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Nota di contenuto	Intro -- Contents -- Collected Works of Jao Tsung-i: Xuantang Anthology - Series Introduction -- Translator's Preface -- Acknowledgements -- Illustrations -- Abbreviations -- Conventions -- Part 1 Jao and Dunhuang Studies -- "Next Time Round, I Wish to Lead a Sutra Scribe's Life": Jao Tsung-i and Dunhuang Studies : -- Dunhuang Studies and Me -- Part 2 Dunhuang as Inspiration and Source -- Turfan-the Bodhisattva Whose Head Came Off - -- Preface to The Xiang'er Laozi, Annotated, Collated and Substantiated . -- On the Northwest School of Chinese Landscape Painting -- Part 3 Medieval Multimedia -- On the Relationship between Bianwen and Illustration, from the Perspective of the Shanbian (yma Transformation) -- Postface to the Two Dunhuang Manuscript Fragments of the Baize jingguai tu (White Marsh's Diagrams of Spectral Prodigies -- P. 2682, S.6261) (P.2682, S.6261) -- Part 4 Dunhuang Poetry -- Did Men of Song Belt Out "Tang Ci"? An Explanation of the Poem "I Only Fear the Spring Breeze Will Chop Me Apart" -- Notes on the Yunyao ji (Cloud Ballad Collection) Manuscripts P.2838 and S.1441 -- Another Look at the Dunhuang Manuscript of "Deng lou fu" (Rhapsody on Climbing the Tower) -- Part 5 Reorienting Dunhuang Studies -- Dunhuang Research Should Be Broader in Its Scope -- Works Cited -- Index.

Sommario/riassunto

"Dunhuang: China's traditional northwest frontier and overland conduit of exchange with the Old World. Jao Tsung-i: China's last great traditional man of letters, polymath, and pioneer of comparative humanistic inquiry during Hong Kong's global heyday. Jao and Dunhuang had a special relationship that this book makes accessible in English for the first time. Inside, Jao proposes an entirely new school of Chinese landscape painting, reconsiders Dunhuang's oldest manuscripts as its newest research field, and explores topics ranging from comparative religion to medieval multimedia"--
