TYPOLOGICAL FEATURES OF CHINESE CULTURE
IN THE MING DYNASTY (1398-1644)

Rimma Kashifovna BAZHANOVA*
Dmitry Evgenyevich MARTYNOV**
Yulia Aleksandrovna MARTYNOVA***

Introduction
The Ming Dynasty (1368-1644) was the final stage of traditional Chinese cultural development. Spiritual and artistic synthesis, cultivated through a symbolic world view, reached perfection during this period, but also began to show features of stagnation, which became determinative in the following centuries. The obliteration of symbolic reality and the replacement of a symbolic world view by a naturalistic one characterises the development of Chinese cultural processes in the Modern age.1

Methodology
The main difficulty in the study of symbolism is the incomparability of conceptual language and symbolic reality. Symbolism is in reality inseparable from consciousness, from a functional perspective. Works of contemporary researchers of symbolism - P. Berger, D. Sperber, P. Bourdieu - show that the roots of symbolism can be found in the premises of human activity, which correspond to the history of sociality as a set of moments of experience. In this sense, symbolism corresponds to Bourdieu’s concept of “habitus” - non-fixed aspirations of people reproducing the objective structures of society.2

Modern Sinology has formulated conclusions regarding total artistry as a specific feature of Chinese culture. Art runs through Chinese life “from

---

* Kazan State University of Culture and Arts, Republic of Tatarstan, Russian Federation; e-mail: r.bazhanova@bk.ru.
** Kazan Federal University, Republic of Tatarstan, Russian Federation; e-mail: dmitrymartynov80@mail.ru.
*** Kazan Federal University, Republic of Tatarstan, Russian Federation; e-mail: yulya.a.martynova@inbox.ru.
1 Malyavin 2003, p. 11.
the highest theoretical spheres to the most ordinary manifestations and such universal presence is probably its most characteristic feature.” Artistic creativity, aesthetics and ethics, ritual and music, calligraphy, painting, poetry and dance imbue not only spiritual, but also everyday life. In terms of universalism, a configuration of artistic experiences accumulated by Chinese masters can be distinguished by the dominance of several components. In course of the general evolution of the artistic experience, the cosmism and synaesthesia conventional to Indian culture was adapted by Chinese masters, who introduced new categories and strategies that reached the level of specific universals not only of the culture, but also of actual artistry. It seems that a very characteristic dynamic of the Chinese variant of artistry is a mechanism for the conservation of traditional creative principles whilst sharpening the form and content in a direction of increasing sophistication. It should also be noted that Chinese philosophical and aesthetic traditions are characterised by the absence of creationism: the world, in the view of these traditions, arises from some hidden foundation, like a flower emerging from a bud. The world is not perceived as being divided into spirit and matter, rather reality is interpreted as a process or a state of flow of the vital force, qi. The world does not consist of the material and the spiritual, it is “energetic.”

The universe, in Chinese traditional thought, has organic integrity; a man is equal to the cosmic forces of heaven and earth and occupies a central place among them. This, however, does not imply recognition of the absolute freedom of will. Chinese behavioural norms operate according to specific limitations: every deed and action of the individual is evaluated in terms of etiquette and morality. Thus, naturalism, vitalism, holism, humanism and ethical imperative are the philosophical and cultural foundations of the Chinese world view.

In understanding the essence of Chinese artistry, the idea of the interpenetrability of matter and spirit is of great importance. Between spirit and substance, matter and consciousness there is no insurmountable boundary. They are no more than different modi of a single entity. All that exists in the universe is qi, endlessly passing from one form to another. That is why reality, in Chinese thought, is determined through the identification of change; reality is a subjectless medium of transformations in which all things mutually embrace each other, and so form merges with being. The most reliable evidence of the Dao (Way) is considered to be the element of

---

dreams. According to Chinese concepts, the sage is immersed in the contemplation of the missing. This was noted by the writer-monk Dong Yue, who compared dreams with clouds, constantly changing their appearance, and stated that the creative imagination allows penetration into the dynamic prototypes of life.

