

Sight and Site: Chinese Pagodas Abstracts and Biographies

Consecrating the City: Tibetan Buddhist Stupas in Yuan Dadu

Aurelia Campbell, Boston College

My paper considers the relationship between Tibetan Buddhist stupas and urban space in the Yuan dynasty Great Capital, Dadu. I will focus on several stupas constructed under Khubilai Khan and Toghon Temür in strategic locations in and around the city—directly to the west of the imperial palace; in a bustling economic center in the southwest of the city; at an important pass along the road to the Upper Capital, Shangdu; and at the Marco Polo bridge south of the city. I will examine the pre-Yuan history of these sites and explain how they took on new meanings under Mongol imperial patronage. This paper will help us better understand the important role Tibetan Buddhist architecture played within the otherwise Chinese cityscape of Dadu.

Aurelia Campbell is an Assistant Professor of Asian Art at Boston College. She just completed her first book, *What the Emperor Built: Architecture and Empire in the Early Ming* (Seattle: University of Washington Press, 2020).

The Monumentality of Fragments: The “Porcelain” Pagoda of Nanjing, ca. 1400-1900

Ellen Huang, Stanford University

This paper examines the history of a pagoda famously known as the Porcelain Pagoda to European admirers and variously as “Liuli ta (Glazed Tower),” or “Bao’en si (Temple of Thanksgiving)” in Chinese imperial accounts. Majestically expanded in the fifteenth century in Nanjing, the location of the monumental tower claims a history that spans a range of semantic associations to the world of objects in different contexts. Through an investigation of its reconstruction during the Ming Yongle period, its refurbishing during the Qing Jiaqing reign period in 1802, its destruction during the Taiping rebellion, this essay first aims to give a historical account of the context, meaning, and impetus behind its monumental origins. Second, I juxtapose the multiple narrative accounts written by European observers to discuss trans-material interactions and built environments. Finally, a third consideration focuses on historical reproductions and miniaturizations of the tower, in ceramic and painting media. These reproduction Nanking Pagodas are now housed in museum collections in the Netherlands’ Rijksmuseum, Victoria and Albert Museum (London), Delaware’s Winterthur Museum, and Salem Peabody Essex Museum, to name just a few. Their existence enables the possibility of historicizing and tracing the negotiation of scale and material, particularly in the context of the recent archaeological discovery of the pagoda as a relic deposit. The paper proposes that the authenticity of the pagoda's material constitution is best considered not in terms of its original state and condition, but encompasses a range of concepts about materials shaped by contexts of translation and ritual transformation.

Ellen Huang, Ph.d. is a historian of art, technology, and material culture. Her research and university teaching integrate the applied and natural sciences with the history of ideas and art. In addition to teaching as a postdoctoral fellow at UC Berkeley and University of San Francisco, she has curated and taught curatorial studies for the Cantor Center for the Visual Arts at Stanford University and with the collections at the San Francisco Asian Art Museum.

Weaving the Cerebral and the Somatic: *Dhāraṇī* Ritual and Yingxian Timber Pagoda

Youn-mi Kim, Ewha Womans University

Yingxian Timber Pagoda in Shanxi Province is one of the most famous pagodas in Chinese architectural history. Despite its significance, its ritual function has not been fully understood. Through an examination of Buddhist statues inside Yingxian Timber Pagoda, this paper shows how the five stories of the pagoda were designed to enact the power of the *Superlative Spell* (Sk. *Uṣṇīṣavijayā-dhāraṇī*). The pagoda's first three stories embody the *trikāya* (*sanshen* □ □), which reflect a profound understanding of Buddhist teachings on Buddha bodies. As this paper argues, the Buddhist statues of this pagoda exhibit an innovative Liao strategy of erasing the ontological gap between the icon (the signifier) and the Buddha (the signified). At the same time, the Buddha's three bodies embodied in Yingxian Timber Pagoda simultaneously formed a part of the spell ritual that likely invoked posthumous blessings for the Liao empress dowager's late father. Culminating with the pagoda's upper most floor's nine statues that created a three-dimensional mandala to chant the *Superlative Spell*, the pagoda's five stories formed a thoughtful visualization of the *Superlative Spell*'s contents, functioning as a device to activate the spell's power. At Yingxian Timber Pagoda, cerebral embodiment of the Buddha bodies was seamlessly weaved together in a somatic ritual practice that enacted the Buddhist spell.

