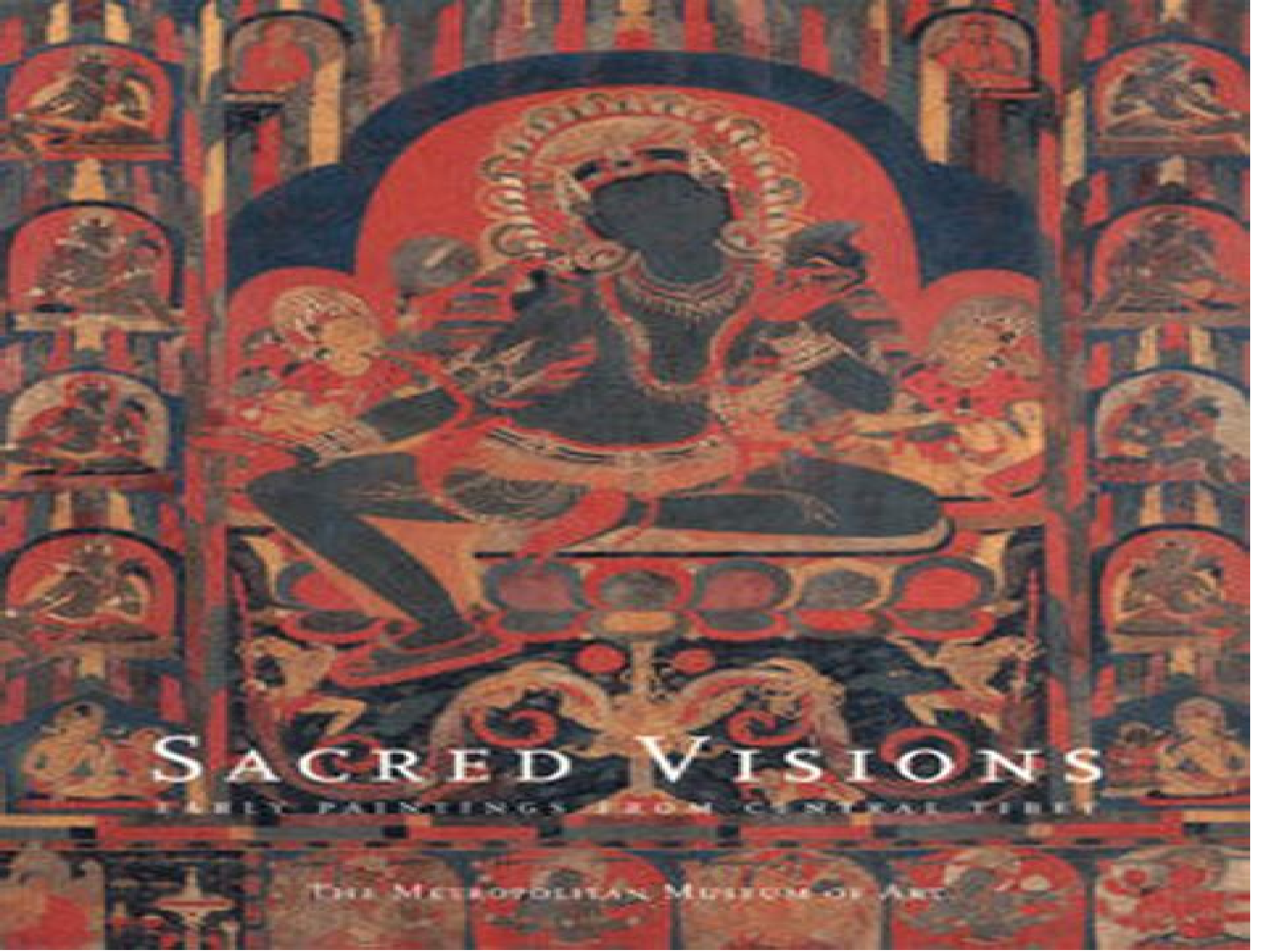




SACRED VISIONS

EARLY PAINTINGS FROM CENTRAL TIBET

THE METROPOLITAN MUSEUM OF ART

Sacred Visions Early Paintings From Central Tibet

Jinah Kim



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Sacred Visions Steven Kossak, Jane Casey Singer, Robert Bruce-Gardner, Metropolitan Museum of Art (New York, N.Y.), 1998 Accompanying an exhibition to be held in New York during late fall of 1998 *Sacred Visions* is a superbly illustrated volume of art works from the 11th to the mid 15th centuries which includes scholarly essays that relate to the paintings to be displayed Proceedings of the Ninth Seminar of the IATS, 2000. Volume 3: Impressions of Bhutan and Tibetan Art John Ardussi, Henk Blezer, 2021-11-15 The proceedings of the seminars of the International Association for Tibetan Studies IATS have developed into the most representative world wide cross section of Tibetan Studies They are an indispensable reference work for anyone interested in Tibet and capture the cutting edge of Tibet related research This volume is the last of three volumes of general proceedings of the Ninth Seminar of the IATS It is a richly illustrated book containing a careful selection of scholarly and academic articles that open surprising perspectives on Bhutan and discuss Tibetan artwork The complete series covers ten volumes The other seven volumes are the outcome of expert panels Of special interest to readers of this book is the edited volume by Deborah Klimburg Salter and Eva Allinger art history

Garland of Visions Jinah Kim, 2025-06-23 *Garland of Visions* explores the generative relationships between artistic intelligence and tantric vision practices in the construction and circulation of visual knowledge in medieval South Asia Shifting away from the traditional connoisseur approach Jinah Kim instead focuses