From this it follows that the principle of correlation, of interconnectedness - rather than cause-and-effect - is typical of Chinese culture, capturing the relations between phenomena, revealing their likeness or kinship. The similar interacts with similar, answers and sympathises with it. One of the characteristics of correlative thinking is the construction of sets of interrelated phenomena. Attribution of something to a particular type means that it is in a state of belonging to the positive or negative sphere of being (yang-yin), to one or another archetype. The idea of transformation, vividly and originally presented in Chinese culture, provides the basis for further specialisation and complexity within the artistic experience.

The cosmos, in this world view, is a unified resonant system formed by a reboant conjugate on the basis of universal sympathy with other phenomena and forms. In the world-organism it is not causation that prevails, but the process of impact-response. Man, through the force of his sincerity (zhong), is capable of influencing the universe, which responds in accordance with the nature of the impact. For the Chinese consciousness, an intention towards cognition and reflection on universal metamorphoses and transformations is typical. The Chinese cosmos is subordinate to the principle of beauty. The cosmos is decorated, “patterned” (wen), and in humans this intricacy is manifested in culture expressed through hieroglyphic writing. In the Axial Age, the term “wen” meant the sacred tattoo of shamans and priests. Then it came to be understood as any ornament, and later it came to mean “writing” or “culture expressed in graphic signs.” Thus, the cosmos is revealed in a person through writing. Any pattern, written symbol or hieroglyph represents an element of cosmic ornamentation, hence the reverent attitude people hold towards the written text and culture, which continuously “weaves” its various patterns and designs.

6 Dong Yue (1620-1686): late Ming Dynasty writer-monk who wrote the novel A Supplement to the Journey to the West (1640).

7 Brandauer 1978, p. 96.


9 Golygina 1971.
This world view was developed in the ancient Chinese tradition; later, Buddhism brought new ideas and images. In Zen Buddhism (Chan), for example, the principle is demonstrated in the famous story of the “Flower Sermon.” Once, the Buddha held up a flower in front of his disciples and smiled. Only one student, named Mahakasyapa, understood the teacher’s gesture and also smiled. At that moment he attained a moment of enlightenment. His smile signified the direct transmission of wisdom by the Buddha without instruction or writing. As per the doctrine of Chan, wisdom is passed in a special way from heart to heart without relying on written signs. Monastic practices, such as caning monks who are immersed in a meditative state, illogical “questions and answers,” paradoxical statements and discussions between teacher and student are all ways of concentrating the consciousness and bringing about the spontaneous momentary awakening of the true “self,” the realisation of one’s Buddha nature.

The essence of Chan teaching consists of calming the heart, cleansing the mind and engaging in discussion with a wise mentor: then wisdom and insight will follow. But a shift is required, so the master must give the student a push towards consciousness. A Chan philosopher would call these pushes “cuffs” or “shoves to indolent pupils.” In the West, as in Japan, these mental shoves are called “koans” and interpreted as “paradoxical dialogues of the Zen masters.” In Chinese, the genre is called “gongan” or “jifengyu,” literally “speech like a sharpened sword.” Gongan is a component of Eastern correlative thinking, where the unusual becomes the norm and when the ordinary turns into a paradox. The opportunity to play with the world, turning it upside down, and thus to return to the cause of adopted evaluations, represents a specific method of educating the consciousness.

Alexander Maslov sees the origin of paradoxical dialogues in legal practices of 5th-8th century China. Judicial decisions were often made not as a result of investigation, but as a consequence of hearing the responses of the defendant. The ability of the defendant to offer exactly the right description of reality (at least right for himself) correlated directly with whether he would be found guilty or not. The Zen master, as if presiding over a judicial court, punishes followers’ weak abilities and metes out

11 In the West, this is best-known by its Japanese pronunciation - Zen.
13 Ibid., p. 6.
“sentences” by thrashing slow-witted students. Hence, the mystique and illogic of such dialogues is followed by realisation of their simplicity. The only complexity in Gongan duality is that it represents ambiguity both for the master and the disciple. There is no such thing as a correct answer: it is only correct in that particular situation and for those interlocutors. The criteria for truth and the reflection of purity of consciousness involve a deep personal sense of reality, the manifestation of personality and inner experience. For example, consider two answers to the question: “What is the Dao, expressed in one word?” The answer of Master Yunmen was “Annihilation!” but the answer of Wenzhou was different: “This is I, an old monk, hidden at the bottom of a alms bowl.” Both answers are equal and mean the annihilation of illusions and delusions, as well as the possibility of the most modest man to symbolise the whole fullness of reality. But mere repetition of these famous answers in response to that same question would entail a negative assessment of any disciple.

