* is a remarkable success, particularly if assessed against the background of the chronic underfunding of sinological studies in post-Soviet Russia. Special mention should be given to the dedication of the editors, who by personal example were able to persuade dozens of contributors to carry on and not give up. The *Encyclopedia* has been awarded the Russian National Science Prize for 2010, although one has to add that in the second half of the 2000s there was little chance of putting these volumes into print without the generous support of foreign sponsors.

The *Encyclopedia* has already become a popular reference tool for students of Chinese culture in Russian universities. Although the language barrier will probably not permit it to attain a comparable spread in the West, the set should be a valuable addition to the library collections of mainstream centers of East Asian studies outside Russia. First, it can serve as a starting point for future attempts in other languages to produce comprehensive dictionaries and encyclopedias of Chinese and other cultures. Second, it provides a glimpse into the development of Russian sinology, especially from the point of view of the Russian sources, since there are two levels of bibliography in each volume: articles are supplied with bibliographic information with special attention to academic publications in Russian, and at the end of each book one can find thematic bibliographies of Russian publications since 1958 (the earlier period was covered in the famous *Bibliography of China* compiled by P. Skachkov). In volume 1 the reader can also find a rather complete list of Russian publications on Chinese philosophy covering the period from 1958 to 2005 (pp. 712–720) that could be a valuable guide for foreign scholars.

With regard to Russian-Chinese interaction, the *Encyclopedia* has recently gained prominence for bringing attention to Russian academics doing research in Chinese culture and their effort to introduce their research to a Russian audience. In 2012, the Center for Contemporary Russian Studies at Sichuan University received a grant from the China Social Sciences Foundation to translate the *Encyclopedia* into Chinese. Due to the immense difficulty and enormous size of the text, this task will be greatly time-consuming. Nevertheless, once completed, the translation will give sinologists worldwide an opportunity to become acquainted with this work without having to master the Russian language.

Alexander Lomanov