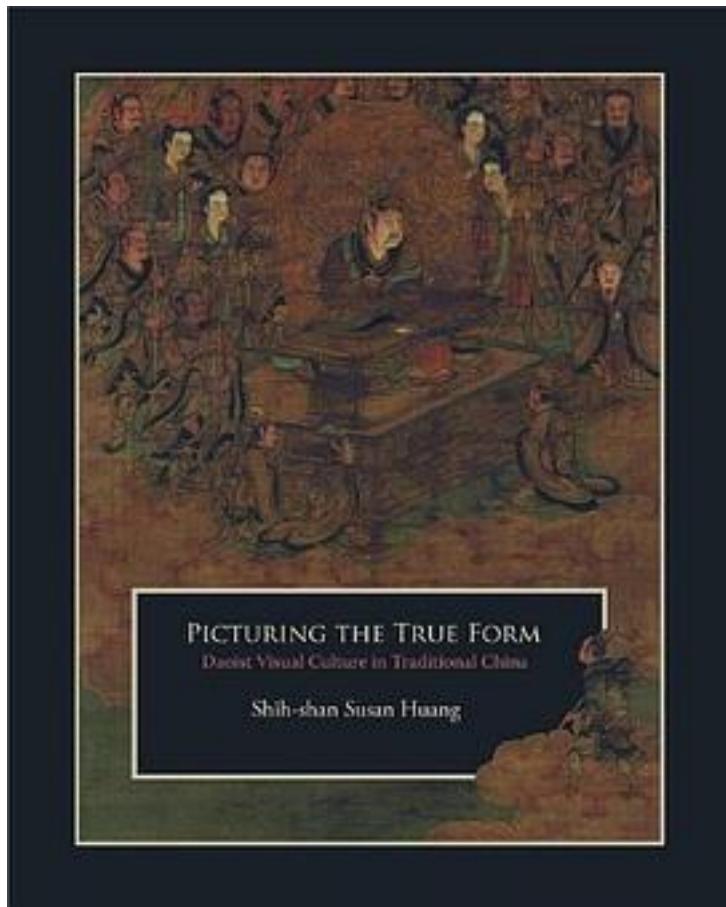


Picturing the True Form



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Picturing the True Form investigates the long-neglected visual culture of Daoism, China's primary indigenous religion, from the tenth through thirteenth centuries with references to earlier and later times. In this richly illustrated book, Susan Huang provides a comprehensive mapping of Daoist images in various media, including

Dunhuang manuscripts, funerary artifacts, paintings, and other charts, illustrations, and talismans preserved in the fifteenth-century Daoist Canon. True form (zhenxing), the key concept behind Daoist visuality, is not a static picture but entails an active journey of “seeing” underlying and secret phenomena through a series of metamorphoses.

The book's structure mirrors the two-part Daoist journey from inner to outer. Part I focuses on inner images associated with meditation and visualization practices for self-cultivation and longevity. Part II investigates the visual and material dimensions of Daoist ritual. Interwoven through these discussions is the idea that the inner and outer mirror each other and the boundary demarcating the two is fluent. Huang also reveals three central modes of Daoist symbolism—aniconic, immaterial, and ephemeral—and shows how Daoist image-making goes beyond the traditional dichotomy of text and image to incorporate writings in image design. These particular features distinguish Daoist visual culture from its Buddhist counterpart.

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1991年获台湾大学学士，1995年获台湾大学硕士，2002年获耶鲁大学博士。黄士珊目前的研究集中于十至十四世纪中国道教和佛教的视觉艺术。在莱斯任教前，她曾在华盛顿大学和哥伦比亚大学执教。她的论文《道教天地水三官及南宋中国（1127-1279）视觉文化的创造》曾获得耶鲁大学Blanshard奖项。著有Picturing the True Form: Daoist Visual Culture in Traditional China (2012)，并曾在《故宫学术季刊》、《亚洲艺术》、《道教研究》等发表文章。

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评论

從“內”至“外”，各分三章，從“內篇”身體、宇宙觀到真形圖之視覺化 (visualization)，到“外篇”道儀物質性、空間性和黃篆大醮、天地水三官的相關圖像和儀式情境的復原，層級遞進，互有關聯。作者從頭至尾非常重視佛道兩者在唐宋之間的平行與交集，焦點不斷轉移但十分明晰。總體來說，確實開闢了一個視覺文化的新“洞天”。但由於英文寫作的局限，不少細節和題目需要後來者再深入探究。

先Mark一下反正看了个目录和前言我就跪下了屌的不行。 | 是厉害。

重点看了第二章“*Mapping the World*”，既详实又专业，目前讲道教艺术史的最佳推荐书。当然在海外汉学语境中似乎止步于descriptive，很多很好的论点其实适合再进一步做下去。值得一提的是作者的注释也十分详赡，有很多正文没有提及的好材料，实际上有些注释本身就足够写出一篇论文甚至一个章节了。

While the world progresses from the Dao to multiplicity, the adept cultivates himself in reverse, returning from multiplicity to the Dao.

再三荣幸能在莱斯短暂的时间里认识Prof. Huang，当时上她的课Buddhism and Daoism用的就是这个课本，应该是西方艺术史学界时隔多年少有的道教研究，也应该是道教图像艺术分析的引领。

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书评

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