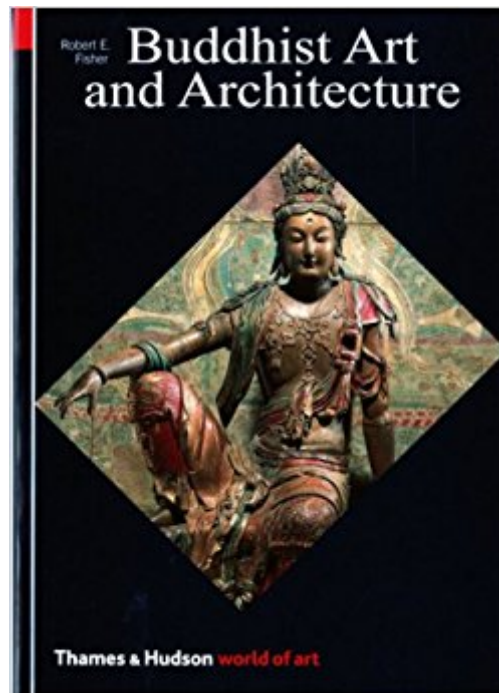




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Buddhist Art And Architecture (World Of Art)



Synopsis

Buddhism is the single common thread uniting the Asian world, from India to South-East Asia and through Central Asia to China, Korea and Japan. To guide and inspire believers, innumerable symbols and images were made, beginning in India in the 3rd century BC. This phenomenally diverse tradition includes not only frescoes, relief carvings, colossal statues, silk embroideries and bronze ritual objects but also rock-cut shrines with a thousand Buddhas, the glorious stupas of South-East Asia and the pagodas of the Far East, the massive "mandala in stone" of Borobudur in Java and entire 13th-century temple complexes at Angkor in Cambodia. The author describes all the Buddhist schools and cultures, and explains their imagery, from Tibetan cosmic diagrams and Korean folk art to early Sri Lankan sites and Japanese Zen gardens.

Book Information

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Customer Reviews

The 1993 edition of Fisher's "Buddhist Art and Architecture" was reprinted, with revisions, in 2002. The cover of the revised edition is like the 1993 edition (i.e. the Kansas Guanyin), but now framed within a diamond-shape which is inset into a black background. The text is current on recent scholarship, such as the role of aniconism in Early Buddhist art, and cosmological interpretations of Angkor Wat. Attention is paid to the organic development of Buddhist art styles as they evolved in being transmitted from country to country, although I wish that even more emphasis had been put on this. The book is organized by region: of its 200 pages, approximately 40-50 pages each are devoted to India, China, Korea/Japan, and Southeast Asia. The book's wide area coverage is both an advantage and a disadvantage, since much has been left out. For example, there is only one

paragraph on the life of the Buddha himself, and not even a mention of Kinkaku-ji (Golden Pavillion), arguably Japan's most famous and beautiful architectural icon. I would also have liked to see a greater use of color illustrations (only 32 of 179, in the present edition). I hope that readers who start with this book will go on to more in-depth treatments, such as the same author's excellent introduction to the Art of Tibet (Thames & Hudson, 1998).

Wonderful book! I have five books in this series and They're all my go to reference books. I plan on completing the collection in the near future. The pictures are amazing.AAA+

Thanks

There were at least two pages missing. Just cut out. Not in a, "we're trying to fool you into buying this book" way but in a drunk college student sort of way. Good experience otherwise, but I really did pay for every page.

Great Book

This book was the cheatsheet that got me an A in my South Asian Art class. Recommend it to anyone.

The book is as the description and is pretty good. the transportation is fast. Thanks.

Fisher's book offers an accessible, well-organized overview of both the evolution and meaning of Buddhist art and architecture for the uninitiated. Never having studied Buddhism or Asian History prior to a recent trip to Southeast Asia, I found the balance between general explanations of subject matter and geographic breakdown useful. Returning to the book upon return, it was clear that most of the major, recurring symbols observed (Budha's subduing of the Mara, other meditative and teaching postures, the sometimes uneasy juxtaposition of Hindu and Buddhist structure and symbols, etc.) were mentioned in this survey. The narrative is clear, if occasionally dry. The photographs are not, however, ideally located to match their corresponding texts, and it would have been helpful to have included in the captions a note about where the given object was located (rather than having to wade through a paragraph at the back of the book that does not even list the citations numerically). Still, the book is well indexed and the illustrations are well chosen.

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