on the materiality of painting its mediums its visions and especially its colors She argues that the adoption of a special type of manuscript called pothi enabled the material translation of a private and internal experience of seeing into a portable device These mobile and intimate objects then became important conveyors of many forms of knowledge ritual artistic social scientific and religious and spurred the spread of visual knowledge of Indic Buddhism to distant lands By taking color as the material link between a vision and its artistic output *Garland of Visions* presents a fresh approach to the history of Indian painting *Art and Devotion at a Buddhist Temple in the Indian Himalaya* Melissa R. Kerin, 2015-07-06 A study of a set of sixteenth century wall paintings at the Gyapagpa Temple in Nako a village in India's Himachal Pradesh state Sixteenth century wall paintings in a Buddhist temple in the Tibetan cultural zone of northwest India are the focus of this innovative and richly illustrated study Initially shaped by one set of religious beliefs the paintings have since been reinterpreted and retraced by a later Buddhist community subsumed within its religious framework and communal memory Melissa Kerin traces the devotional political and artistic histories that have influenced the paintings production and reception over the centuries of their use Her interdisciplinary approach combines art historical methods with inscriptional translation ethnographic documentation and theoretical inquiry to understand religious images in context A meticulous and discerning piece of scholarship one that is skillful in employing multiple methods visual linguistic and ethnographic to create a fuller picture of a region we knew little about A pleasure to read Pika Ghosh author of *Making Kantha Making Home Women at Work in Colonial Bengal* Emphasizing

