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uncovered at the site, indicating the reliability of the textual sources. These results have necessitated a rethinking of early Buddhist architecture in Japan. *The Four Great Temples* gives the first detailed account in the English language of these excavations. In his detailed analyses of each of the four temples, McCallum considers historiographical issues, settings and layouts, foundations, tiles, relics, and icons and allows readers to follow their chronological evolution. A key feature is the interweaving of archaeological and documentary data to clarify numerous historical problems that have until now resisted plausible solutions. Although the focus is on temples, the book looks at broader political and religious developments that serve as a context for the study. It further makes an effort to unify data on great royal temples in China, Korea, and other parts of Japan, thereby providing cross-cultural insights into a matter that has frequently been discussed only in terms of a single region. *The Four Temples* is a masterful, multifaceted study that will fundamentally alter and enrich current understanding of Japan's ancient Buddhist temples. It is sure to generate considerable discussion among scholars in the fields of Japanese and Asian history, art history, and Buddhist studies.

Focuses on wood based Zen-Buddhism architectural structures and renovations in the United States and Europe. This book identifies the elements of Buddhism that are represented in his buildings and describes the trials and triumphs of blending building methods and codes with ancient Japanese joinery techniques

Designated a UNESCO World Heritage site in 1993, the Horyuji temple complex includes some of the oldest and largest surviving wooden buildings in the world. The original Horyuji temple was built between 601 and 607 by Prince Regent Shotoku (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 Shotoku. After a fire in 670 that destroyed the site, the temple was rebuilt and enlarged. Horyuji became one of Japan's leading centers of Buddhist scholarship as well as a focus for the cult of its founder, Prince Shotoku. This volume of essays originate from the *The Dawn of East Asian International Buddhist Art and Architecture: Horyuji (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 Horyuji 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.

"Utopia" is a word not often associated with the city of Bangkok, which is better known for its disorderly sprawl, overburdened roads, and stifling levels of pollution. Yet as early as 1782, when the city was officially founded on the banks of the Chao Phraya river as the home of the Chakri dynasty, its orientation was based on material and rhetorical considerations that alluded to ideal times and spaces. The construction of palaces, monastic complexes, walls, forts, and canals created a defensive network while symbolically locating the terrestrial realm of the king within the Theravada Buddhist cosmos. Into the twentieth century, pictorial, narrative, and built representations of utopia were critical to Bangkok's transformation into a national capital and commercial entrepôt. But as older representations of the universe encountered modern architecture, building technologies, and urban planning, new images of an ideal society attempted to reconcile urban-based understandings of Buddhist liberation and felicitous states like nirvana with worldly models of political community like the nation-state. *Bangkok Utopia* outlines an alternative genealogy of both utopia and modernism in a part of the world that has often been overlooked by researchers of both. It examines representations of utopia that developed in the city—as expressed in built forms as well as architectural drawings, building manuals, novels, poetry, and ecclesiastical murals—from its first general strike of migrant laborers in 1910 to the overthrow of the military

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dictatorship in 1973. Using Thai- and Chinese-language archival sources, the book demonstrates how the new spaces of the city became arenas for modern subject formation, utopian desires, political hegemony, and social unrest, arguing that the modern city was a space of antinomy—one able not only to sustain heterogeneous temporalities, but also to support conflicting world views within the urban landscape. By underscoring the paradoxical character of utopias and their formal narrative expressions of both hope and hegemony, *Bangkok Utopia* provides an innovative way to conceptualize the uneven economic development and fractured political conditions of contemporary global cities.

Among all the religious monuments of the world, the stupa has the longest uninterrupted historical development. Though modelled after the Indian prototype, the stupa architecture was developed in all the countries where Buddhism had flourished. Over time, the structural shape of the stupa underwent significant modifications in India and the other Asian Buddhist countries. The present study shows how Tibet became a treasure house of Buddhist culture and literature--highlighting important texts dealing with stupa architecture. Various ritual activities associated with the construction of the stupa are described along with the eight fundamental types of Tibeto-Buddhist stupas and their main structural components. A survey of the stupas found in the upper Indus Valley in the Leh region of Ladakh shows their similarity to the Tibeto-Buddhist tradition. The value of the book is enhanced by an appendix with English translation of four important Tibetan texts preceded by transliteration. This monograph is the first in the new sub-series of the IGNCA on the Buddhist stupas, which would not be restricted to India alone. It is hoped that such studies will enable the art-historians and archaeologists to understand this important structural form in totality in relation to its wide geographical spread and the distinctive features of particular developments in different countries.