Youn-mi Kim is Associate Professor of Asian Art History at Ewha Womans University. Prior to joining the Ewha faculty, she was Assistant Professor at Yale University (2012-16) and Assistant Professor at the Ohio State University (2011-12). She is Editor of *New Perspectives on Early Korean Art: From Silla to Koryo* (Harvard University Press, 2013). A grantee of The Robert H. N. Ho Family Foundation Research Fellowships in Buddhist Studies 2018, she is currently completing her two book manuscript entitled *Visualizing the Invisible: Liao Pagodas, Cosmology, and Bodywhile* working on her second book, *Ritual and Agency: Visual Culture of Medieval Buddhism in North China*.

Early Brick *Louge* (Pavilion)-Style Pagodas in the Jiang-Zhe Region: A Different Architectural Paradigm

Wei-Cheng Lin, University of Chicago

The *louge* (pavilion)-style pagoda refers to a type of multistory pagodas built in traditional timber-frame structure. Starting from the tenth century, many of the *louge*-style pagodas were built in brick (or mixed brick and wooden construction), especially in the Jiang-Zhe region, as tall timber buildings did not last long. Using brick to build

structures that imitate wooden architecture could also be seen in contemporaneous burial chambers. However, unlike the subterranean chamber, which offers a similitude of a wooden structure aboveground, the brick *louge*-style pagoda is not an exact replica of its timber-frame counterpart. Building the multistory *louge*-style pagoda in brick entailed a different weight-bearing structure, creating an interior different from that of the timber-frame architecture, though its exterior was fashioned like a timber structure. Then, questions arise as to how this “new” *louge*-style pagoda was first conceived architecturally and how its structure was built to materialize the conception(s) in brick. This paper posits a complex process and history that took into account shifting notions of pagodas and related practices in the Jiang-Zhe region in the creation of the new style. It will be suggested that rather than modeling a wooden counterpart, early brick *louge*-style pagodas in the Jiang-Zhe region during the 10th-11th centuries may have followed a very different architectural paradigm.

Wei-Cheng Lin is Associate Professor in the Department of Art History at the University of Chicago. He received his PhD from the same department in 2006, and prior to his return to join the department at Chicago in 2015, he also taught at Iowa State University and the University of North Carolina at Chapel Hill. Lin specializes in the history of Chinese art and architecture, with a focus on medieval period, and has published on both Buddhist and funeral art and architecture of medieval China. His first book, *Building a Sacred Mountain: Buddhist Architecture of China's Mount Wutai*, was published in 2014 with the University of Washington Press. He has also written on topics related to traditional architecture in modern China. Lin's current book project, *Performative Architecture of China*, explore architecture's performative potential through history and the meanings enacted through such architectural performance.

Crown, Canopy, and Cave: Containers for Transformation and the Architecture of Early Buddhism

Tracy Miller, Vanderbilt University

Although *miao*, *ta*, and *si* were all used to describe early Buddhist architecture in China, one of the first ritual spaces for the Buddha was a *huaga* 華蓋, literally a “foliate cover” or “flourishing canopy.” This was a time when the Buddha was worshipped alongside Laozi, and as a deity parallel to Xi Wangmu. Similar to the central element in “Domes of Heaven” across Buddhist Asia, the floral shape of which is believed to derive from Western divisions of the circle, the flourishing canopy in the Chinese context predates other evidence of specifically Buddhist influence. Yet, if the flourishing canopy was not the result of the adoption of a new spiritual tradition, why incorporate this alternative celestial geometry into the Sinitic world view?

By examining the iconographic elements of crowns, canopies, and caves in the funerary context of Asia during the early centuries BCE-CE, this paper will show how flourishing canopies were expected to provide more than decorative shelter. Rather, they were components of ritual machinery designed to harness generative energy necessary to transform the essential elements of life, thereby allowing for translation into another realm. Focusing on empirical observation over sectarian ideology, I argue that technologies of containment transmitted along the silk and incense routes from West

Asia to China fueled the acceptance of alternative cosmologies and resulted in stylistically different, but functionally similar, ritual architectures.

