

Instructor: Paul R. Goldin
Office: 851 Williams
E-mail: prg@sas.upenn.edu

EALC 3523/7523: Chinese Aesthetics

This seminar investigates classical Chinese conceptions of art and beauty, as exemplified in philosophy, literature, music, painting, calligraphy, and architecture. All readings will be in English, and no knowledge of Chinese is presumed. Graduate students should see the instructor to discuss requirements for graduate credit.

There are four books required for this course:

DeWoskin, Kenneth J. *A Song for One or Two: Music and the Concept of Art in Early China*. Michigan Papers in Chinese Studies 42. Ann Arbor, 1982. ISBN: 978-0892640423.

Goldin, Paul R. *The Worlds of Classical Chinese Aesthetics*. New York and Abingdon, U.K.: Routledge, 2024. ISBN: 978-1032722979.

Hardie, Alison, tr. *The Craft of Gardens: The Classic Chinese Text on Garden Design*. Shanghai: Shanghai Press, 978-1602200081.

Owen, Stephen. *Readings in Chinese Literary Thought*. Harvard-Yenching Institute Monograph Series 30. Cambridge, Mass., 1992. ISBN: 978-0674749214.

Three additional readings will be distributed as handouts.

The requirements of this course are:

- (a) participation in all class meetings, Mondays from 3:30 to 6:30 P.M. (no texting, tweeting, Facebooking, TikToking, Instagramming, Snapchatting, Facetiming, Skyping, Tindering, shopping, or checking your stock portfolio);
- (b) paper proposal and bibliography (ca. 20 references), due on October 14;
- (c) in-class presentation of research (ca. 10 minutes), December 9;
- (d) term paper (ca. 5,000 words), tentatively due on December 16.

Grades will be determined as follows:

participation in class:	20%
paper proposal	10%
in-class presentation of research	20%
term paper	50%

There is no final examination.

Students must choose their own topics for the term paper. A one-page paper proposal, followed by a preliminary bibliography, is due on October 14. The instructor will then meet with each student individually to discuss his or her project and suggest further resources. On the last class meeting, students will discuss their research in a ten-minute oral presentation.

The final written paper is due on December 16.

WARNING: If you submit plagiarized work, you will fail the assignment, fail the course, and have your case forwarded to the Office of Student Conduct. No exceptions. Consult the Code of Academic Integrity at <https://catalog.upenn.edu/pennbook/code-of-academic-integrity/>. If you are unsure of what constitutes plagiarism, consult the instructor *before* submitting your assignment.

Schedule of Meetings

Sept. 9. Introduction.

No readings for this class.

I. Overview of classical Chinese aesthetics. [This will help you with all future readings.]

Sept. 16. Stirrings of the Heart.

Goldin, 1-36.

Sept. 23. Stirrings of the Cosmos; the spread of virtue and the fallacy of authenticity.

Goldin, 37-76.

Sept. 30. The immortal spirit; against verisimilitude.

Goldin, 77-112.

Oct. 7. The unity of the arts; metacriticism, meta-writing, and beyond.

Goldin, 113-43.

II. The beginnings of theory. [Read ahead—the load is imbalanced!]

Oct. 14. Ideas about performance.

DeWoskin, 19-39; Owen, 19-36.

PAPER PROPOSAL AND BIBLIOGRAPHY DUE.

Oct. 21. The “Great Preface” to the *Odes* (*Shijing daxu* 詩經大序) and related texts.

Owen, 37-56; DeWoskin, 43-98.

Oct. 28. *The Literary Mind Carves Dragons* (*Wenxin diaolong* 文心雕龍).

Owen, 183-298.

III. Theory upon theory.

Nov. 4. Theories of painting after the collapse of the classical world.

Acker, I, 1-58 (handout).

Nov. 11. Ranking the masters.

Acker, II, 43-82, 115-37 (handout); Owen, 299-357.

IV. Arts other than literature and painting.

Nov. 18. Calligraphy and the *qin* 琴.

Chang and Frankel, 1-16 (handout); DeWoskin, 101-24.

Nov. 25. NO CLASS

Dec. 2. Gardens.

Hardie, 31-121. [Many pictures.]

Dec. 9. Student presentations.