Buddhist Buildings is a heavily illustrated exploration of ancient Chinese Buddhist architecture, using the history of the spread of Buddhism throughout China as a foundation.

The sophistication of Ancient Chinese Architecture gives it a special place within the architecture of the world. There are magnificent imperial palaces, solemn and breathtaking imperial tombs, mysterious sacrificial and ancestral altars and temples as well as a variety of vernacular dwellings of natural simplicity. Religious buildings are dotted about the country, with a riotous profusion of Buddhist, Taoist and Islamic temples or mosques. On top of all this, city walls and fortifications, civic buildings for miscellaneous purposes are rich in variety and form impressive landmarks. A fascinating tour of the architectural and artistic highlights of China's rich cultural heritage in 10 volumes.

A groundbreaking survey of the Buddhist architecture of Southeast Asia, abundantly illustrated with new color photography and 3-D renderings Over the course of its 2,500-year history, Buddhism has found expression in countless architectural forms, from the great monastic complexes of ancient India to the fortified dzongs of Bhutan, the rock-carved temple grottoes of China, the wooden shrines of Japan, and the colorful wats of Cambodia, Laos, and Thailand. *Architecture of the Buddhist World*, a projected six-volume series by the noted architect and scholar Vikram Lall, represents a new multidisciplinary approach to this fascinating subject, showing how Buddhist thought and ritual have interacted with local traditions across the Asian continent to produce masterpieces of religious architecture. The first volume in the series, *The Golden Lands*, is devoted to Southeast Asia, home to many of the most spectacular Buddhist monuments. Following a general introduction to the early history of Buddhism and its most characteristic architectural forms (the stupa, the temple, and the monastery), Lall examines the Buddhist architecture of Myanmar, Vietnam, Indonesia, Cambodia, Thailand, and Laos in turn. For each country, he provides both a historical overview and case studies of noteworthy structures. Lall's concise and accessible text is illustrated throughout with new color photography, as well as 3-D architectural renderings that make even the most complex structures easily comprehensible. The

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monuments that Lall considers in *The Golden Lands* range from the modest Bupaya stupa, constructed in Bagan, Myanmar, in the third century AD, to the vast complex of Borobudur in Central Java, the world's largest Buddhist monument; his achievement is to place them all within a single panorama of history, religion, and artistic innovation. Distributed for JF Publishing

Many of the earliest books, particularly those dating back to the 1900s and before, are now extremely scarce and increasingly expensive. We are republishing these classic works in affordable, high quality, modern editions, using the original text and artwork.

Buddhism, often described as an austere religion that condemns desire, promotes denial, and idealizes the contemplative life, actually has a thriving leisure culture in Asia. Creative religious improvisations designed by Buddhists have been produced both within and outside of monasteries across the region—in Nepal, Japan, Korea, Macau, Hong Kong, Singapore, Laos, Thailand, and Vietnam. Justin McDaniel looks at the growth of Asia's culture of Buddhist leisure—what he calls “socially disengaged Buddhism”—through a study of architects responsible for monuments, museums, amusement parks, and other sites. In conversation with noted theorists of material and visual culture and anthropologists of art, McDaniel argues that such sites highlight the importance of public, leisure, and spectacle culture from a Buddhist perspective and illustrate how “secular” and “religious,” “public” and “private,” are in many ways false binaries. Moreover, places like Lek Wiriyaphan's Sanctuary of Truth in Thailand, Su?i Ti?n Amusement Park in Saigon, and Shi Fa Zhao's multilevel museum/ritual space/tea house in Singapore reflect a growing Buddhist ecumenism built through repetitive affective encounters instead of didactic sermons and sectarian developments. They present different Buddhist traditions, images, and aesthetic expressions as united but not uniform, collected but not concise: Together they form a gathering, not a movement. Despite the ingenuity of lay and ordained visionaries like Wiriyaphan and Zhao and their colleagues Kenzo Tange, Chan-soo Park, Tadao Ando, and others discussed in this book, creators of Buddhist leisure sites often face problems along the way. Parks and museums are complex adaptive systems that are changed and influenced by budgets, available materials, local and global economic conditions, and visitors. Architects must often compromise and settle at local optima, and no matter what they intend, their buildings will develop lives of their own. Provocative and theoretically innovative, *Architects of Buddhist Leisure* asks readers to question the very category of “religious” architecture. It challenges current methodological approaches in religious studies and speaks to a broad audience interested in modern art, architecture, religion, anthropology, and material culture.