Tracy Miller is Associate Professor of History of Art and Asian Studies at Vanderbilt University where she teaches courses in Asian art and architectural history. She received her PhD from the University of Pennsylvania, and her research focuses on the culture of ritual sites in medieval China, specifically the ways in which ideas and identity are expressed visually through the media of temples and their artistic programs. Her first book, *The Divine Nature of Power: Chinese Ritual Architecture at the Sacred Site of Jinci* (Harvard University Asia Center, 2007), was a study of the transformation of a local temple site surrounding three natural springs into a more orthodox Sinitic ritual space. Her current manuscript project addresses the influence of Indo-Iranian design strategies on the creation of Buddhist architecture and sacred space in Early Medieval China. Her articles have appeared in major journals of art history and Asian studies including *The Art Bulletin*, *Archives of Asian Art*, *Asia Major*, and *Tang Studies*. She also currently serves as the President of the Society for Song, Yuan, and Conquest Dynasty Studies.

Transmission, Modularity, and Memory: Northern Dynasties Image Stupa-pagoda of Nannieshui, Qin County, Shanxi, ca. 500-570 CE

Michael Norton, Harvard University

First unearthed in the 1950s in Qin county, Shanxi province, the group of multi-tiered, modular image stupa-pagodas from Nannieshui seems an anomalous case of Northern Dynasties artistic production. The approximately forty-five sculptural pagodas are composed of between five and seven individual trapezoidal blocks arrayed vertically, each face carved with buddhas and bodhisattvas set in recessed niches, in addition to other visual motifs adapted from early medieval sacred texts. Despite the large number of objects discovered at the site, however, Nannieshui and Qin county receive almost no mention in historical writings. Furthermore, modular, sandstone pagodas are a rarely encountered object type. How then do we account for the large-scale production of this devotional object in a town that seemingly served no major political or economic role during the Northern Dynasties? Using local stele inscriptions, Northern Dynasties epigraphic sources, and gazetteers, this paper attempts to understand the ground conditions at Nannieshui during the sixth century, considering those factors that came to bear on the transmission and legibility of a modular form.

Michael Norton is a PhD student in the History of Art and Architecture Department at Harvard University. He completed his MA at the Academy of Arts of Design, Tsinghua University in 2019, studying Northern Dynasties sculpture under the supervision of Professor Jingjie Li.

Rock, Paper, Scissors: Quanzhou's Zhenguo Pagoda as a Nexus and Network of Stone-Working in an Era of Print Culture

Jennifer Purtle, University of Toronto

This paper explores the ways in which the Zhenguo Pagoda of Quanzhou's Kaiyuan si served as a nexus for decorative idioms and iconographic images transmitted through print (and to a lesser extent painting) culture, while simultaneously linked to a network of stone stupas and pagodas (and their bronze precursors) throughout Fujian. One of two pagodas within the Kaiyuan si rebuilt during the Southern Song dynasty when the city was both home to the largest enclave of imperial family members outside the capital of Hangzhou and an important mercantile port, the Zhenguo Pagoda is differentiated from its pendant Renshou pagoda by an elaborate program of relief-carved Buddhist narratives on its base. The paper thus reveals how the narrative cycle of the Zhenguo Pagoda base positioned itself within its overlapping geographic and cultural contexts beginning within the Kaiyuan si, and extending to its surrounding urban quarter, the city of Quanzhou and its regional network, the Southern Song state, and its maritime hinterland in the Indian Ocean.

Jennifer Purtle, PhD (Yale), 2001, is Associate Professor of Chinese and East Asian art history in the Department of Art History at the University of Toronto. She is author of *Peripheral Vision: Fujian Painting in Chinese Empires, 909-1646* (forthcoming), *Reading Revolution: Art and Literacy during China's Cultural Revolution* (2016), articles and essays published in *Ars Orientalis*, *Art History*, *Journal of Asian Studies*, *Medieval Encounters*, *Orientalis*, among others. She served as Principal Investigator of the Getty Foundation Connecting Art Histories Project "Global and Postglobal Perspectives on Medieval Art and Art History" (2014-2017), and is currently completing a book-length manuscript, *Forms of Cosmopolitanism in Sino-Mongol Quanzhou*. E-mail: jenny.purtle@utoronto.ca.

