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Sacred Mountains In Chinese Art

Endymion Porter Wilkinson



Sacred Mountains In Chinese Art:

Sacred Mountains in Chinese Art Kiyohiko Munakata, 1991 An exhibition organized by the Krannert Art Museum and curated by Kiyohiko Munakata Krannert Art Museum November 9 December 16 1990 The Metropolitan Museum of Art January 25 March 31 1991 **Sacred Mountains in Chinese Art**, *Sacred Mountains of the World* Edwin Bernbaum, 2022-03-10 From the Andes to the Himalayas mountains have an extraordinary power to evoke a sense of the sacred In the overwhelming wonder and awe that these dramatic features of the landscape awaken people experience something of deeper significance that imbues their lives with meaning and vitality Drawing on his extensive research and personal experience as a scholar and climber Edwin Bernbaum's *Sacred Mountains of the World* takes the reader on a fascinating journey exploring the role of mountains in the mythologies religions history literature and art of cultures around the world Bernbaum delves into the spiritual dimensions of mountaineering and the implications of sacred mountains for environmental and cultural preservation This beautifully written evocative book shows how the contemplation of sacred mountains can transform everyday life even in cities far from the peaks themselves Thoroughly revised and updated this new edition considers additional sacred mountains as well as the impacts of climate change on the sacredness of mountains

Sacred Mountains in Chinese Art Kiyohiko Munakata, Krannert Art Museum, Metropolitan Museum of Art (New York, N.Y.), 1991 *Some T'ang and Pre-T'ang Texts on Chinese Painting* Chang Yen-Yuan, 1974-12-01 Contents V II part 1 Translation and annotations V II part 2 Chinese text **Framing Famous Mountains** Li-tsui Flora Fu, 2009 Treating landscape painting as yet another framing systems in both the symbolic and material sense this book examines sixteenth century paintings of famous mountains by three major artists in the light of a diachronic account of the evolution of famous mountains over time and a synchronic account of the vogue for the grand tour in late Ming society Book Jacket A Companion to Chinese Art Martin J. Powers, Katherine R. Tsiang, 2022-04-26 Exploring the history of art in China from its earliest incarnations to the present day this comprehensive volume includes two dozen newly commissioned essays spanning the theories genres and media central to Chinese art and theory throughout its history Provides an exceptional collection of essays promoting a comparative understanding of China's long record of cultural production Brings together an international team of scholars from East and West whose contributions range from an overview of pre modern theory to those exploring calligraphy fine painting sculpture accessories and more Articulates the direction in which the field of Chinese art history is moving as well as providing a roadmap for historians interested in comparative study or theory Proposes new and revisionist interpretations of the literati tradition which has long been an important staple of Chinese art history Offers a rich insight into China's social and political institutions religious and cultural practices and intellectual traditions alongside Chinese art history theory and criticism Building a Sacred Mountain Wei-Cheng Lin, 2014-05-01 By the tenth century CE Mount Wutai had become a major pilgrimage site within the emerging culture of a distinctively Chinese Buddhism Famous as the abode of

the bodhisattva Ma ju r known for his habit of riding around the mountain on a lion the site in northeastern China s Shanxi Province was transformed from a wild area long believed by Daoists to be sacred into an elaborate complex of Buddhist monasteries In Building a Sacred Mountain Wei Cheng Lin traces the confluence of factors that produced this transformation and argues that monastic architecture more than texts icons relics or pilgrimages was the key to Mount Wutai s emergence as a sacred site Departing from traditional architectural scholarship Lin s interdisciplinary approach goes beyond the analysis of forms and structures to show how the built environment can work in tandem with practices and discourses to provide a space for encountering the divine Art History Publication Initiative For more information visit <http://arthistorypi.org> books building a sacred mountain **The Zoomorphic Imagination in Chinese Art and Culture** Jerome