In his foreword, author Sung-woo Kim says, All people seek after truth. They seek the truth that will explain life and death and help them to make the best of themselves. With *Buddhist Architecture of Korea*, temples that have dotted the Korean peninsula for almost 2,000 years are examined in great detail, including the role they have played in helping Koreans on their own quest for truth. Buddhist architecture is an integral part of its iconography, making this book indispensable.

" *The Temples of Lhasa* is a comprehensive survey of historic Buddhist sites in the Tibetan capital of Lhasa. The study is based on the Tibetan Heritage Fund's official five-year architectural conservation project in Tibet, during which the author and his team had unlimited access to the buildings studied. The documented sites span the entire known history of Tibetan Buddhist art and architecture from the 7th to the 21st centuries The book is divided into thirteen chapters, covering all the major and minor temples in historic Lhasa. These include some of Tibet's oldest and most revered sites, such as the Lhasa Tsukla-khang and Ramoche, as well as lesser-known but highly important sites such as the Jebumgang Lha-khang, Meru Dratsang and Meru Nyingpa. It is illustrated with numerous color plates taken over a period of roughly 15 years from the mid-1980s to today and is augmented with

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rare photographs and reproductions of Tibetan paintings. This book also provides detailed architectural drawings and maps made by the project. Each site has been completely surveyed, documented and analyzed. The history of each site has been written - often for the first time - based on source texts and survey results, as well as up-to-date technology such as carbon dating, dendrochronology, and satellite data. Tibetan source texts and oral accounts have also been used to reconstruct the original design of the sites. Matthew Akester has contributed translations of Tibetan source texts, including excerpts from the writings of the Fifth and Thirteenth Dalai Lamas. This documentation of Tibetan Buddhist temple buildings is the most detailed of its kind, and is the first professional study of some of Tibet's most significant religious buildings. The comparative analysis of Tibetan Buddhist architecture covers 13 centuries of architectural history in Tibet."--Publisher's website.

Few countries possess a richer architectural heritage than India, a country whose buildings are rooted in history, culture, and religion. As a result of India's global discourse with other regions around the world, there have been many influences that have been assimilated into its architecture, producing unique, varied and lively results. This fantastic volume walks the reader through India's history, both architecturally and culturally, exploring its different styles of buildings and providing interesting insights into their origin and evolution. "Indian Architecture" is highly recommended for those with an interest in architecture and Indian history alike. Many vintage books such as this are increasingly scarce and expensive. It is with this in mind that we are republishing this volume now in an affordable, modern, high-quality edition complete with a specially-commissioned new introduction on architecture.