the visual as primary evidence in the study of history especially religious history Kerin moves Buddhist art from the arena of museum displays art markets and aesthetics to the arena of dynamic interdisciplinary discourse thus reaffirming the significance of in situ study Recommended Choice A forceful study on the specificity of Gyapagpa s painting South Asia Research DESC Indian art south asian art religious art buddhist art Indian history south asian history tibetan buddhism buddhism religion indian buddhists temple art nako gyapagpa social history political history painting style painting tradition ART019020 ART Asian Indian South Asian ART035000 ART Subjects Themes Religious HIS062000 HISTORY Asia South India REL007050 RELIGION Buddhism Tibetan 9780253010032 Patterns of War World War II Larry H Addington *The Art of Buddhism* Denise Patry Leidy,2008 More than two hundred photographs most in stunning full color provide the visual context for this tour of the world of Buddhist art From the earliest second century b c e archaeological evidence to the nineteenth century this book showcases the marvelous variety of Buddhist art through the ages from every country and region where Buddhism has influenced the culture in a significant way including India Afghanistan Central Asia China Korea Japan Tibet Sri Lanka Myanmar and all the regions of Southeast Asia Included in the rich variety of forms are architecture and monumental art statuary paintings calligraphy fresco brushwork and textile arts Receptacle of the Sacred Jinah Kim,2013-04-12 In considering medieval illustrated Buddhist manuscripts as sacred objects of cultic innovation Receptacle of the Sacred explores how and why the South Asian Buddhist book cult has survived for almost two millennia to the present A book manuscript should be understood as a form of sacred space a temple in microcosm not only imbued with divine presence but also layered with the memories of many generations of users Jinah Kim argues that illustrating a manuscript with Buddhist imagery not only empowered it as a three dimensional sacred object but also made it a suitable tool for the spiritual transformation of medieval Indian practitioners Through a detailed historical analysis of Sanskrit colophons on patronage production and use of illustrated manuscripts she suggests that while Buddhism s disappearance in eastern India was a slow and gradual process the Buddhist book cult played an important role in sustaining its identity In addition by examining the physical traces left by later Nepalese users and the contemporary ritual use of the book in Nepal Kim shows how human agency was critical in perpetuating and intensifying the potency of a manuscript as a sacred object throughout time **Sacred Objects in Secular Spaces** Bruce M. Sullivan,2015-10-22 We have long recognized that many objects in museums were originally on display in temples shrines or monasteries and were religiously significant to the communities that created and used them How though are such objects to be understood described exhibited and handled now that they are in museums Are they still sacred objects or formerly sacred objects that are now art objects or are they simultaneously objects of religious and artistic significance depending on who is viewing the object These objects not only raise questions about their own identities but also about the ways we understand the religious traditions in which these objects were created and which they represent in museums today Bringing together religious studies scholars and museum curators Sacred