The masters and thinkers of China drew attention to the conditions on which mastery depends, primarily to such components as qi, that is, the fullness of life and energy. Qi, in their interpretation, is the source of all movement both in nature and in the human body. Chinese doctors emphasise the pulse, on the beating of which the flow of blood depends; it is the cause of movement in the body. Taoist alchemists saw in the world body-crucible three modi: the life-giving force, jing; qi energy; and Shen spirituality - the incarnation of the dynamism of Dao.

The paradigm of the Chinese plastic arts is based on certain requirements of form. It is understood by Chinese artists not as a closed volume, but as a channel visualised through the circulation of qi energy; perceived not as a mass, but as a dynamic configuration of a unified space-time continuum. Representation of movement in visual art was developed by increasing the detail in a picture, by creating series of images, and through the use of “sliding perspectives” in paintings which allow the viewer to consider the subject from different angles simultaneously. Through such transformations, Chinese artists expressed both the energy of natural, material existence and their own creative will, the activity of their spirit, as if merging these opposites into a single unit.

This aspiration to saturate the senses and integrate multiple elements is expressed especially vividly in the art of garden design. The philosopher and writer, Master Ji Cheng, author of the first treatise in Chinese tradition

---

14 Ibid., p. 31.
15 Ibid., p. 30-31.
16 Malyavin 2003, p. 248.
on landscape architecture, *Yuanye* (garden arrangement), written in the sunset years of the Ming Dynasty (mid-17th century) gave instruction on the creation of a special object of pleasure: the garden. He describes one of his works to a wealthy provincial official:

“I looked at the highest places, examined the depths of springs. Trees were reaching to heaven, curved branches swept the ground. I said: to arrange a garden here, you need not only to raise the hills, but also to deepen the lowlands. Let the flank of the hill peep from behind tall trees; let stones cut into the twisted roots; let there be pavilions and terraces scattered on the surface of water; let soaring galleries be thrown over channels, twisting like figures on antique stamps - here’s a picture to strike the imagination! When construction was completed, the owner was overjoyed. He said: if you measure the distance between the entrance and exit, it is just 400 steps, but within is gathered all the beauty of Jiangnan.”

The intention towards multiplicity in the culture of China was refined to unthinkable perfection and framed in a set of special aesthetic and artistic techniques. Plurality was intensified and undermined simultaneously by means of the “one feature” technique. In professional arts, this represented the synthesis of the single and multiple, unifying single, separate and invisible elements. Chinese calligraphers were particularly committed to that technique. Chan mentors used extreme methods of education, causing moments of “sudden realisation” in students through the strike of a cane or a loud cry. Following this lead, martial artists and lawyers talked about the rule of “one law,” military strategists of “one motion.” According to the rules of the “one feature” technique, a single source is scattered and concentrated in a multitude of actions: there are not many techniques, but only one, movement, and here the impulse of life, the dynamism of life, is always actualised.

Chinese masters worried about the maximisation of pure expression, about reaching the limit of expressiveness where substantial and formal elements become indistinguishable from the decorative. Vladimir Malyavin notes that they realised such expression in the “spontaneous non-duality of secret-internal and external-decorative components.” It developed in various ways, namely: where the boundary between the background and the image of the whole continuum is relative and changeable; where form is harmonised by the balancing of polar qualities and opposing vectors of motion; and when the energy of elements in a composition is dominated by

---

18 Malyavin 2003, p. 172.
central and centripetal vectors. These plastic principles are maintained at the macro and micro levels of the whole.

Chinese artists are known for their special love of curved, wavy lines, which allow the energy of motion to be translated visually. Hidden channels through which internal life impulses can pass, trajectories formed by interactions between the rhythms of space and matter, these lines were called “dragon veins.”

“The system of dragon veins, lost in the infinitely complex geometry of the space-time continuum, in every moment of deployment appears a grasp of form and shape, extended and intermittent. We can see signs of this grasp in those lines favoured by Chinese painters of the curve of branches and swirls of clouds, in winding paths and streams, the broken contours of mountains and the lacy outline of stones, reached by emptiness - in all that gives the impression of a cliff, the transition to otherness, the convergence of the dissimilar.”