Little Attention Has Hitherto Been Given To The Role Of Timber Construction In Sri Lanka S Ancient Architecture, And Its Photo-Coverage Has Not Until Now Appeared In One Place. The Buildings Described Here Are Mostly Close To Folk Architecture But They Comprise An Important Part Of The Ancient Building Tradition Of Monsoon Asia An Immense Area That Includes Parts Of India, Nepal, Burma, Bali, And Japan, As Well As Sri Lanka Itself. Buddhist Monastic Architecture In Sri Lanka Makes A Permanent Contribution To South Asian Studies. The Authors Search Out The Ancient Picturesque Temples In The Central Hills. Guided By The Well-Known Scholar, Professor Seneviratna, The Book Centers On Colour Photographs Taken By Architect Polk During An Eight Month Sojourn In 1980-81. Both Archaeological And Architectural Expertise Thus Combine, And Added To This Is The Research Into The Writings Of Early Travelers, Researched By Emily Polk, Poet And Painter, Who Has Put The Threads Of History Of Those Adventurous Days Into A Dramatic Form. This Collaboration Is The Result Of Their Common Interest In The Ancient Architecture Of South Asia, And Is Written Hoping That Continuities From Past To Future May Be Maintained In These Troubled Present Times. In Sri Lanka There Are Forests Where Modern Ways Have Not Overwhelmed Tradition And Where The Old Wood Buildings Still Flicker In The Magic Of The Trees. Here Is The Drama Of The Land And Its People: The Stream ;Of Pure Notes From An Invisible Flautist, The First Glimpse Of Adam S Peak, The Romantic Narrative Of The Sacred Tooth Kept Secret For 900 Years Before Emerging In Serendib. And Then Kandy, Where High On The Island The Winds From The Bay Of Bengal And The Indian Ocean Are On A Collision Course And The Sensation Of Colours, Movements And Light Is Electrifying. So, We

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Believe, Is This Book.

Traditional Japanese architecture — whether Buddhist temples or Shinto shrines, residences, castles, or teahouses — has become increasingly familiar around the world. Through the media of motion pictures, art books, T.V. documentaries and dramas such as *Shogun*, as well as through personal experience, more and more people have gained an acquaintance and appreciation of the architecture of premodern Japan. Some may even be able to name or recognize the oldest and the largest wooden structures in existence, which are to be found in Japan at Horyuji and Todaiji respectively. Yet often this knowledge is still rudimentary.

Confusion abounds as to what distinguishes Japanese architecture from Chinese or Korean, or even Southeast Asian, not to mention what sets off a Buddhist temple from a Shinto shrine or, say, a residence of the tenth century from one of the eighteenth. Until now, there has been no recourse for those seeking, through a single book, to increase their appreciation of the whole range of traditional Japanese architecture. With the publication of *What Is Japanese Architecture?*, however, this situation has finally been rectified. Construction, design, carpentry, and the background of Japanese architecture, from prehistory to mid-nineteenth century, are here made available within the covers of a single, compact book. With over 300 drawings that illuminate the essentials of discussion more concretely than words could ever do, and a text that is succinct and always to the point, the book is divided into four parts — one each dealing chronologically with religious structures, residences, castles, and places of entertainment. The reader learns not only how each of these fields of architecture has evolved over the centuries and what distinguishes the buildings of one age from those of another, but something of the historical conditions and the people responsible for these changes as well as the role played by carpentry and methods of construction. The establishment and growth of the historic Japanese capitals — Nara, Kyoto, Edo — is brought sharply into focus, along with the rise and spread of other urban centers. Also highlighted are the mansions of the court nobility; the castles and residences of the samurai aristocracy; the homes of village elders; dwellings of the common people; educational institutions, and places of entertainment such as theaters, red-light districts, teahouses, and country villas. Any book that is as full of information as this, and readily accessible and clearly illustrated at the same time, will be of great interest and use to a wide range of people — architects, designers, historians, carpenters, movie buffs, tourists, garden designers, and others, whether amateur or professional. Whatever the readers' background, there is little doubt about one thing: they will emerge with an acuter eye and a greater sensitivity to the delights of traditional Japanese architecture.

Mur?ji, a magnificent temple founded in the eighth century, is known both for its dramatic location and the exceptional quality of its ritual objects and art dating from the ninth and tenth centuries of the Heian period. Sherry Fowler makes extensive use of primary sources to explore the circumstances surrounding the creation and function of the temple's main images and considers why major works of early Heian sculpture were housed in such a remote mountain setting. Employing a multifaceted approach that looks at Mur?ji's art and architecture in socio-political context, she explores the establishment of the temple, its role in the religious life and power structure of the region, and the ways in which the temple reconfigured its early history to suit its later circumstances.