Site and Sight: Liao Pagodas and Northeast Asian Precedents

Nancy S. Steinhardt, University of Pennsylvania

This paper investigates the siting of pagodas and other tall structures that house Buddhist images built by Liao/Khitans (ca. 907-1125) patrons and the resulting opportunities for sight. Important evidence is drawn from Guanyin Pavilion of Dule Monastery, the White Pagoda in Qingzhou, the Kherlen-Bars Stupa in Choybalsan, and remains of a pagoda in Xishanpo. Sources of the sites and resulting sights are traced to the sixth- and seventh-century pagodas and related architecture in Northern Qi China and the Baekje and Silla kingdoms of Korea.

Nancy S. Steinhardt is Professor of East Asian Art and Curator of Chinese Art at the University of Pennsylvania. She is author or co-author of *Chinese Traditional Architecture* (1984), *Chinese Imperial City Planning* (1990), *Liao Architecture* (1997), *Chinese Architecture* (2003), *Chinese Architecture and the Beaux-Arts* (2011), *Chinese Architecture in an Age of Turmoil, 200-600* (2014), *China's Early Mosques* (2015), *Traditional Chinese Architecture: Twelve Lectures* (2017), and *Chinese Architecture: A History* (2019) and more than 100 scholarly articles or essays. Steinhardt is a recipient of grants from the Guggenheim Foundation, Institute for Advanced Study, National Endowment for the Humanities, Center for Advanced Study in the Visual Arts, American Council of Learned Societies, Getty Foundation, Chiang Ching-kuo Foundation, Social

Science Research Council, American Philosophical Society, Graham Foundation for Advanced Study in the Fine Arts, Van Berchem Foundation, and Metropolitan Center for Far Eastern Art. In 2019 she received the Distinguished Teacher of Art History from the College Art Association and the Provost's Award for Distinguished Ph. D. Teaching and Mentorship from the University of Pennsylvania. She does fieldwork in China, Korea, Japan, and Mongolia

Stupa-Towers in the Forbidden City: What Were They Doing There?

Eugene Y. Wang, Harvard University

A curious incongruity in the Forbidden City has rarely been noted. The complex teems with traditional Chinese ceremonial architecture. How and where does the Buddhist stupa-tower belong in this scheme? The focus here is on a set of six cloisonné-enamel stupa-towers in the Ningshou Palace in the northeast corner of the Forbidden City. Oddities abound there. The architectural complex, built in the 1770s, was the intended retirement residence for Qianlong Emperor (1711-1799). A small-scale Forbidden City onto its own, it comprises of ceremonial structures, gardens, theaters, and a predominantly Tibetan-style Buddhist shrine or sanctuary. The appearance of stupa-towers in the Buddhist sanctuary comes as no surprise. What needs to be accounted for is the function of that stupas-filled sanctuary. Together with the gardens and theaters, it marks the terminus of the series of compounds and its implied movement. What then do the garden, the theater, and the Buddhist sanctuary have in common? If longevity is the expected theme of the emperor's retirement palace, how do the stupa-towers--those markers of extinction--fit in here? Moreover, why the mixture of Tibetan-style and Chinese-style structures that comprise the six-stupa set? And why do they feature cloisonné-enamel design with European overtones? I will address these questions.

Eugene Y. Wang is the Abby Aldrich Rockefeller Professor of Asian Art. A Guggenheim Fellow (2005), he is the art history editor of the *Encyclopedia of Buddhism* (2004), and the author of numerous publications ranging from early Chinese bronzes to contemporary art. His book, *Shaping the Lotus Sutra: Buddhist Visual Culture in Medieval China* (2005), which garnered an academic award from Japan, explores Buddhist ways of worldmaking.

His current research is twofold. One centers on the art/mind synergy, querying how art produces mindscape and psychodrama, as well as the "voice" or subjectivity effect. The other concerns the mechanism of "generative art" that programmatically produces visual schemes, art and artificial life, art and performativity. He is working on a book, *Mindscape: Chinese Art as Mental Theater*.