China masters began to give their attention to the concept of energy quite early in the days of the ancient kingdoms and empires, when the first state associations formed in the Bronze Age (second millennium BC). Much as in India, art at this time was a part of complex magic rituals, which accounts for the special suggestive qualities of ancient Shan artefacts.

“Shan Dynasty art represented the sacred power of the state. ... The purpose of ritual was to maintain cosmic balance and the continuing dominance of the Shan government, in connection with which in the casting of ‘green bronze’ received an unprecedented concentration of energy, producing significantly superior artefacts compared both to those of neighbouring states and the products of later ages.”

The development of culture in during the Zhou Dynasty (7th-3rd century BC), the Qin Dynasty (221-207 BC) and the Han Dynasty (206 BC-220 AD) was marked by the dominance of the political sphere. The Qin Dynasty, through military progress, created the conditions for many innovations in the field of art, which moved in the direction of the cultural synthesis and aesthetic pluralism which was fully realised in the ideology of the Han era (Confucianism-Legalism-Taoism). Particularly noteworthy is the heritage of three famous military writers Sunzi, Wuzi and Wei Liaozi. Ancient treatises describing martial arts techniques indicated the concentration of artistic efforts not only within the arts, but also in military strategy. An essay by Sunzi, *The Art of War*, describes 13 stratagems, among

---

19 Ibid., p. 268.
21 Titarenko 2010, p. 32-33.
which a special place is occupied by tactical subterfuge. Sunzi describes the necessity in military activities of exploiting the enemy’s weaknesses, using camouflage, feints and other misleading tactics, such as misrepresenting one’s defences as weak. He emphasises that strategy does not mean planning in the sense of making a list of tasks, but action on the basis of rapid and appropriate response to constantly changing conditions.

Much of the text is given over to the discussion of how to make war without actual military engagement and how to outwit the enemy without physical effort, i.e. without a fight. Warfare, according to the author, is based on deception. Military campaigns which achieve rapid success are preferable to a protracted war, which is costly, so the actions of a successful commander must be characterised by speed, efficiency and flexibility. The treatise has a curious passage describing a mysterious method called “a treasure for the governor.” Dealing with intrigue and subterfuge, it describes obtaining advance knowledge through the use of five types of spies: local, domestic, converted, doomed and retrievable. Advance knowledge, it states, does not come from heavenly signs, spirits, demons, but from the people. This knowledge is of the “true state of the enemy.” In addition he proposes that the conduct of a military leader should be calm and inspirational to others, direct, disciplined, and able to “deaden the hearing and sight” of soldiers and commanders, i.e. to keep them in ignorance. He makes changes to strategy and plans that those around him do not know about; he hides his position and acts in a roundabout way such that others can not foresee his actions.22

Although these principles of military ingenuity lie far from the sphere of artistic activity, in the latter field it is also impossible not to see manifestations of rationalism and pragmatism, combined with camouflage and a spontaneous approach. Also clear is the penetration into artistic working practices of new ideas about the nature of particular skills associated with the phenomenon of gradation (variations in shade, tone and colour) and the nuances of its formal features.

This quality is most vividly revealed in masterpieces of calligraphy from this period. Black ink, with its silver-grey nuances, gave a sense of the unity and integrity of the world. Here two styles of writing were singled out: one thorough, with precise representation of every detail, known as “diligent brush” (gongbi) and the other free-style, careless and spontaneous, referred to as “painting ideas” (seyi). Nadezhda Vinogradova emphasises that:

“A mastery of nuance, combined with the sharpness and power of the brushstroke, helped to create the impression of airiness, fine details, the distance or proximity of objects, movement and repose. The matt white surface of the scroll was an important component of the creative image.”

A focus on spontaneity, on actions which respond to the situation, reached its pinnacle during the period of the Six Dynasties age (3rd-6th centuries AD) in both the field of art and the culture of everyday life, having developed into a complete aesthetic paradigm as a mode of thought, behaviour and creativity. During this period, the transition from anonymity to individual creativity was completed. One symbol of this process was the rise of a new creative direction, which in fact signified the formation of aesthetics as an independent branch of knowledge. This direction was fengliu (“wind and stream”), which represented specifically “shocking” culture.