Emerging from Fowler's study are pervasive themes relating to worship and practice at Mur?ji that highlight plurality of practice (of

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different schools of Buddhism as well as Shinto); flexibility of practice and its impact on sculptural icons; the relationship of Mur?ji to other temple/shrine complexes; and the association of the temple with women's worship.

Covers the period from 3rd century B.C to 16th century A.D.

This book offers an introduction to Korea's abundant and unique architectural past and present, combining explanations of the principles behind Korean architecture with introductions to some of the country's finest buildings and structures. It explains some of the ideologies and perspectives that form the foundation of Korean architectural tradition and outlines the history of Korean architecture, from the first architectural traces of dugouts and lean-tos to the increasingly sophisticated wooden frames and technologies. It offers a brief introduction to the basic elements, construction process, structural anatomy, and materials used in building a Korean traditional architecture. The book also highlights ten of Korea's best-known and most significant traditional buildings, ranging from Buddhist temples to royal palaces, Confucian royal shrines, landscaped literati gardens to "Enlightenment"-era fortresses. Korea's early modern architecture—a period from the colonial domination by Japan into the mid-20th century—is also examined.

The Temple Art of East Java, a study of the temples created in East Java between the tenth and sixteenth centuries, fills an important scholarly lacuna. The arts of Central Java, home of the great Buddhist monument, Borobudur, and Hindu Prambanan, have been given thorough scholarly attention. The architectural and sculptural treasures of the East Javanese kingdoms of Kadiri, Singasari, and Majapahit, are little known in comparison, yet beautiful and significant in Indonesian history. The author presents the major sites of these three historical periods, and discusses their architecture and sculpture. The many narrative reliefs illustrating sacred and secular literature have been painstakingly identified. The reader is thus able to follow their stories and understand where, why, and how they fit into the visual program planned for each temple and their relation to historical events and the wayang theater. These descriptions are augmented by extensive site summaries. Superb color photography supports the text throughout and is a major contribution in itself. The book contains a wealth of information that is not available all together in any other publication. Not only are the descriptions of the monuments valuable but the author identifies numerous sculptures in collections around the world that were once associated with the East Javanese temples discussed. The attempted reconstruction of sculptural programs at the sites is extremely important. To understand an ancient Javanese stone sculpture, knowledge of its original cultural context is required rather than its current location on a stand in some museum. Today, with the number of fakes appearing on the art market, such associations are invaluable for dating and authenticating stone sculpture said to come from unidentified East Javanese sites. The Temple Art of East Java is a welcome and significant addition not only to Javanese studies but also to architecture, art history, comparative religion, Buddhist, Hindu, and Southeast Asian studies generally.

A groundbreaking book by one of the world's leading historians of Chinese architecture Translated by Alexandra Harrer. Fu Xinian is considered by many to be the world's leading historian of Chinese architecture. He is an expert on every type of Chinese architecture from every period through the nineteenth century, and his work is at the cutting edge of the field. Traditional Chinese

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Architecture gathers together, for the first time in English, twelve seminal essays by Fu Xinian. This wide-ranging book pays special attention to the technical aspects of the building tradition since the first millennium BC, and Fu Xinian's signature drawings abundantly illustrate its nuances. The essays delve into the modular basis for individual structures, complexes, and cities; lateral and longitudinal building frames; the unity of sculpture and building to create viewing angles; the influence of Chinese construction on Japanese architecture; and the reliability of images to inform us about architecture. Organized chronologically, the book also examines such topics as the representation of architecture on vessels in the Warring States period, early Buddhist architecture, and the evolution of imperial architecture from the Tang to Ming dynasty. A biography of Fu Xinian and a detailed Chinese-English glossary are included. Bringing together some of the most groundbreaking scholarship in Chinese architectural history, *Traditional Chinese Architecture* showcases an uncontested master of the discipline.