He is also the founding director of the **Harvard FAS CAMLab** (Chinese Art Media Lab) probing consciousness, aesthetics, and materiality. The lab explores innovative ways of turning art-historical research into immersive multimedia experience. Current CAMLab projects include 1) the production of *To the Moon*, an epic art film about an artist's long career that culminated in taking Chinese pictorial imagination to the moon and cosmic

space, and 2) *Mind in the Cave*, an immersive installation of a Dunhuang cave, setting in motion the meditative process that collapses past, present, and future. More projects are in the works.

The Rebuilding of Xiudingsi Pagoda 修定寺塔的重建

Sun Bo 孫博, National Museum of China 中国国家博物馆

安阳修定寺塔塔身嵌满精美的菱形琉璃砖。20世纪初期，这些琉璃砖被盗卖至世界各地，最终入藏大都会、集美、皇家安大略、美秀等多家世界顶级博物馆，因而享有盛名。如同大多数地上遗迹，修定寺塔经历了兴建与重修的动态历史过程。本研究首先在前人研究的基础上重新梳理了该塔几次重要修建的历史背景，特别强调了该塔地理位置对其形制和装饰的影响。七十年代当地文物部门对塔顶进行了复原式修复。这一修复在今天看来扭曲了塔的唐代原始面貌，同时也抹去了明代重修的历史痕迹。为了避免这样的失误，为其它类似的文物保护案例提供参考，本研究还就复原的原真性、遗址场域等概念进行了探讨。

The body of the pagoda at Xiuding Temple, Anyang is inlaid with ornate, rhomboid glazed bricks. In the beginning of the twentieth century, these glazed bricks were stolen and sold to world-class art museums across the globe, ultimately entering the collections of the Metropolitan Museum, the Guimet, the Royal Ontario Museum, and the Miho Museum, thereafter, becoming objects of great renown. Similar to the majority of above-ground ruins, Xiuding Temple has itself experienced a dynamic historical process of construction and reconstruction. On the basis of previous studies of Xiuding Temple, this project first reorganizes the historical background of several important instances of construction at the site, placing special emphasis on the influence of geographic location on the pagoda's form and decoration. The local Cultural Relics Bureau undertook a project to restore the original form of the top of the pagoda in the 70s. This restoration project distorted the original Tang dynasty appearance of the pagoda, at the same time obliterating the historic traces of a Ming Dynasty restoration project. In order to avoid this kind of oversight, this research additionally investigates the restoration of original form, site-specificity, and related concepts so as to offer a point of reference for similar cases of cultural relic protection.

Dr. Sun Bo is an Associate Research Professor and director of Science and Art Office, Exhibition Department in National Museum of China. Since 2010 he participated in curating team of a series of exhibition hosted by National Museum of China ranging from ancient archaeology to contemporary art. In terms of research, his academic interests focus on Chinese religious art after tenth century and material and visual culture exchange in Eurasia. As a visiting scholar of CAM Lab, Harvard University, he currently engages in three research or exhibition projects including paintings used for shuilu rites (水陸法會), visual representation of Avatamsaka Sutra and Chan'an of Tang dynasty.

Pagoda as Imaginary and Physical Constructs: Digitization of Liao-Period Brick Pagodas 塔在心中、路在脚下: 辽代砖塔形制数字化探索

Wang Zhuonan 王卓男, Inner Mongolia University of Technology 内蒙古工业大学

针对于中国北方地区现存的近百座辽代砖塔，由于史料匮乏、现有数据不全面、分析基准不一致等问题的制约，对其研究尚有诸多不明确之处。我们通过激光扫描成果，建立辽代砖塔的三维模型，并与历史图片信息对比，提取有效研究数据，建立一致的研究标准。通过三年多的时间，分析总结出了部分辽代砖塔的外部形制规律。目前的成果只是初步探索，以后深入的数据分析，预计会在辽塔选址、等级设置、演变规律等方面有所突破。所收集的资料可为其他学者研究、分析辽塔提供较详实的信息，并为解开诸多“千年辽塔”之谜提供数据支撑。