Silbergeld, Eugene Y. Wang, 2016-10-31 China has an age old zoomorphic tradition The First Emperor was famously said to have had the heart of a tiger and a wolf The names of foreign tribes were traditionally written with characters that included animal radicals In modern times the communist government frequently referred to Nationalists as running dogs and President Xi Jinping vowing to quell corruption at all levels pledged to capture both the tigers and the flies Splendidly illustrated with works ranging from Bronze Age vessels to twentieth century conceptual pieces this volume is a wide ranging look at zoomorphic and anthropomorphic imagery in Chinese art The contributors leading scholars in Chinese art history and related fields consider depictions of animals not as simple one for one symbolic equivalents they pursue in depth in complexity and in multiple dimensions the ways that Chinese have used animals from earliest times to the present day to represent and rhetorically stage complex ideas about the world around them examining what this means about China past and present In each chapter a specific example or theme based on real or mythic creatures is derived from religious political or other sources providing the detailed and learned examination needed to understand the means by which such imagery was embedded in Chinese cultural life Bronze Age taotie motifs calendrical animals zoomorphic modes in Tantric Buddhist art Song dragons and their painters animal rebuses Heaven sent auspicious horses and foreign sent tribute giraffes the fantastic specimens depicted in the Qing Manual of Sea Oddities the weirdly indeterminate creatures found in the contemporary art of Huang Yong Ping these and other notable examples reveal Chinese attitudes over time toward the animal realm explore Chinese psychology and patterns of imagination and explain some of the critical means and motives of Chinese visual culture The Zoomorphic Imagination in Chinese Art and Culture will find a ready audience among East Asian art and visual culture specialists and those with an interest in literary or visual rhetoric Contributors Sarah Allan Qianshen Bai Susan Bush Daniel Greenberg Carmelita Carma Hinton Judy Chungwa Ho Kristina Kleutghen Kathlyn Liscomb Jennifer Purtle Jerome Silbergeld Henrik S rensen and Eugene Y Wang The Five-Colored Clouds of Mount Wutai: Poems from Dunhuang Mary Anne Cartelli, 2012-12-07 In The Five Colored Clouds of Mount Wutai Poems from Dunhuang Mary Anne Cartelli introduces a significant corpus of Chinese Buddhist poems from the Dunhuang manuscripts celebrating Mount Wutai They offer important

literary evidence for the transformation of the mountain into the earthly paradise of the bodhisattva Ma ju r by the Tang dynasty

Austere Luminosity of Chinese Classical Furniture Sarah Handler, 2023-12-22 Chinese classical furniture is esteemed throughout the world for its beauty functionalism and influence on contemporary design aesthetics Sarah Handler's stunningly illustrated volume traces Chinese hardwood furniture from its earliest origins in the Shang dynasty c 1500 to c 1050 B C to the present She offers a fascinating and poetic view of Chinese furniture as functional sculpture a fine art alongside the other Chinese arts of calligraphy architecture painting and literature Handler a widely respected scholar of Chinese furniture uses her knowledge of Chinese social political and economic history to provide a backdrop for understanding the many nuances of this art form Drawing on literary and visual evidence from excavated materials written texts paintings prints and engravings she discusses how people lived their notions of hierarchy and their perceptions of space Her descriptions of historical developments such as the shift from mats to chairs evoke the psychological and sociological ramifications The invention of a distinctive way to support and contain people and things within the household is one of China's singular contributions says Handler With more than three hundred exquisite illustrations many in color Handler's comprehensive study reveals the magical totality of Chinese classical furniture from its rich surfaces and shrewd proportions down to the austere soul of art that resides in the hardwood interiors **Austere Luminosity** recognizes Chinese classical furniture as one of China's premier arts unique in the furniture traditions of the world

Picturing the True Form Shih-shan Susan Huang, 2020-03-17 Picturing the True Form investigates the long neglected visual culture of Daoism China's primary indigenous religion from the tenth through thirteenth centuries with references to both earlier and later times In this richly illustrated book Shih-shan Susan Huang provides a comprehensive mapping of Daoist images in various media including Dunhuang manuscripts funerary artifacts and paintings as well as other charts illustrations and talismans preserved in the fifteenth century Daoist Canon True form zhenxing the key concept behind Daoist visuality is not static but entails an active journey of seeing underlying and secret phenomena This book's structure mirrors the two part Daoist journey from inner to outer Part I focuses on inner images associated with meditation and visualization practices for self cultivation and longevity Part II investigates the visual and material dimensions of Daoist ritual Interwoven through these discussions is the idea that the inner and outer mirror each other and the boundary demarcating the two is fluid Huang also reveals three central modes of Daoist symbolism aniconic immaterial and ephemeral and shows how Daoist image making goes beyond the traditional dichotomy of text and image to incorporate writings in image design It is these particular features that distinguish Daoist visual culture from its Buddhist counterpart

Xu Xiake (1586-1641) Julian Ward, 2013-12-16 In this the first full length study in English of China's best known travel writer new light is shed on the importance of the diaries of Xu Xiake 1587-1641 a compulsive traveller who spent a lifetime visiting and writing about China's beauty spots The general view of his work that he brought a sober analytical approach to a genre previously the domain of

the dillentante and that his writing was utilitarian and lacking in literary merit is cast aside revealing Xu to be a figure of his age his concerns perfectly in tune with the exuberant tastes of other late Ming literati Essential background is provided with a survey of the history of Chinese travel writing in general with particular emphasis given to the late Ming period and a resume of Xu Xiake s life The core of the work examines the wealth of new information to be found in a longer version of Xu s account of his great journey to southwest China rediscovered in the 1970s Detailed study of Xu s use of language serves to underline the breadth of achievement of a man who utilised traditional and contemporary Chinese poetic language in order to express an emotional response to the landscape through which he passed This is reinforced by a complete annotated translation of a deeply personal essay written towards the end of Xu s life The book covers a broad spectrum of vogueish sinological subjects relating to late Ming China ranging from the huge growth in all forms of geographical writing to the anthropological analysis of the non Han peoples of southwest China This book will interest both seasoned sinologists and anyone who has spent time travelling in China or is interested in the art of travel writing

