

# SEEKING IMMORTALITY



CHINESE TOMB SCULPTURE FROM THE SCHLOSS COLLECTION  
BY JANET BAKER

# Seeking Immortality Chinese Tomb Sculpture From The Schloss Collection

**S Marginson**



## **Seeking Immortality Chinese Tomb Sculpture From The Schloss Collection:**

**Seeking Immortality** Janet Baker (Curator),1996      *Newsletter, East Asian Art and Archaeology* ,1994      **Political Frontiers, Ethnic Boundaries and Human Geographies in Chinese History** Nicola Di Cosmo,Don J Wyatt,2005-08-16

The question of boundaries physical or political has become fertile ground in the analysis of Chinese history and society

These essays cover the early decades of the Zhou dynasty to the early centuries after the Manchu conquest      **Orange**

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*Desire* Weisbrod Chinese Art, Ltd, Michael B. Weisbrod, 2005 It is with an immense sense of achievement that I compose the forward to our first catalogue devoted solely to the arts of the Tang Dynasty We have attempted to assemble a collection of carefully chosen high quality objects in the hope of doing justice to the splendor and achievements of this inspiring period of Chinese art Foreword

**Orange Coast Magazine**, 1997-03 Orange Coast Magazine is the oldest continuously published lifestyle magazine in the region bringing together Orange County's most affluent coastal communities through smart fun and timely editorial content as well as compelling photographs and design Each issue features an award winning blend of celebrity and newsmaker profiles service journalism and authoritative articles on dining fashion home design and travel As Orange County's only paid subscription lifestyle magazine with circulation figures guaranteed by the Audit Bureau of Circulation Orange Coast is the definitive guidebook into the county's luxe lifestyle

*The Herzman Collection* Stephen Little, 2000 As a young man with an adventurous spirit and not much else I had the opportunity to start a business in Swatow on the south China coast That bustling city is not on the map anymore the name has been changed to Shantou The late 1930s was not exactly the perfect time to start this enterprise The Japanese were moving down along the China coast after their Manchurian takeover and war was looming in Europe Obviously there was a notable lack of recreational opportunities for a lonesome Westerner Having little else to do with my spare time one day I wandered into an antique shop and browsed My eye was caught by a blue and white porcelain plate and bowl The owner identified them as 16th century Swatow ware These were not Imperial porcelains by any means but I liked them and bought them That was the way it so innocently started S Herzman

Zhang Zhong John Vincent Bellezza, 2008 Using archaeological anthropological and philological methodologies Zhang Zhong presents the formative elements in the development of civilization in Upper Tibet the vast upland north and west of Lhasa Part I of this major work provides a comprehensive examination of the monumental and aesthetic traces of the Metal Age and early historic period in Upper Tibet Based on a field survey project of twelve years duration the morphological constructional mythological and cross cultural traits of the region's visible archaeological wealth are described in detail laying the groundwork for the meticulous textual analysis that follows In Part II of the book annotated translations of numerous excerpts from Bon and Buddhist texts present the traditional view of Tibet's ancient past These indigenous literary accounts of the early cultural religious and political complex of the Plateau are in turn systematically compared to the archaeological record revealing critical points of agreement Zhang Zhong has pioneered the application of empirical evidence to gauge the historicity and significance of Tibetan Bon sources Part III is devoted to the study of the archaic funerary heritage of Tibet which proves to be highly useful with regard to analyzing the cultural evolution of the Plateau New perspectives on the identity and contributions of the Tibetan ethnos are obtained by subjecting Dunhuang and Bon textual materials to rigorous archaeological and ethnographic interpretation Considerable effort has been devoted to analyzing Tibetan funerary literature and to discerning its links to northern Inner Asian mythology and burial practices of the first

millennium BCE and the first three quarters of the first millennium CE Critically edited transliterations of the Tibetan works tables of all the surveyed archaeological sites bibliographies and extensive indexes complement the main text Chinese Art in the Cincinnati Art Museum Ellen B. Avril, Cincinnati Art Museum, 1997 Beautifully illustrated throughout this volume presents Chinese art from the Neolithic period through the Qing dynasty It surveys the Cincinnati Art Museum's important collection of Chinese bronzes sculpture painting ceramics and decorative arts The collection is noted for its superb Shang bronzes and Buddhist sculpture fine ceramics and masterworks by such painters as Ma Yuan Liu Yuan Qian Xuan Wang Jian and Badashanren Organized by medium and including significant recent acquisitions the 100 works of art are individually illustrated and discussed in light of recent research *Animals for the Afterlife*, 2002 Worlds of Wonder, 2001

*Through the Dragon's Mouth* Ben Thomson Cowles, 1999 As a young man Cowles was spellbound by tales of danger and daring from those who had ventured into the famed Dragon's Mouth In 1946 just prior to the Communist takeover Cowles along with a Chinese professor and an Army pilot engineer set out to experience the gorges firsthand For 19 days they immersed themselves in the life of the river along side 65 crewmen aboard a 95 foot junk Power and Virtue Robert E. Harrist, 1997 Catalog of the first exhibition to consider the remarkable endurance and symbolic resonance of the horse in Chinese art history and philosophy It features almost 30 works including 13 sculptures from the Han Tang dynasties and hand scrolls hanging scrolls and album leaves from the Tang Qing dynasties By examining the tremendous range of equine depictions in Chinese art it reveals the horse as an exceptionally fluid and potent means for the continual construction and reconstruction of Chinese identity a figure of enduring fascination and value given its usefulness both real and symbolic to humankind *Artyear* 1997, 1997 Kaikodo Journal Kaikodo (Gallery : New York, N.Y.), 2001 **Denkschriften**, 2008

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