

Five Storied Pagoda

Nancy Shatzman Steinhardt

Pagoda, Skull & Samurai Koda Rohan, 2011-12-20 This collection of Japanese literature features the works of noted Japanese novelist Koda Rohan. Japanese literary history usually classifies Koda Rohan as an idealist writer, and the three stories included in this anthology belong to this genre. The Five-Storied Pagoda, one of Koda's best-known works, is the moving account of a misunderstood carpenter who has been inspired to undertake the construction of a pagoda by himself. It is not merely a story of individualism, however, for the religious implications of such a task are profound. Encounter with a Skull concerns a fortuitous meeting of two souls not necessarily ordained by karma. The multiple processes of enlightenment are perceptively depicted in this eerie tale. The last story, The Bearded Samurai, is an historical novella whose setting is the sixteenth-century battle of Nagashino between the forces of Oda Nobunaga and Tokugawa Ieyasu and those of Takeda Katsuyori. Here, the human side of the warrior and a realistic view of the samurai are delineated. Such stories, in addition to the essays and notes by the translator, will prove of interest to the general reader and especially to the reader already familiar with Japanese literature.

Pagodas in Sunrise Land Aisaburō Akiyama, 1915

Pagodas in Sunrise Land , 2003-04

Pagoda, Skull & Samurai Koda Rohan, Chieko Irie Mulhern, 2006-01-15 Three short stories from Rohan Koda.

Hōryūji Reconsidered Dorothy C. Wong, Eric M. Field, 2008 Designated a UNESCO World Heritage site in 1993, the Hōryūji temple complex includes some of the oldest and largest surviving wooden buildings in the world. The original Hōryūji temple was built between 601 and 607 by Prince Regent Shōtoku (573?–622), one of Japan's best-known cultural heroes. The construction of the temple

marked the introduction of Buddhism and Buddhist art and architecture to Japan from China, by way of the Korean peninsula, as promoted by Prince Shōtoku. After a fire in 670 that destroyed the site, the temple was rebuilt and enlarged. Hōryū-ji became one of Japan's leading centers of Buddhist scholarship as well as a focus for the cult of its founder, Prince Shōtoku. This volume of essays originate from the "The Dawn of East Asian International Buddhist Art and Architecture: Hōryū-ji (Temple of the Exalted Law) in Its Contexts" symposium held at the University of Virginia in October 2005. Covering the disciplines of archaeology, architecture, architectural history, art history, and religion, these essays aim to shed new light on the Hōryū-ji complex by (1) examining new archaeological materials, (2) incorporating computer analysis of the structural system of the pagoda, and (3) including cross-cultural, interdisciplinary perspectives that reflect current research in various fields.

A Study of Korean Pagodas Go Yuseop, 2017 A Study of Korean Pagodas, a monumental work of research in which Korean pagodas are described by focusing on their stylistic history, is considered as the archetype of this field. In Buddhist art history this work is a classic that set the stylistic standard for studying stone pagodas, the periods of classification, and the basic framework of analysis. The theories first presented in this book have exerted a great influence to the present day. The author Go Yuseop (1905–1944), a representative scholar in the field of Korean art history, studied at Gyeongseong Jedae (Keijō Imperial University), the only university during the colonial period, and served as director of Gaeseong Museum and professor at Yeonhui Professional School and Ewha Womans Professional School. His research was based on the direct exploration of scenic spots, historical remains, and Buddhist temples. In addition to A Study of Korean Pagodas, Go Yuseop left Songdo gojeok (Historical Remains at Songdo), Joseon misulsa nonchong (A Collection of Studies on History

of Korean Art), and other writings. A Study of Korean Pagodas explains that Korean pagodas originated from wooden and brick pagodas of the Three Kingdoms period; their size was reduced during the early period of the Unified Silla dynasty, in which the typical style was established; during the middle to the end of the Unified Silla dynasty, the atypical pagoda appeared. Go Yuseop explains the arrangement of buildings in temples in the Three Kingdoms period and its variations on the basis of the relationship between the main hall, Geumdang, and pagodas. Although criticism and alternative theories have been advanced, his explanation is still valid to understand the emergence of the monastery arrangement with twin pagodas. The base text for this translation is the published edition by Eulyoo Munhwasa (1948), but references are made to other editions, including those of Donghwa Chulpan (1975), Tongmungwan (1993), and Yeolhwadang (2010).

Handbook of the Old Shrines and Temples and Their Treasures in Japan Japan. Monbushō. Shūkyōkyoku, 1920

Temples of Nara and Their Art 1973

Japanese Buddhism Yoshiro Tamura, 2000-06 Buddhism was founded in India more than two thousand years ago, but the Japanese molded it to suit their culture, and it became one of the most enduring and far-reaching cultural and intellectual forces in Japan's history. The stamp of Japanese Buddhism is unmistakable in the nation's poetry, literature, and art; and the imprint of Japan's indigenous culture is clear from the amalgamation of pre-Buddhist worship and esoteric Buddhism in the practice of the Shugendo ascetics. Japan's Buddhism and the nation's cultural infrastructure are so inextricably linked that it is impossible to understand one without the other. Japanese Buddhism is both a history of Japanese Buddhism and an introduction to Japan's political, social, and cultural history. It examines Japanese Buddhism in the context of literary and intellectual trends and of other

religions, exploring social and intellectual questions that an ordinary history of religion would not address.