For nearly one hundred brick pagodas of the Liao dynasty in northern China, due to the limitation of a few historical records, incomplete existed data, and different analytical benchmarks, the study still has a lot of ambiguities. Through laser scanning, we built three-dimensional models of the brick pagodas of the Liao dynasty. Comparing with the historical pictures, extracting valid research data, we established a consistent research standard. With three years' effort, we analyzed and concluded the regular patterns of the external shapes of some brick pagodas of the Liao dynasty. Now, the study is still in the beginning stage. The further data analysis will make a breakthrough in the areas of site selection, level setting, evolution of the regular patterns of the brick pagodas of the Liao dynasty. The research can provide detailed information to other scholars for studying and analyzing the brick pagodas of the Liao dynasty, and provide data support for unlocking many mysteries of "millennium Liao pagodas."

Zhuonan Wang is an Associate Professor in the School of Architecture of Inner Mongolia University of Technology. He graduated from the School of Architecture of Tianjin University in 1990, and is mainly engaged in teaching architectural design and history. In 2004, he served as a tutor of master's degree, and so far, he has directed more than forty master's degree students of all kinds. His research centers upon architectural history and the preservation of architectural cultural heritage in Inner Mongolia. He has published more than ten academic papers, won three awards and presided over two provincial and ministerial scientific research projects. In recent years, his main research interests are the brick pagodas of the Liao Dynasty, traditional houses and Tibetan Buddhism.

Empress Ling's Pagodas: Buddhism and the Reshaping of Religious Landscape of Luoyang in the Late Northern Wei (494-534) 灵太后的浮图：佛教与北魏后期洛阳宗教景观的重塑

Xie Yifeng 谢一峰, Hunan University 湖南大学

在中古时期的中国，洛阳不仅是帝国的政治中心，也是一座具有宗教象征意味的圣城。当北魏王朝在490年前后占领中国北方的大多数地区之时，孝文帝将帝国的首都从平城（今大同）迁至了古代中国中原王朝传统意义上的都城，即所谓“天下之中”的洛阳。作为东汉和西晋的旧都，洛阳是一座典型的具有儒家礼仪色彩的城市。在此情形之下，明堂、辟雍、太学等诸多具有代表性的儒家礼仪建筑被安置在洛阳故城的南郊，构成了一个传统的儒家礼仪空间。根据孝文帝最初的计划，他希望部分地重建这些儒家礼制建筑或将其重新激活。当然，在举国崇佛的氛围之中，他也筹划在这座新的都城建设一座空前宏伟的巨塔。不到二十年后，灵太后，北魏宣武帝的继承者，控制了政权并在洛阳开启了其以九层高的永宁寺塔和七层高的景明寺塔为核心的佛塔系统兴建计划。与各州的五层木塔相配合，灵太后在短时间内便构建起一个巨大且高度组织化的佛塔体系。根据笔者的看法，这一佛塔体系不仅承续了阿育王分舍利建塔的基本原则，也激励和开启了隋文帝、武则天等后世统治者与之类似的一系列行动。在这样一个政治分裂、佛教盛行的时代，灵太后的建塔行为不能简单地被解释为一种宗教狂热的体现，而应该被理解为一场与中亚迦腻色迦王兴

建的雀离浮图和她在南方的直接竞争者——菩萨天子梁武帝所兴建的重云阁之间的潜在对话。换言之，这是一场佛教政治文化的“冷战”。与此同时，洛阳的宗教景观也在雨后春笋般的建塔狂潮中发生了很大的改变。这些多层佛塔作为洛阳这座神圣之都的新地标，重塑了城市的天际线。最为戏剧性的变化发生在南城，许多纪念碑式的佛塔取代那些传统的儒家礼仪建筑，占据了人们视野的中心。灵台，作为东汉时期洛阳最高的建筑，不仅失去了其显赫地位，甚至其自身也被转化为一座佛塔的基址。简而言之，北魏后期，尤其是灵太后时期佛教的发展，极大地破坏了都城的宗教平衡，重塑了洛阳的文化地理景观。