The hieroglyph feng (wind, blowing, nature) implies the natural movement of the energy-matter substance, qi, as revealed in almost all spheres of life: in the manners of man, the morals of society, and even the morals of nature. The second hieroglyph, liu (stream, current), refers to the movement of water. In Chinese culture it is associated both figuratively and naturally with qi and the Dao. The unity in duality of Feng Liu is, in a certain way, connected with the term Feng Shui (“wind and water”), which indicates both natural forces and the traditional art of understanding their relations and human adaptation to them.

The development of Feng Liu as a style reflected the increasing attention being paid to the problem of creative self-expression. The features of Feng Liu are considered to be a relaxed attitude, and sometimes even eccentric behaviour and appearance on the part of the artist. In terms of intellectual practice, the proponent of Feng Liu held cultural values which conformed to the tradition of “pure conversations” (qingtan - witty philosophical and metaphysical discussions), whilst in the sphere of individual action and creativity he preserved his inner freedom and intuitive sensitivity to the movements of the Dao in the mystical depths of the human spirit.

If we compare archetypal aspects of Indian and China cultures, Indian culture is characterised by the phenomenon of personal representation of artistry in ancient myths, narratives of beings with extraordinary powers. Chinese myths, by contrast, are very “earthy,” closely connected with real

---

historical personae such as emperors, officials and philosophers, and the accounts are generally less poetic.

The most generous in their recognition of the dignity of artistic talents were Taoist stories about the xian. Xian are mortal beings who acquire supernatural powers, bringing them closer to the gods. They can transform their own and other people’s appearances, fly through the air, and possess magical talismans. Among the xian, some of the most vivid characters are endowed with artistic qualities. For example, there is Royal Uncle Cao (Cao Guojiu), a real person thought to be a relative of the Emperor Ren Zong (1023-1064). Disappointed with the ruling house, he learned the art of “gold and cinnabar” - alchemy - and then took refuge in the mountains. In popular legend, Uncle Cao transformed into the patron saint of musicians and actors, and is often portrayed as an official in ceremonial dress, but with castanets in his hands. Another character, Han Xiangzi, a preacher of Taoism, won debates through performing miracles, and was a lover of music and colour. When he played the flute, flowers grew everywhere.

In the age of the Han (206 BC-220 AD) and the Six Dynasties, the Jade Maiden (Yu Nu) - a lover of cheerful feasts, hostess to immortal peers and divine singer - was particularly popular among the elite. Yu Nu was believed to be an inspirer of orgiastic mysteries, and was depicted as a beautiful woman in gorgeous clothing and jewellery. Also in the pantheon of Taoist xian was patron of crafts and craftsmen, Lu Ban, the great inventor and architect. According to legend he sculpted from rock a bird that looked completely alive. Finally, a very popular figure among scientists and officials with exams to pass was the astral character associated with the constellation of Wenchang, the God of Literature. He was responsible for all areas of education and intellectual occupations and was the protector of all cultured people.

By way of comparison, it can be noted that the gods of the Hindu pantheon were quite indifferent to artistic manifestations of talent, and were

25 Kravtsova 2004, p. 496.
26 Han Xiangzi (768-824): said to be the nephew or grandnephew of Han Yu (768-824 AD), he was a prominent Tang Dynasty Confucian philosopher. Because his flute gave life, Han became the protector of flautists.
28 Lu Ban (c. 507-440 BC): ancient Chinese carpenter, engineer, philosopher, inventor, military thinker and statesman. He was a contemporary of Mozi, and is the patron saint of Chinese builders and contractors.
themselves able to demonstrate, like Shiva Nataraja, the highest art. Chinese gods are somewhat modest against this background. But this “gap” is compensated for completely by the presence of a very special figure that emerged in China as a result of the unprecedented growth of the cult of literacy and written knowledge in the time of the Ming Dynasty. This was the “person of culture” (wenren, also known collectively as the literati), one who embodied the cultural element.

In Chinese tradition, the cultured man embodied the image of the Keeper of heritage.

