

Online Readings for TRA #2a

Essential Elements of Culture (in the course content site):

1. "The Dynamic, Unseen Element of Culture" (section II)
2. "Dimensions & Layers" (section IV)

Supplementary Background Reading (on SacCT):

3. "The Deepening Page" (p.58-62)

READING GUIDE KEY:

RED = study questions for each section of the reading

GREEN = terms for TRA

reviewing basic terminology for the study of **culture**
“Essential **Elements of Culture**“ (on course content site)

(a) “What is misleading about discussions that focus on ‘belief,’
and what alternatives exist to using that word?” (section II)

unstated beliefs trust

non-specialists

nature fate luck

awareness faith

(b) “How do the analogies of dimensions and layers help picture the relationship
between reflection and the other two elements of culture?” (section IV)

the unseen thoughts & feelings

the history of writing and its relationship to oral culture
“The Deepening Page” (on SacCT)

(a) “In what ways did the historical development of different media for writing influence the way that people used writing?” (p.58-60)

clay tablets

scroll

wax tablet

book

(b) “What features of writing made it silent reading rare in the ancient world?” (p.60-62)

oral world/ oral tradition/ orality

spaces between words / word separation

puzzle

cortex

Content Objectives for Unit 2a: Late Medieval China

By the end of this unit you should be able to describe, for an interested peer unfamiliar with these topics:

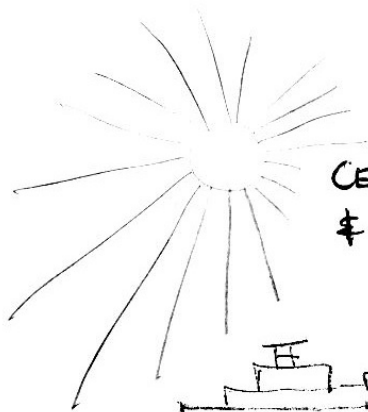
- A. the artistic, philosophical and social dimensions of landscape painting in 11th-12th century Song dynasty China, as explained by a leading scholar-artist of the period.
- B. the influence of Indian customs on Chan Buddhist monasteries of the same period, as reflected in one popular set of monastic rules.
- C. the revival of (Neo-)Confucian ritual during the same period, as illustrated by a leading scholar's description of ancestor worship.

****w/focus on practice inspiring &/or deepening reflection****

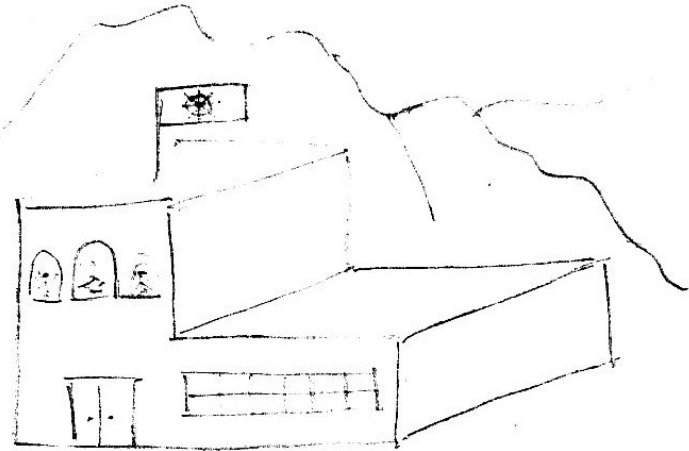
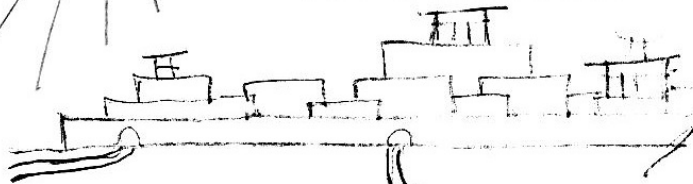
A/R/T
RE: UNSEEN

12TH - 13TH CE CHINA

PRACTICE



CENTERS OF EDUCATION,
& IMPERIAL
ADMINISTRATION



CHAN MONASTERIES



CONFUCIAN
SHRINES
& ANCESTOR WORSHIP
IN THE HOME

Overview of Readings

Primary Sources (in course reader, or optional anthologies/on reserve)

- A. "Of Nature & Art: Monumental Landscape" (ASA: RDR, 54-59)
& "On Landscape Painting" (ASA: RDR, 60-63)
+ "Autumn in a River Valley" & "Early Spring"(EB images)
- B. "Daily Life in the Assembly" (RAP: RDR, 77-85)
+ "Medieval Chinese Buddhist Art" (online PPT)
- C. "Sacrifices for the Four Seasons" (RDR, 64-76 or ***ON RESERVE***)

EB articles (see links online & locate **terms marked with *** on pages below):

- A. "China" (1st two paragraphs ONLY), "Song dynasty," "Chinese philosophy," Daoism: "Influence on the Visual Arts"
- B. "Tathagata," "dharma," "sutra," "Avalokiteshvara," "Mañjusri" (p.3-4), "Zen" (1st FIVE paragraphs), "Buddhist meditation"
- C. sacrifice: "Religions of China"

Thinking As You Read (part 1)

What you think about as you annotate should go beyond summarizing.
Consider one analogy that symbolically describes such thinking.