Upon entering a Japanese Buddhist temple in Hawai'i, most people—whether first-time visitors or lifelong members—are overwhelmed by the elaborate and complex display of golden ornaments, intricately carved altar tables and incense burners, and images of venerable masters and bodhisattvas. These objects, as well as the architectural elements of the temple itself, have meanings that are often hidden in ancient symbolisms. This book, written by two local authorities on Japanese art and religion, provides a thorough yet accessible overview of Buddhism in Hawai'i followed by a temple-by-temple guide to the remaining structures across the state. Introductory chapters cover the basic history, teachings, and practices of various denominations and the meanings of objects commonly found in temples. Taken together, they form a short primer on Buddhism in Japan and Hawai'i. The heart of the book is a narrative description of the ninety temples still extant in Hawai'i. Augmented by over 350 color photographs, each entry begins with historical background information and continues with descriptions of architecture, sanctuaries, statuary and ritual implements, columbariums, and grounds. Appended at the end is a chart listing each temple's denomination, membership number, and architectural type. While many Buddhist temples in Hawai'i are active social and religious centers, a good number are in serious decline. In addition to being an introduction to Buddhism and a guide book, *Japanese Buddhist Temples in Hawai'i* is an indispensable historical record of what exists today and what may be gone tomorrow. It will appeal to temple members, pilgrims, residents and tourists interested in local cultural and historic sites, and historians of Buddhism in Hawai'i.

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 Mañjuśrī (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

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discourses to provide a space for encountering the divine. For more information: <http://arthistorypi.org/books/building-a-sacred-mountain>

With the spread and integration of Buddhism with Confucianism, devotional buildings underwent an evolution, of which numerous pagodas, temples and grottos with statues of Buddha and other gods have survived. The Chinese Buddhist temples were organized around courtyards and verandas with a central pagoda surrounded by smaller houses for the monks. There are also two main categories of grotto temples cut into hillsides: Phil, based on a square plan, and the horseshoe-shaped Shiite temples. This book deals with the technical, artistic and architectural aspects of the Hindu and Buddhist monuments from the beginning until today in Southeast Asia.

When Seon (Zen) Buddhism was first introduced to Korea around Korea's late Silla and early Goryeo eras, the function of the "beopdang" (Dharma hall) was transfused to the lecture hall found in ancient Buddhist temples, establishing a pivotal area within the temple compound called the "upper monastic area." By exploring the structural formation and dissolution of the upper monastic area, the author shows how Korea established its own distinctive Seon temples, unlike those of China and Japan, in the course of assimilating a newly-introduced foreign culture as its own. To accomplish this, the author analyzed the inscriptions on stone monuments which recorded the lives of eminent monks and also numerous excavated temple ruins. These analyses give us a new perspective on the evolution of the upper monastic area, which had the beopdang as its center, at a time when early Seon temples were being established under very adverse and unstable circumstances. The exploration of the spatial organization and layout of Korean Seon temple architecture has illuminated the continuity between Korean Buddhist temples of both the ancient and medieval eras.

Bhutan is a small Himalayan country with a rich Buddhist heritage and a striking architectural style. Bhutan's Buddhist Architecture provides an introduction and travel guide to the country's beautiful temples, monasteries and dzongs--the fortresses built while Bhutan was being unified as a Buddhist state. Illustrated with maps, plans, and more than a hundred photographs the book includes brief historical and architectural overviews, a dozen examples of the country's best-known buildings, and a pictorial glossary of forty Buddhist symbols commonly used in building decoration.

In his detailed analysis of the four temples, McCallum considers historiographical issues, settings and layouts, foundations, tiles, relics, and icons and allows readers to follow their chronological evolutions.

"This interdisciplinary study on the development of Buddhist art and architecture in China from the early period till the Qing Dynasty is in a 8 11 format with 50 photo illustrations, the majority of which have never been shown or introduced to the Western world. This book has been organized so that a brief biography of Prince Gautama (later the Buddha), is first presented, followed by an explanation of the Four Noble Beliefs, and the Eightfold Path which a Buddhist must follow to reach the enlightenment, and finally the Nirvana."

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