“This was a personal ideal, which had no overall specific embodiment, and no one had exclusive rights to it. A cultured man did not have any predetermined social, educational, material or professional identity. The only thing uniting this varied cohort of people was education. In the context of the celebration of bureaucracy and merchantry, where it was not talent and hard work, but relationships and money which opened doors, it was necessary to preserve the public face [of the cultured man]. In this regard, it was all the more important to separate sincerity from hypocrisy, genuine spirituality from snobbery, [and to avoid] slavery to routine and unscrupulousness.”

One particular feature of wenren was that they made a clear gesture of detachment, removing themselves from everyday life, demonstrating their estrangement from the vanities of the world; their lives were seen as solitary, secretive, closed to outsiders. The man of culture adhered externally to an ascetic lifestyle without any obvious posturing, swirling passions or great achievements. He busied himself with prosaic, unsophisticated and minor leisures: reading, talking with a friend, walking, fishing or playing checkers. However, the aim of his “idleness in solitude” was the search for novelty, personal experience and, ultimately, self-expression and the cultivation of spirituality. Often the man of culture would amaze his neighbours by his eccentric actions. A master of Chinese calligraphy, Zhang Xu (whose works date from 713-755 AD) was famous

30 The god Shiva is often depicted as the cosmic dancer who performs his divine dance to destroy a weary universe and make preparations to begin a new process of creation.
31 Malyavin 2003, p. 85.
32 Zhang Xu became an official during the reign of Emperor Xuanzong of the Tang Dynasty (713-756 AD). Zhang was known as one of the Eight Immortals of the Wine Cup in Taoist mythology. Legend has it that whenever he was drunk, he would use his hair as brush to perform his art, and upon his waking up, he would be amazed by the quality of those works but failed to produce them again whilst sober. One of Zhang Xu’s poems was included in the poetry anthology Three Hundred Tang Poems (1763).
for his wild cursive script. He belonged to a large number of famous eccentric poets, scientists, artists and calligraphers from the 7th-8th centuries who were known for drinking copious amounts of wine in order to find freedom and develop their own original creative style. The direct impact of this aesthetic can be found in the calligraphy of Zhang Xu, whose style is distinguished by a grotesque ungovernability, and also by soaring, joyful ecstasy, spontaneity and improvisation.

In terms of form, the artistic output of the man of culture was imbued with the aesthetic of the personal, sincere, spontaneous and impromptu; rough, perhaps, but never falsely smooth. The content of the works of art created by these scholars, of course, was connected to their reflection upon the Dao, made manifest through transitions of opposites, through fluidity, and through depiction of the Great Void, which absorbs the whole world. In these artworks, mythological heroes can appear more like historical persons and one can detect the sublime in everyday, unpretentious, curious and banal subjects. In a sudden insight into everyday life, these Chinese masters discovered the infinite creative power of being. In their poetic solitude and unpretentious contemplation of the fluid world, they updated and brought to maturity new artistic practices, illuminating the boundaries of an art that was not fantastical but represented the artistic experience of everyday existence. Chinese literati brought to world culture a conscious and all-encompassing idea of grace, of the mundane raised to the rank of elegance in everyday life.

**Conclusions**

In summary, we can draw the following conclusions. In course of the general evolution of the artistic experience, the cosmism and synaesthesia conventional to Indian culture was adapted by Chinese masters, who introduced new categories and strategies that reached the level of specific universals not only of the culture, but also of the actual artistry. Chinese artistic consciousness operates according to the categories of space and time, and was personified by the literati, “men of culture,” recognised as an official order, who celebrate the importance of creativity and pure leisure, cultural memory and advanced education.

Thus, in late medieval China three main cultural types can be singled out:

1. Folk-culture at this time was characterised by the survival of archaic features and was the product of the popularisation of classical tradition. The

---

34 Ibid., p. 177-178.
Typological Features of Chinese Culture in the Ming Dynasty (1398-1644)

The article deals with the typology of Chinese culture during the Ming Dynasty (1398-1644). Study of the cultural complex of this period is important because Chinese tradition, characterised by cultivation of a symbolic world view, had entered its final stage, but still had not yet been subject to conscious “conservation” by the authorities. In the Ming

2. Classical culture, which gave paramount importance to the act of stylisation, produced standard forms in which such cultural practices were manifested. The main values of the ancient Chinese literary tradition were related to this approach, including Confucianism and ancestral cults. Paradoxically, the element of game in Chinese art also refers to this cultural type as a sign of symbolic existence.