In putting together a puzzle, one **first looks for**

(a) the details of each puzzle piece & how it fits with others

but then also

(b) forms and colors that appear on different pieces;
similar looking pieces that are hard to distinguish;
and finally the whole picture of the assembled puzzle.

So too your annotation addresses different levels as you
prepare for the TRA, Application Exercises & Unit “Challenges.”

passage to look for in these primary sources

"On the day of the new moon of this month of this year,...I...presume to report clearly to your honor...:The succession of atmospheric forces flows and changes. The time now is the middle of spring. When we think back with gratitude...we cannot overcome our long-term longings. We presume to take this pure offering of a soft-haired animal, a vessel of millet, and sweet wine, and respectfully present them.... Please enjoy them along with the associated spirits...' When finished, he rises...."

"Upon hearing the bell,
Vexations are lightened'
Wisdom is strengthened,
Bodhi is produced;
We escape from hell,
Leaving the fiery pit.
May I attain buddhahood,
And save living beings."

"When you hear the long sounding of the [signal] board, take down your bowls. When raising your body, get up straight and stand still. Only then may you turn your body, making sure to follow the person above you... [Gesture with] palms joined and then take your bowls. One hand holds the bowls while the other hand releases the hook: the left hand holds [the bowls]. With the left hand holding [the bowls], turn your body. Lower your body in a proper crouch, and set down the bowls. Avoid bumping into others with your hips back."

"A great mountain is dominating as chief over the assembled hills, thereby ranking in an ordered arrangement the ridges and peaks, forests and valleys as suzerains of varying degrees and distances. The general appearance is of a great lord glorious on his throne and a hundred princes hastening to pay him court, without any effect of arrogance or withdrawal [on either part]. A tall pine stands erect as the mark of all other trees, thereby ranking in an ordered arrangement the subsidiary trees and plants as numerous admiring assistants."

Guo Xi writes about the significance & techniques of his art (RDR, 54-63)
[see also PPT slide 9 & EB photographs]

Northern Song* dynasty [emperor Taizu* [s]] Neo-Confucianism* [dao* [r]]
nature [r] scholar-hermit = recluse scholar [s] civil service*

(a) With what intentions and ideas in mind did Chinese landscape painters create & display their works? (p.278-86, 289, 291-94)

mountain clouds & vapors/mists and haze figures

(b) Where & why did scholar-officials [s] view such paintings?
(p.280, 282-85, 290-91, 293)

pine tree gentleman* (=junzi) Juran principles (=li*) [r] [seasonal] mood [r]

(c) What did Guo Xi (=Kuo Hsi) observe about such painting, & for whom? (p.289-94)

immortals* [r] Xu You & Four Old Men four seasons

Wuliang Zhongshao records rules for novices of the **Chan* lineage** (RDR, 77-85)
[see also PPT slides 3-13]

vinaya [s] abbot	Baizhang [s] chief seat [s]	<i>Rules of Purity</i> “great assembly” [s]	<i>Daily Life in the Assembly</i> Zen monks
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(a) What do monks of the “great assembly” do each day, where & when? (p.256-57, 259-69)

sangha hall	platforms	Manjusri*/**	common quarters	Avalokiteshvara*/**
fifth watch	kasaya	wiping block	area of threefold purity	bathhouse
bowls	spirit rice	tea	midday meal	evening meal

(b) What do monks think about and feel when they read sutras* & sit for meditation?
(p.257, 259-60, 262, 264, 266-67)

dharmas* [r] (plural)	pure land* [r]	emptiness (=shunyata*) [r]	bell	incense
Buddha* = Tathagata*		bodhisattva* [r]	supernatural powers	

(c) What rules & verses does the chief seat [s] use to train & reprimand novices? (p.257-68)

Baizhang’s standards	impurity	gathering of brahmans
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Chu Hsi (=Zhu Xi*) [s] observes & codifies ancestor worship (RDR, 64-76)

Family Rituals Confucius* Hsün Tzu Northern Sung [=Song*] [s]
sacrifice* Neo-Confucian* [s] [li* & qi* [r]] family system

(a) Who does seasonal offering to ancestors, where & what do they do? (p.xxii-vi, 155-66)

(b) What did Chu Hsi (=Zhu Xi) think as he did & described these rites? (p.xiv, 155-66)

ancestor [r] soul cloth [wooden/spirit] tablet
visits & reports cappings & weddings
presiding man presiding woman liturgist attendant
offering hall main hall second month of the season
official plaque divining blocks wine liver rice
Heaven* [=tian* + tianming*] [r] five blessings

(c) What did later scholars & practitioners do with Chu Xi's work? (p.xiii-xv, xxvi-vii)

Hsü San-li commentaries Ch'en-Ch'un Ming ritual regulations