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Press of America, 2000, XXVIII-249 p., including glossary, index, bibliography and 94 black-and-white illustrations A companion to her 1992 publication, Life of the Buddha: Ancient Pictorial and

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Patricia E. Karetzky, Early Buddhist Narrative Art ...

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Buddhism and Early Narrative Illustration in China Julia K. Murray University of Wisconsin-Madison Xvecent research on early Buddhist art in India and China has focused attention on the importance of studying the iconography of representational imagery in relation to religious doctrines and practices, as well as social customs.¹

Buddhism and Early Narrative Illustration in China

Early Buddhist Narrative Art is a pictorial journey through the transmission of the narrative cycle based on the life of the historical Buddha. Karetzky, while demonstrating the various evolutions that the image of the Buddha underwent, maintains that there is an underlying homogeneity of the tradition in the cultures of India, Central Asia, China and Japan.

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Early Buddhist Narrative Art is a pictorial journey through the transmission of the narrative cycle based on the life of the historical Buddha. Karetzky, while demonstrating the various evolutions that the image of the Buddha underwent, maintains that there is an underlying homogeneity of the tradition in the cultures of India, Central Asia, China and Japan. The author, while focusing on the visual representation of the Buddhist narrative, goes into some detail regarding the importance of scriptures in each society, and how the written tradition informed the pictorial. Over seventy photos fill this book, which will be of interest to scholars of art history, Eastern religion and Buddhism in particular.

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Illustrations of the Life of the Buddha from Central Asia to China, Korea and Japan.

Illustrations: Numerous B/w Illustrations Description: Story-telling is an ever popular activity that occurs across space and time. Which child has not sat enthralled by the magic of story-tellers, and which adult has not succumbed to the seduction of reenactments of great legends? India's ancient Buddhists capitalized on the lure of stories, portraying them visually in stone reliefs and painted murals, to introduce viewers to the Buddhist faith and to confirm them in their belief. Commencing in the first century BC, Buddhist monasteries across the Indian subcontinent were extensively decorated with visual narratives of varying sizes, from a mere twelve inch panel to an extensive fifty foot wall. This book is a pioneering exploration of the manner in which stories are told. It identifies seven modes of visual story-telling used by the artist in early India, considers the reason for one mode being chosen over another, and explores how the effect of a story on the viewer varied according to the manner chosen to portray it. The book is a contribution to the expanding sphere of art, historical investigation and also to the field of Buddhist studies. Contents Preface Photographic Sources Discourse and Story 1. On Modes of Visual Narration 2. The Multivalent Sign in Early Buddhist Art 3. Text and Image II. Sites Of Narrative 4. Towards Narrative : Sanchi Stupa 5. Emergence of Visual Narrative : Bharhut Stupa 6. Narrative Achieves Assurance : Sanchi Stupa 7. Variations in Narrativity : Lesser Monasteries 8. Maturity of Narrative : Amaravati and Nagarjunakonda 9. Narrative Cycles at Gandhara 10. Ajanta's Painted Murals 11. The Narrative Tradition Recedes 12. Concluding Remarks

Mirror of Morality takes an interdisciplinary look at an important form of pictorial art produced during two millennia of Chinese imperial rule. Ideas about individual morality and state ideology were based on the ancient teachings of Confucius with modifications by later interpreters and government institutions. Throughout the imperial period, members of the elite made, sponsored, and inscribed or used illustrations of themes taken from history, literature, and recent events to promote desired conduct among various social groups. This dimension of Chinese art history has never before been broadly covered or investigated in historical context. The first half of the study examines the nature of narrative illustration in China and traces the evolution of its functions, conventions, and rhetorical strategies from the second century BCE through the eleventh century. Under the stimulus of Buddhism, sophisticated techniques developed for representing stories in visual form. While tracing changes in the social functions and cultural positions of narrative illustration, the second half of the book argues that narrative illustration continued to play a vital role in elite visual culture.

The essays in this volume address a diverse range of issues in China ' s narrative art and visual culture mainly from the Ming dynasty (1368–1644) to the present. These studies attend to the complex ways in which images circulate in pictorial media and across boundaries between ' high art ' and popular culture—images in paintings, prints, stone engravings and posters, as well as in film and video art. In addition, the authors examine the roles of ancient exemplary stories and textual narratives, as well as their reiteration in the visual arts in early modern and modern social and political contexts. The volume is divided into three sections: Representing Paradigms, Interpreting Literary Themes and Narratives, and the Medium and Modernity. While the essays in each section deal with concerns in the field of China ' s art history, an editors ' introduction serves to position the topic of narrative art and to introduce definitions and genre issues

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which run through the book. As a whole, the volume invites reflection on the intrinsic nature of narratives and their pictorial lives, and presents new research which challenges established views and paradigms.