3. Esoteric tradition brought about a merging of symbolic and naturalistic aspects of the artistic image, which often found expression in calligraphy and painting. In social terms, this cultural type was the foundation of the development of the literati (wenren).

The unity of the cultural tradition of China during the Ming Dynasty was based on the premise of the symbolic nature of cultural forms. Correlative thinking allowed the coexistence of classical culture and archaic forms of popular culture, such that Confucian scholar-officials did not descend into intolerance, instead perceiving folk customs as being an inescapable and socially necessary illusion. Art, in this context, was considered to be of profound value, because it allowed the individual to break through from the world of illusions to the fundamental principles of being. The application of functional methodology to this situation allows us, on the one hand, to describe the theoretical achievements of Far Eastern art and philosophical reflection through the basic structures of Western philosophical language and, on the other, to use these achievements in contemporary artistic practices.

Typological Features of Chinese Culture in the Ming Dynasty (1398-1644)

(Abstract)

The article deals with the typology of Chinese culture during the Ming Dynasty (1398-1644). Study of the cultural complex of this period is important because Chinese tradition, characterised by cultivation of a symbolic world view, had entered its final stage, but still had not yet been subject to conscious “conservation” by the authorities. In the Ming

37 Huang 1995, p. 29.
38 Wang 2012, p. XXVIII-XXIX.
Dynasty, spiritual and artistic synthesis, cultivated by a symbolic world view, reached perfection but also showed signs of stagnation, which became determinative in the following centuries. The obliteration of symbolic reality and the replacement of a symbolic world view by a naturalistic one characterises the development of Chinese cultural process in the Modern age. This study of symbolic reality is based on functionalistic methodology, which proposes that the roots of symbolism can be found in the premises of human activity, which correspond to the history of sociality as a set of moments of experience.

The Universe in the Chinese tradition has organic integrity; a man is equal to the cosmic forces of heaven and earth and occupies a central place among them. Chinese behavioural norms operate according to specific limitations: every deed and action of the individual is evaluated in terms of etiquette and morality. Thus naturalism, vitalism, holism, humanism and ethical imperative form the philosophical and cultural foundations of the Chinese world view. From this it follows that a correlated - rather than a cause-and-effect - principle is typical of Chinese culture, capturing the relationship between phenomena, revealing their likeness or kinship. A condition of attribution to a particular type means belonging to the positive or negative sphere of being (yang-yin), to one or another archetype. From this follows the idea of transformation, providing a basis for further specialisation and complexity within the artistic experience.

Bibliographical Abbreviations


Keywords: cultural art, symbolism, the Ming dynasty, Dong Yue, correlativism, artistry.
**LIST OF ABBREVIATIONS**