Objects in Secular Spaces is the first volume to focus on Asian religions in relation to these questions. The contributors analyze an array of issues related to the exhibition in museums of objects of religious significance from Hindu, Buddhist, and Sikh traditions. The lives of objects are considered along with the categories of sacred and profane religious and secular. As interest in material manifestations of religious ideas and practices continues to grow, *Sacred Objects in Secular Spaces* is a much needed contribution to religious and Asian studies, anthropology of religion, and museums studies. *Transfer of Buddhism Across Central Asian Networks (7th to 13th Centuries)*, 2015-10-05. The interdisciplinary volume *Transfer of Buddhism across Central Asian Networks 7th to 13th Centuries* edited by Carmen Meinert offers a new transregional and transcultural vision for religious transfer processes in Central Asian history. It looks at the region as an integrated religious whole rather than from the perspective of fragmented sub disciplines and analyses the spread of Buddhism as a driving force in a societal and cultural change of pan Asian importance. One particular dimension of this Buddhist globalisation was the rise of local forms of Buddhism. This volume explores Buddhist localisations through manuscripts and material culture in the multiethnic oases of the Tarim basin, the Transhimalayan region of Zangskar, Ladakh, and Kashmir, and the Western Tibetan Kingdom of Purang Guge. Contributors are Kazuo Kano, Deborah Klimburg Salter, Rob Linrothe, Linda Lojda, Carmen Meinert, Henrik H. S. Rensen, Monica Strinu, Gertraud Taenzer, Sam van Schaik, and Jens Wilkens. **Himalayan Passages** Andrew Quintman, Benjamin Bogin, 2014-08-12. Explore new research on the religious and cultural traditions of the Himalayan Buddhist world. Over decades, hundreds of American undergraduates spending a semester abroad have been introduced to Tibetan culture in India, Nepal, and China by Hubert Decleer. A number went on to become prominent scholars in the field at institutions such as Yale, Berkeley, and Georgetown, and as a tribute to him, they have put together this collection of cutting edge research in Himalayan studies, bringing together contributions of this new generation with those of senior researchers in the field. This new research on the religion and culture of the Himalayan Buddhist world spans a broad range of subjects, periods, and approaches, and the diversity and strength of the contributions ensures *Himalayan Passages* be warmly welcomed by scholars, travelers, and Tibetan Buddhists alike. Highlights include: Donald S. Lopez Jr. tells the story of Gendun Chopel's unusual visit to Sri Lanka in 1941; Leonard van der Kuijp examines the *Bodhicittavivarana*, an ancient work on the enlightened resolve to free all beings; Kabir Mansingh Heimsath compares Western and Chinese curatorial approaches to Tibetan modern art; Alexander von Rospatt illuminates the fascinating history and artistic details of the famous Svayambhu stupa in Kathmandu; Sarah H. Jacoby translates the short autobiography of Sera Khandro, the celebrated female Tibetan mystic of a century ago. Additional contributors include Franz Karl Ehrhard, Ernst Steinkellner, Jacob P. Dalton, Iain Sinclair, Anne Vergati, Punya Prasad Parajuli, and Dominique Townsend. *Proceedings of the Tenth Seminar of the IATS, 2003. Volume 13: Art in Tibet*. International Association for Tibetan Studies. Seminar, Charles Ramble, 2011-09-23. The papers in this volume discuss issues related to Tibetan art from the 7th to the 20th century, dealing with relevant religious and historical

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Table of Contents Sacred Visions Early Paintings From Central Tibet

1. Understanding the eBook Sacred Visions Early Paintings From Central Tibet
 - The Rise of Digital Reading Sacred Visions Early Paintings From Central Tibet
 - Advantages of eBooks Over Traditional Books
2. Identifying Sacred Visions Early Paintings From Central Tibet
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Sacred Visions Early Paintings From Central Tibet
 - User-Friendly Interface
4. Exploring eBook Recommendations from Sacred Visions Early Paintings From Central Tibet
 - Personalized Recommendations
 - Sacred Visions Early Paintings From Central Tibet User Reviews and Ratings
 - Sacred Visions Early Paintings From Central Tibet and Bestseller Lists
5. Accessing Sacred Visions Early Paintings From Central Tibet Free and Paid eBooks
 - Sacred Visions Early Paintings From Central Tibet Public Domain eBooks
 - Sacred Visions Early Paintings From Central Tibet eBook Subscription Services

- Sacred Visions Early Paintings From Central Tibet Budget-Friendly Options
- 6. Navigating Sacred Visions Early Paintings From Central Tibet eBook Formats
 - ePub, PDF, MOBI, and More
 - Sacred Visions Early Paintings From Central Tibet Compatibility with Devices
 - Sacred Visions Early Paintings From Central Tibet Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Sacred Visions Early Paintings From Central Tibet
 - Highlighting and Note-Taking Sacred Visions Early Paintings From Central Tibet
 - Interactive Elements Sacred Visions Early Paintings From Central Tibet
- 8. Staying Engaged with Sacred Visions Early Paintings From Central Tibet
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Sacred Visions Early Paintings From Central Tibet
- 9. Balancing eBooks and Physical Books Sacred Visions Early Paintings From Central Tibet
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Sacred Visions Early Paintings From Central Tibet
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Sacred Visions Early Paintings From Central Tibet
 - Setting Reading Goals Sacred Visions Early Paintings From Central Tibet
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Sacred Visions Early Paintings From Central Tibet
 - Fact-Checking eBook Content of Sacred Visions Early Paintings From Central Tibet
 - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
- 14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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