In Medieval China, Luoyang was not only the political center of empire, but also a sacred city full of religiously symbolic meanings. When the Northern Wei (386-534) regime occupied most area of northern China in 490s, Emperor Xiaowen (467-499, r. 471-499) moved the capital from Pingcheng (Datong) to Luoyang, one of the traditional capitals of central dynasties in Ancient China and the symbolic center of the world at that time. As the capital of previous dynasties, Eastern Han (25-220) and Western Jin (265-316), Luoyang was an typical Confucian capital because of the impact of official

ideology of these two dynasties. In this situation, many remarkable Confucian ritual buildings located in the south suburban area, such as the Bright Hall, *Piyong* and the Imperial College (*Taixue*), to compose a classically ritual space of Confucianism. According to the original plan of Emperor Xiaowen, he wished to partly re-establish these Confucian ritual buildings and re-activate them; absolutely, in the atmosphere to advocate Buddhism of the whole empire, he also schemed to build an unprecedentedly huge pagoda in this new capital. Less than twenty year later, Empress Ling, the successor of Emperor Xuanwu (483-515, r.499-515), controlled the regime and began to weave her Buddhist pagoda system in the capital, centered by a nine-story pagoda in Yongning Monastery and a seven-story pagoda in Jingming Monastery. To compose with the standard five-story wood pagodas in every prefecture, these pagodas established by Empress Ling conformed a considerably huge and highly organized system in short time. In my personal opinion, this pagoda system not only inherited the basic principle of relics distribution and stupas establishment by Ashoka (r. BCE 273-BCE 232), but also inspired and raised a series of similar actions of later emperors, such as Emperor Wen (541-604, r. 581-604) in Sui (581-618) and Empress Wu (624-705, r. 690-705) in Tang (618-907). Actually, in the period of political division and Buddhism prevails, the actions to establish pagodas by Empress Ling cannot be interpreted as a religious fanatic in the general sense, but should be understood as a potentially remote conversation to the Cakra Stupa in the central Asia, built by Kaniska (r. 78-102?), a great Cakravati-rajā, and the Chongyun (Double clouds) Hall established by her direct competitor, Emperor Wu (464-549, r. 502-549) of Liang (502-557), the so-called Bodhisattva emperor in the south China. In the other words, it was a “cold war” of Buddhist political culture. At the same time, the religious landscape of Luoyang also considerably changed after the boom of pagodas establishment. These multi-story pagodas, as the new landmarks of the sacred capital, reshaped the city’s skyline. The most dramatic transformation happened in the south part. Many monumental pagodas occupied the center of people’s vision instead of traditionally Confucian ritual buildings. *Lingtai*, as the highest building of Luoyang in Eastern Han, not only lost its prominent status, but also transformed into the foundation of a pagoda itself. In short, the development of Buddhism in the late period of Northern Wei, especially in the period of Empress Ling, significantly broken the religious balance and reshaped its culturally geographical landscape of Luoyang.

Xie Yifeng is an Assistant Professor in Yuelu Academy at Hunan University. His major research areas are ancient Chinese religious history, especially Buddhism and Daoism in Tang and Song, and religious art in Medieval China. He received a B. A. (History) from Sichuan University in 2010 and an M. A. (Chinese history) from Zhejiang University in 2012. In 2017, he got Ph. D. (Chinese history) from Fudan University, supervised by Prof. Ge Zhaoguang. From 2014 to 2016, as a visiting fellow, he stayed in Harvard-Yenching Institute for three semesters to complete his Ph. D. dissertation on the interactions between Daoism and political culture in the Song period (960-1276), to cooperate with Prof. James Robson. In 2019, he went to Harvard again as a visiting scholar in Chinese Art Media Lab, to cooperate with Prof. Eugene Wang on the topic of Huayan School and its visual culture in Medieval China. On his publications, in recent years, he published more than twenty articles and book reviews in *Wenshi*文史, *Shilin*史林, *Dushu*读书,

*Songshi Yanjiu Luncong*宋史研究论丛, *Tangshi Luncong*唐史论丛, *Zhongguo Shehui Lishi Pinglun*中国社会历史评论, *Hanxue Yanjiu*汉学研究 (Taiwan), *Ershiyi Shiji*二十一世纪 (Hong Kong), *Daojiao Yanjiu Xuebao*道教研究学报 (Hong Kong), *Frontiers of History in China* and translated a part of *Daojiao Yanjiu Lunji* 道教研究论集 by Stephen Bokenkamp (published by Zhongxi Shuju in 2015).