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>AAMT</td>
<td>Advances in Archaeological Method and Theory. Orlando.</td>
</tr>
<tr>
<td>Art-menedzher</td>
<td>Art-menedzher. Business magazine considering culture and art as a resource for the social and economic development of society and offering various technologies and methodologies of management of this process. Moscow.</td>
</tr>
<tr>
<td>Byilyie godyi</td>
<td>Byilyie godyi. Sochi State University. Sochi.</td>
</tr>
<tr>
<td>CAn</td>
<td>Current Anthropology. Chicago.</td>
</tr>
<tr>
<td>CHR</td>
<td>The Canadian Historical Review. University of Toronto Press. Toronto.</td>
</tr>
</tbody>
</table>
CIS - Culturulogicheskie issledovania Sibiri. Omsk State University. Omsk.
EJNH - European Journal of Natural History. The Russian Academy of Natural History. Moscow.
EZ - Evoluciajizni na Zemle. Tomsk State University. Tomsk.
Forsait - Forsait. Higher School of Economy. Moscow.
Fundamental Research - Fundamental Research. Russian Academy of Natural History. Moscow.
Geologiya i geofizika - Geologiya i geofizika. Institute of Geology and Geophysics of the Siberian Department of the Science Academy in the USSR, Novosibirsk. Published by the Siberian department of the Science Academy in the USSR, Novosibirsk.
Gyanovashchya - Gyanovashchya. Dnepropetrovsk State University. Dnepropetrovsk.
HZ - Historische Zeitschrift. Johann Wolfgang Goethe-Universität Frankfurt am Main.
Karavan - Karavan (newspaper). Almaty.
IAIAND  -  Istoriko-arkheologicheskie issledovaniya v g. Azove i na Nizhnem Donu v 2006 g., Don.
Istoriografiya  -  Istorirografiya i istochnikovedenie istorii stran Azii i Afriki. Leningrad State University. Leningrad.
Istoriya i sovremennost'  -  Istorii i sovremennost'. Moscow.
IzvSamarsk  -  Izvestiya Samarskogo nauchnogo tsentra RAN. Samara.
Kulturnoe nasledie  -  Kulturnoe nasledie. Altai State University, Altai Territory, Barnaul.
LKK  -  Literatura i kultura v Kitaе. Moscow.
JIISV  -  Jekonomicheskie i istoricheskie issledovaniya na Severo-Vostoke SSSR. Economic and historical research in the North-East of the USSR. Magadan.
Marketing  -  Marketing. Centre for Marketing Research and Management. Moscow.
MENP  -  Materialy po evoliycii nazemnykh pozvochnykh. Moscow.
MIA  -  Materialy po istorii i archeologii SSSR. Moscow, Saint Petersburg.
MIFFK  -  Materialy po istorii fauny i flory Kazahstana. Kazakhstan.
Mir bibliografii - Mir bibliografii. Moscow.
MUSEUM - MUSEUM. UNESCO.
Narodnaya shkola - Narodnaya shkola. Saint Petersburg.
Nauchnoye obozreniye - Nauchnoye obozreniye, series 2, Gumanitarniye nauki. Lomonosov Moscow State University. Moscow.
NKOGK - Obshchestvo i gosudarstvo v Kitae: XXXIX nauchnaia konferentsiia. Moscow.
Novosti - Russian News Agency “Novosti.” Moscow.
NTB - Nauchnyye i tekhnicheskiye biblioteki. The State Public Scientific and Technical Library Russia. Moscow.
ONS - Obshchestvennye nauki i sovremennost. Russian Academy of Sciences. Moscow.
OT - Otechestvennye zapiski. Saint Petersburg.
<table>
<thead>
<tr>
<th>Journal Code</th>
<th>Journal Title and Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>SV</td>
<td>Sovremennaya filologiya. Ufa.</td>
</tr>
<tr>
<td>SZ</td>
<td>Sociologicheskiy zhurnal. Moscow.</td>
</tr>
<tr>
<td>TKA</td>
<td>Tulski kraevedchesky almanah. Tula.</td>
</tr>
<tr>
<td>Traditzionnaya kultura</td>
<td>Traditzionnaya kultura. An academic almanac representing the perspective direction in complex study of ethnoculture: national outlook, pedagogics, life, mythology, customs, ceremonies, poetry and music. Moscow.</td>
</tr>
<tr>
<td>Trudovaya pomoshch'</td>
<td>Trudovaya pomoshch’. Izdanie Popechiteľstva o trudovoj pomoshhi. Saint Petersburg.</td>
</tr>
<tr>
<td>Vestnik AAJ</td>
<td>Vestnik arheologii, antropologii i jetnografii. Institute of Problems of Development of the North, Russia. Tyumen.</td>
</tr>
<tr>
<td>Vestnik Kazak</td>
<td>Vestnik Akademii nauk Kazakhskoy SSR. Academy of Science of the Kazakh SSR. Kazakhstan.</td>
</tr>
<tr>
<td>Vestnik Samara</td>
<td>Vestnik Samarskogo gosudarstvennogo universiteta. Samara State University. Samara.</td>
</tr>
<tr>
<td>Vestnik Semej</td>
<td>Vestnik gosudarstvennogo universiteta imeni Shakarima goroda Semej. Shakarim State University of Semey.</td>
</tr>
</tbody>
</table>


Voprosi Literatury - Voprosi Literatury. Writer's Union of the USSR. Moscow.


VTP - Istoricheskiye, filosofskiy, politicheskiye i yuridicheskiye nauki, kul’turologiya i iskusstvovedeniye. Voprosy teorii i praktiki. Tambov.