The Pagoda Patricia Powell, 1999 Mr. Lowe lives the simple and happy life of a contented shopkeeper. A Chinese immigrant to Jamaica in the 1890s, Lowe revels in the verdant surroundings of his adoptive land. But his mysterious past begins to confront Lowe in everything he does, and so his story emerges - the tale of his exile from China, his shipboard adventures, an unwanted pregnancy, and the arrangement of hidden identity that was made to avoid scandal. Lowe marries the beautiful widow Miss Sylvie as part of the arrangement, and their relationship is complex, vivid, and full of secrets. When his shop burns to the ground Lowe is forced to reckon with his past through the destruction of his disguises and the creation of a new dream: the building of a pagoda where culture and the past can be fully embraced. -- back cover.

Bashō's Haiku Matsuo Bashō, 2012-02-01 2005 CHOICE Outstanding Academic Title Bashō's Haiku offers the most comprehensive translation yet of the poetry of Japanese writer Matsuo Bashō (1644-1694), who is credited with perfecting and popularizing the haiku form of poetry. One of the most widely read Japanese writers, both within his own country and worldwide, Bashō is especially beloved by those who appreciate nature and those who practice Zen Buddhism. Born into the samurai class, Bashō rejected that world after the death of his master and became a wandering poet and teacher. During his travels across Japan, he became a lay Zen monk and studied history and classical poetry. His poems contained a mystical quality and expressed universal themes through simple images from the natural world. David Landis Barnhill's brilliant book strives for literal translations of Bashō's work, arranged chronologically in order to show Bashō's development as a writer. Avoiding wordy and explanatory translations, Barnhill captures the brevity and vitality of the original Japanese,

letting the images suggest the depth of meaning involved. Barnhill also presents an overview of haiku poetry and analyzes the significance of nature in this literary form, while suggesting the importance of Bashō to contemporary American literature and environmental thought.

Structural Analysis of Historic Constructions Xiang Lin Gu,Xiao Bin Song,2010-10-19 Volume is indexed by Thomson Reuters CPCI-S (WoS). Increasing urbanization constitutes a mounting threat to cultural heritage sites around the world; especially in developing countries. Natural and man-made environmental hazards are causing more damage to historic constructions than ever before. The conservation of historical constructions is facing new challenges introduced by waves of immigration and industrialization. The present papers on this subject are organized into two volumes, and the topics of interest span the entire spectrum of structural analyses of historic constructions: including Materials and Structural Configuration, Structural Inspection and Monitoring, Structural Analysis and Assessment, Seismic Analysis and Evaluation, Strengthening Technologies, Rehabilitation and Retrofitting and Sustainable Utilization of Historic Constructions in China. It is the hope of the editors that this special collection will stimulate scientists and technologists to develop further theories and technologies and help them in their endeavors in conserving historic constructions, now and tomorrow.

The Legend of the First Super Speedway Mark Dill,2020-11-09 The Legend of the First Super Speedway, is a gritty tale punctuated by humor that chronicles the hero's journey through the pioneering age of American auto racing. It is a factual, previously untold story that must be read for a thorough understanding of auto racing history.

Dictionary of Buddhism Soka Gakkai,2009-01-01 Anyone reading English translations of Buddhist texts will encounter a host of names, terms, and phrases whose meanings are not clear even though

they appear in English. Buddhism is famous for its specialized terminology and translation alone may not communicate its full meaning. East Asian Buddhist diction is layered with several languages -Pali, Sanskrit, Chinese, and Japanese -and the only way to make one's way through this linguistic maze without getting lost is with the aid of a good dictionary. The Soka Gakkai Dictionary of Buddhism, a revised and expanded version of A Dictionary of Buddhist Terms and Concepts (1983), is a welcome addition that serves this purpose. Written clearly for the general reader, the Dictionary contains over 2,700 entries. While it is designed primarily for use with the Soka Gakkai's translations of Nichiren's works, the Dictionary contains a wealth of terms found in all other traditions of Buddhism. Definitions are given for technical terms, historical figures, doctrinal texts, institutions, and place names. The entries provide complete cross-references so that readers may know and further pursue meanings of term equivalents as rendered in other ways or languages. Ten appendixes provide maps and world lists that enable the reader to find terms in English, Pali, Sanskrit, Chinese, or Japanese. Like all Buddhist masters, Nichiren presented his particular message in the wider context of other Buddhist teachings and practices. To know the particular, one must also understand the general context, and the Dictionary, in addressing both levels, provides essential knowledge not only for students of Nichiren Buddhism but for anyone reading Buddhist texts.