Chinese History Endymion Porter Wilkinson,2000 Endymion Wilkinson s bestselling manual of Chinese history has long been an indispensable guide to all those interested in the civilization and history of China In this latest edition now in a bigger format its scope has been dramatically enlarged by the addition of one million words of new text Twelve years in the making the new manual introduces students to different types of transmitted excavated and artifactual sources from prehistory to the twentieth century It also examines the context in which the sources were produced preserved and received the problems of research and interpretation associated with them and the best most up to date secondary works Because the writing of history has always played a central role in Chinese politics and culture special attention is devoted to the strengths and weaknesses of Chinese historiography

Chinese Art Patricia Bjaaland Welch,2013-02-19 With over 630 striking color photos and illustrations this Chinese art guide focuses on the rich tapestry of symbolism which makes up the basis of traditional Chinese art Chinese Art A Guide to Motifs and Visual Imagery includes detailed commentary and historical background information for the images that continuously reappear in the arts of China including specific plants and animals religious beings mortals and inanimate objects The book thoroughly illuminates the origins common usages and diverse applications of popular Chinese symbols in a tone that is both engaging and authoritative Chinese Art A Guide to Motifs and Visual Imagery is an essential reference for collectors museum goers guides students and anyone else with a serious interest in the culture and history of China

Questions of Heaven Gretel Ehrlich,1998-03-31 A Haunting pilgrimage to one of China s holy mountains Ehrlich writes with tremendous grace and passion Miles Harvey Outside In spare lyrical prose Ehrlich inventively recounts her 1995 spiritual trip to China and Tibet Like one of the landscape paintings of which she writes Ehrlich s book is at once delicate deeply considered and moving Publishers Weekly starred review Ehrlich s highly personal travelogue centers on her attempt to find what remains of the once flourishing spiritual culture in the sacred mountains of western China Ehrlich

intersperses her personal narrative with bits of the intellectual political historical and spiritual Alexandra Hall The New York Times Book Review If Questions of Heaven has a message it may reside in the author's belief in a bond across geography and generations one transcending space and time David L Ulin The Village Voice This is travel writing at its best Glenn

Masuchika Library Journal **Religion and Chinese Society Vol. 1** John Lagerwey, 2021-09-24 Thirty years ago Hu Shih's views of Chinese society and history were representative of Sinology in general China itself had no native religion just local customs its only real religion was an import Buddhism These views have now been completely overturned with massive implications for our understanding not only of China but also of humanity as a whole it is no longer possible to imagine that at least one major traditional society constructed and construed itself without reference to a non mundane world that permeated every facet of society and it therefore becomes indispensable for students of China to take the history of Chinese religion into account and for students of religion to take into account the Chinese experience of and Chinese categories for dealing with religious phenomena The present volumes contain a selection of twenty one essays presented in a conference convened jointly by the Ecole française d'Extrême Orient and the Centre for the Study of Religion and Chinese Society of the Chinese University of Hong Kong on Religion and Chinese Society The Transformation of a Field and Its Implications for the Study of Chinese Culture held on May 29 June 2 2000 The collection aims at providing as wide a coverage as possible of recent research in the history of Chinese religion and seeks to draw some tentative conclusions about the implications for the study of Chinese religion and society in general Poetry and Painting in Song China Alfreda Murck, 2020-10-26 Throughout the history of imperial China the educated elite used various means to criticize government policies and actions During the Song dynasty 960-1278 some members of this elite found an elegant and subtle means of dissent landscape painting By examining literary archetypes the titles of paintings contemporary inscriptions and the historical context Alfreda Murck shows that certain paintings expressed strong political opinions some transparent others deliberately concealed She argues that the coding of messages in seemingly innocuous paintings was an important factor in the growing respect for painting among the educated elite and that the capacity of painting's systems of reference to allow scholars to express dissent with impunity contributed to the art's vitality and longevity **Landscape Theory** Rachel DeLue, James Elkins, 2010-10-28

Artistic representations of landscape are studied widely in areas ranging from art history to geography to sociology This book brings together more than fifty scholars from many disciplines to establish new ways of thinking about landscape in art

Early Chinese Religion, Part Two: The Period of Division (220-589 AD) (2 vols.) John Lagerwey, Pengzhi Lü, 2009-11-23 After the Warring States treated in Part One of this set there is no more fecund era in Chinese religious and cultural history than the period of division 220-589 AD During it Buddhism conquered China Daoism grew into a mature religion with independent institutions and together with Confucianism these three teachings having each won its share of state recognition and support formed a united front against shamanism While all four religions are covered Buddhism and

Daoism receive special attention in a series of parallel chapters on their pantheons rituals sacred geography community organization canon formation impact on literature and recent archaeological discoveries This multi disciplinary approach without ignoring philosophical and theological issues brings into sharp focus the social and historical matrices of Chinese religion

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