More than two hundred photographs most in stunning full colour 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.

Images of the Buddha are everywhere—not just in temples but also in museums and homes and online—but what these images mean largely depends on the background and circumstance of those viewing them. In *Behold the Buddha*, James Dobbins invites readers to imagine how premodern Japanese Buddhists understood and experienced icons in temple settings long before the advent of museums and the internet. Although widely portrayed in the last century as visual emblems of great religious truths or as exquisite works of Asian art, Buddhist images were traditionally treated as the very embodiment of the Buddha, his palpable presence among people. Hence, Buddhists approached them as living entities in their own right—that is, as awakened icons with whom they could interact religiously. Dobbins begins by reflecting on art museums, where many non-Buddhists first encounter images of the Buddha, before outlining the complex Western response to them in previous centuries. He next elucidates images as visual representations of the story of the Buddha's life followed by an overview of the physical attributes and symbolic gestures found in Buddhist iconography. A variety of Buddhas, Bodhisattvas, and other divinities commonly depicted in Japanese Buddhism is introduced, and their “living” quality discussed in the context of traditional temples and Buddhist rituals. Finally, other religious objects in Japanese Buddhism—relics, scriptures, inscriptions, portraits of masters, and sacred sites—are explained using the Buddhist icon as a model. Dobbins concludes by contemplating art museums further as potential sites for discerning the religious character of Buddhist images. Those interested in Buddhism generally who would like to learn more about its rich iconography—whether encountered in temples or museums—will find much in this concise, well-illustrated volume to help them “behold the Buddha.”

This book explores how globalization and transculturality are useful theoretical tools for studying pre-modern societies and their long-distance connections. Among the themes explored are how these concepts can enhance our understanding of trade networks, the spread of religions, the diffusion of global fashions, the migration of technologies, public and private initiatives, and wider cultural changes. In this book, archaeologists and ancient historians demonstrate how in diverse contexts – from the Bronze Age to colonial times – humanity displayed an urge and an incredible capacity to connect with distant lands and people. Adopting and modifying approaches originally developed for the study of contemporary societies, it is possible to enhance our understanding of the human past, not only in economic terms, but also the cultural significance of such interconnections. This book provides both the wider public and the specialist reader with a fresh point of view on global issues relating to the past; in turn, allowing us to look anew at developments in the contemporary world. Its large chronological and geographical scope should prove appealing to those who want more than mere Eurocentric history. Teachers and

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students of world history and archaeology will find this book a useful resource.

"This book is an introduction to Buddhism told as the story of the Korean pilgrim Hyecho, who traveled through the Buddhist world during its eighth-century golden age. Lopez tells the story of Hyecho's journey, along the way introducing key elements of Buddhism--its basic doctrines, monastic institutions, relationship to Islam, and importance of pilgrimage.

In *Transcending Patterns: Silk Road Cultural and Artistic Interactions through Central Asian Textiles*, Mariachiara Gasparini investigates the origin and effects of a textile-mediated visual culture that developed at the heart of the Silk Road between the seventh and fourteenth centuries. Through the analysis of the Turfan Textile Collection in the Museum of Asian Art in Berlin and more than a thousand textiles held in collections worldwide, Gasparini discloses and reconstructs the rich cultural entanglements along the Silk Road, between the coming of Islam and the rise of the Mongol Empire, from the Tarim to Mediterranean Basin. Exploring in detail the iconographic transfer between different agents and different media from Central Asian caves to South Italian churches, the author depicts and describes the movement and exchange of portable objects such as sculpture, wall painting, and silk fragments across the Asian continent and across the ages. Gasparini's history offers critical perspectives that extend far beyond an outmoded notion of "Silk Road studies." Her cross-media work shows readers how certain material cultures are connected not only by the physical routes they take but also because of the meanings and interpretations these objects engage in various places. *Transcending Patterns* is at once art history, material and visual cultural history, Asian studies, conservatory studies, and linguistics.

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