Word Embodied Halle O'Neal, 2020-10-26 In this study of the Japanese jeweled pagoda mandalas, Halle O'Neal reveals the entangled realms of sacred body, beauty, and salvation. Much of the previous scholarship on these paintings concentrates on formal analysis and iconographic study of their narrative vignettes. This has marginalized the intriguing interplay of text and image at their heart, precluding a holistic understanding of the mandalas and diluting their full import in Buddhist visual culture. Word Embodied offers an alternative methodology, developing interdisciplinary insights

into the social, religious, and artistic implications of this provocative entwining of word and image. O'Neal unpacks the paintings' revolutionary use of text as picture to show how this visual conflation mirrors important conceptual indivisibilities in medieval Japan. The textual pagoda projects the complex constellation of relics, reliquaries, scripture, and body in religious doctrine, practice, and art. *Word Embodied* also expands our thinking about the demands of viewing, recasting the audience as active producers of meaning and offering a novel perspective on disciplinary discussions of word and image that often presuppose an ontological divide between them. This examination of the jeweled pagoda mandalas, therefore, recovers crucial dynamics underlying Japanese Buddhist art, including invisibility, performative viewing, and the spectacular visualizations of embodiment.

Stories on Canton 3 days Massacre in 1650 Nangaen Chearavanont (Tse Yin), 2015-03-31 The Cantonese film *Stories on Canton 3 days Massacre in 1650* (三藩市大屠殺), also known as *Two military commanders made a Massacre in Canton city* (兩軍在廣州城大屠殺) which is presented by the Hong Kong Chung Wo Sound Film Co. Ltd. (中環電影公司), premiered on 31st March, 1937 (Wednesday), claimed to be an unprecedented, patriotic, comedic, erotic, martial arts Cantonese sound film in Chinese film industry. Ms. Nangaen Chearavanont found that its film special issue (March, 1937) in her Goo-pau (Ms. Au Ho (胡))'s remained bookshelf, she remembers that she has watched this film when she was just a little kid, let us review this film and our childhood with her fifth book.

Guide to Japanese Art Shigetaka Kaneko, 1963

Cultural Treasures of Korea: General treasures : Pagodas , 1983

Chinese Architecture in an Age of Turmoil, 200-600 Nancy Shatzman Steinhardt, 2014-12-31

Between the fall of the Han dynasty in 220 CE and the year 600, more than thirty dynasties, kingdoms, and states rose and fell on the eastern side of the Asian continent. The founders and rulers

of those polities represented the spectrum of peoples in North, East, and Central Asia. Nearly all of them built palaces, altars, temples, tombs, and cities, and almost without exception, the architecture was grounded in the building tradition of China. Illustrated with more than 475 color and black-and-white photographs, maps, and drawings, *Chinese Architecture in an Age of Turmoil* uses all available evidence—Chinese texts, secondary literature in six languages, excavation reports, and most important, physical remains—to present the architectural history of this tumultuous period in China's history. Its author, Nancy Shatzman Steinhardt, arguably North America's leading scholar of premodern Chinese architecture, has done field research at nearly every site mentioned, many of which were unknown twenty years ago and have never been described in a Western language. The physical remains are a handful of pagodas, dozens of cave-temples, thousands of tombs, small-scale evidence of architecture such as sarcophaguses, and countless representations of buildings in paint and relief sculpture. Together they narrate an expansive architectural history that offers the first in-depth study of the development, century-by-century, of Chinese architecture of third through the sixth centuries, plus a view of important buildings from the two hundred years before the third century and the resolution of architecture of this period in later construction. The subtext of this history is an examination of Chinese architecture that answers fundamental questions such as: What was achieved by a building system of standardized components? Why has this building tradition of perishable materials endured so long in China? Why did it have so much appeal to non-Chinese empire builders? Does contemporary architecture of Korea and Japan enhance our understanding of Chinese construction? How much of a role did Buddhism play in construction during the period under study? In answering these questions, the book focuses on the relation between cities and monuments and their heroic or powerful patrons, among them Cao Cao, Shi Hu, Empress Dowager Hu, Gao Huan,

and lesser-known individuals. Specific and uniquely Chinese aspects of architecture are explained. The relevance of sweeping—and sometimes uncomfortable—concepts relevant to the Chinese architectural tradition such as colonialism, diffusionism, and the role of historical memory also resonate through the book.

Japanese Wooden Boatbuilding Douglas Brooks, 2021-09 This is the story of the author's apprenticeships with Japanese masters to build five unique and endangered traditional boats. It is part ethnography, part instruction, and part the personal story of a wooden boatbuilder fueled by a passion to preserve a craft tradition on the brink of extinction. Over the course of 17 trips to Japan, Douglas Brooks traveled over 30,000 miles to seek out and interview Japan's elderly master boatbuilders; he built boats with five of them, all in their seventies and eighties, between 1996 and 2010. For most of them, Brooks was their sole and last apprentice. Part I introduces significant aspects of traditional Japanese boatbuilding: design, workshop and tools, wood and materials, joinery and fastenings, propulsion, ceremonies, and the apprenticeship system. Part II details each of his five apprenticeships, concluding with a poignant chapter on Japan's sole remaining traditional shipwright. This fascinating book fills a large and long-standing gap in the literature on Japanese crafts, and will be of interest to boatbuilders, woodworkers, and all those impressed with the marvels of Japanese design and workmanship.

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