Reintegration, Shifts in Meaning, and Transformation: Three Junctures in the Morphological Changes of Casket Seal Stupa-Tower 整合·转义·变型——中国宝篋印塔形制流变的三个节点

Yan Aibin 闫爱宾 East China University of Science and Technology 华东理工大学

宝篋印塔是形制较为特殊的一类佛塔，以形似箱篋、内藏《宝篋印陀罗尼经》而得名，在中国、日本、韩国均有丰富的遗迹留存；在中国主要为多分布于五代时期吴越国地区的金属宝篋印塔、及多分布于宋元时期闽粤沿海地区的宝篋印石塔。通过对这些遗存宝篋印塔及相关文献的系统梳理，可知其早期来源为南朝梁的鄞县阿育王寺阿育王塔，通过整合“四舍”本生故事、箱篋式造型、壮硕的山花蕉叶与塔刹而形成一种新的佛塔形制。五代吴越国王钱弘俶模仿阿育王寺塔造八万四千金铜宝篋印塔，于塔内奉纳《宝篋印陀罗尼经》，并广布天下，则成为宝篋印塔广泛建造的主要推动者。在北宋泉州洛阳桥的营建过程中，则又将其作为桥头的镇护之塔而转建为石造宝篋印塔。通过对宝篋印塔发展流变过程中三个重要节点的形制、细部装饰、功能及其关联教义的分析，可以较为丰富地折射出作为特定佛塔形制之一的宝篋印塔在发展变迁中形制与意义互为牵制、互为延续、互为拓扑的互动关系。

Baoqieyin Pagoda is a special type of Buddhist pagoda. It is named after its resemblance to the box that contains the "Baoqieyin Dharani Sutra." This type of pagoda has rich relics in China, Japan and South Korea. In China, there are mainly Baoqieyin Metal Pagodas distributed around the area of Wuyue kingdom during the Five Dynasties period and Baoqieyin Stone Pagodas distributed in the coastal areas of Fujian and Guangdong during the Song and Yuan Dynasties. Through the systematic review of these remaining Baoqieyin Pagodas and related literatures, it can be concluded that this type of pagoda derived earlier from the Ayuwang Pagoda of the Ayuwang Temple in the Min County of the Southern Dynasty Liang Kingdom. A new pagoda type was then formed through the integration of the "Si She" Jataka myths, the box-shaped form, and the robust pagoda top decorated with Shanhuajiao. In the Five Dynasties, the King of Wuyue, Qian Hongchu, built 84,000 gold and bronze Baoqieyin pagodas imitating the Ayuwang Temple Pagoda, and put Baoqieyin Dharani Sutra in the

circulation of a dwelling's interior. As for water, a settlement naturally can both regulate and adjust its conservancy, enabling the security of the settlement's environment and lessening the damaging effects of mountain-area flooding.

Therefore Huizhou's ancient pagodas, in addition to serving the Buddhist faith, also have a geomantic function. Huizhou was influenced by the Cheng-Zhu school, such that it was hoped that each and every river would have a tower to subdue it. This was in order to attain the principle of the balanced Confucian golden mean with the contrast between *yin* and *yang*. As a result, in addition to the Buddhist pagodas, Huizhou had even more *shuikou* pagodas (such as Wenfeng's pagoda, Xunfeng Pagoda, Dingfeng pagoda, Xinfeng pagoda, Wenbi pagoda, etc).

An expert in Hui-style architecture, Mr. Yao Shunlai has performed as director of the renovation program of the World Cultural Heritage—Ancient Villages in Southern Anhui-Xidi and Hongcun. He also served as engineering specialist in the relocation and re-erection project of Yin Yu Tang House as part of the U.S.-China Communication Program. Mr. Yao also launched and designed the Gites de France Tangmo ("Tangmo French Family Hotel"), and has been in charge of multiple preservation projects of historical sites such as Tangyue Arch Group and ancient villages of Hongcun, Xidi.