

1. Record Nr.	UNINA9911144600603321
Autore	Wilson David Gordon
Titolo	Redefining shamanisms : spiritualist mediums and other traditional shamans as apprenticeship outcomes / / David Gordon Wilson
Pubbl/distr/stampa	New York : , : Continuum International Publishing Group, , 2013
ISBN	1-4725-5256-3 1-283-95066-9 1-4411-2644-9
Edizione	[First [edition.].]
Descrizione fisica	1 online resource (273 p.)
Collana	Bloomsbury advances in religious studies
Disciplina	201/.44
Soggetti	Apprenticeship programs Shamanism Spiritualism
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	1. Introduction -- 2. Spiritualism: A Modern Movement -- 3. Understanding Mediumship -- 4. Case Study I: Portobello Spiritualist Church -- 5. Shamanism in North American Scholarship: the Genealogy of a Model -- 6. Case Study II: the Evenki -- 7. Conclusions: An Apprenticeship Model of Shamanic Practice.
Sommario/riassunto	"Spiritualism and mediumship are often regarded as the product of lingering superstition in the Victorian era, and as having limited relevance in modern Anglo-American society. Scholarship to date which has considered Spiritualism as a distinct religious tradition has focussed on analysing the phenomenon in terms of spirit possession only. This volume analyses the development of shamanism (communication with the spiritual world) as a concept within North American English-speaking scholarship, with particular focus on Mircea Eliade's influential cross-cultural presentation of shamanism. By re-examining the work of Sergei Shirokogoroff, one of Eliade's principal sources, the traditional Evenki shamanic apprenticeship is compared and identified with the new Spiritualist apprenticeship. The author demonstrates that Spiritualism is best understood as a traditional shamanism, as distinct from contemporary appropriations or neo-

shamanisms. He argues that shamanism is the outcome of an apprenticeship in the management of psychic experiences, and which follows the same pattern as that of the apprentice medium. In doing so, the author offers fresh insights into the mechanisms that are key to sustaining mediumship as a social institution."--Bloomsbury Publishing.

2. Record Nr.	UNINA9911143967003321
Autore	Xiao Li-ling <1964->
Titolo	The eternal present of the past : illustration, theatre, and reading in the Wanli period, 1573-1619 / / Li-ling Hsiao
Pubbl/distr/stampa	Leiden, : Brill Biggleswade, : Extenza Turpin [distributor], 2007
ISBN	1-281-92101-7 9786611921019 90-474-1995-2
Edizione	[1st ed.]
Descrizione fisica	1 online resource (369 p.)
Collana	China studies, , 1570-1344 ; ; 12
Disciplina	895.124609 951.026
Soggetti	Chinese drama - Ming dynasty, 1368-1644 - History and criticism
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references (p. [313]-334) and index.
Nota di contenuto	Preliminary Materials / L. Hsiao -- Introduction: Theater, Illustration, And Time / L. Hsiao -- Chapter One. Toward The Contextualization Of Woodblock Illustration: A Critique Of Art Historical Method / L. Hsiao -- Chapter Two. The Stage Or The Page: Competing Conceptions Of The Play In The Wanli Period / L. Hsiao -- Chapter Three. Performance Illustration / L. Hsiao -- Chapter Four. Performance As An Interaction With The Past / L. Hsiao -- Chapter Five. Image As An Interaction With The Past / L. Hsiao -- Chapter Six. Reading As An Interaction With The Past / L. Hsiao -- Conclusion: The Role Of The Publisher / L. Hsiao -- Appendix / L. Hsiao -- Glossary / L. Hsiao -- Bibliography / L. Hsiao -- Index / L. Hsiao.

This study draws together various elements in late Ming culture – illustration, theater, literature – and examines their interrelation in the context of the publication of drama. It examines a late Ming conception of the stage as a mystical space in which the past was literally reborn within the present. This temporal conflation allowed the past to serve as a vigorous and immediate moral example and was considered a hugely important mechanism by which the continuity of the Confucian tradition could be upheld. By using theatrical conventions of stage arrangement, acting gesture, and frontal address, drama illustration recreated the mystical character of the stage within the pages of the book, and thus set the conflation of past and present on a broader footing.
