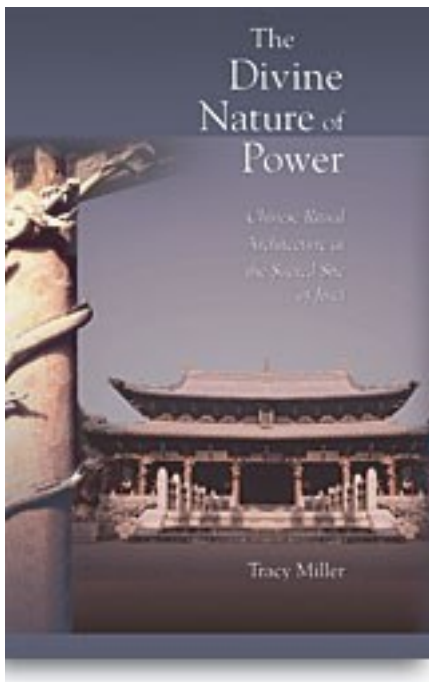


The Divine Nature of Power



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Built around three sacred springs, the Jin Shrines complex (Jinci), near Taiyuan in Shanxi province, contains a wealth of ancient art and architecture dating back to the Northern Song dynasty (960-1127). The complex's 1,500-year-long textual record allows us to compare physical and written evidence to understand how the built environment was manipulated to communicate ideas about divinity, identity, and status. Jinci's significance varied over time according to both its patrons' needs and changes in the political and physical landscape. The impact of these changes can be read in the physical development of the site.

Using an interdisciplinary approach drawing on the research of archaeologists,

anthropologists, and religious, social, and art historians, this book seeks to recover the motivations behind the creation of religious art, including temple buildings, sculpture, and wall paintings. Through an examination of building style and site organization, the author illuminates the multiplicity of meanings projected by buildings within a sacred landscape and the ability of competing patronage groups to modify those meanings with text and context, thereby affecting the identity of the deities housed within them. This study of the art and architecture of Jinci is thus about divine creations and their power to create divinity.

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标签

建筑

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艺术

梅晨曦

建筑史

评论

梅晨曦的晋祠研究，借助了杜赞奇的“刻写”概念，很多资料的解读和走向受到沈艾娣的影响。

大師姐的傑作。很扎實的對六世紀到十八世紀晉祠的研究，細處是用藝術史和建築史的方法，往大了看是對九十年代以人類學方法為主的地方信仰的歷史研究（如Watson, Duara, Pomeranz等學者）的回應。所以這本書更恰切的說是歷史研究在微觀上偏重藝術史的

方法，這也標定了藝術史研究的一個極端，即傾向art history中history的一端。這本書的不足之處在於缺乏觀點上的新意，以及如何將晉祠和更大的藝術世界關聯的嘗試。

不功不过，算得上有趣但未见得特别有见地

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