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 Body while 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 subterraneous chamber, which offers a similitude of a wooden structure aboveground, the brick lounge-style pagoda is not an exact replica of its timber-frame counterpart. Building the multistory lounge-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” lounge-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 lounge-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, Orientations, 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/Khitan (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.

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

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

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.
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-raja, 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 dramatical 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 Zhaoqiang. 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,
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 Shanhuajiaoye. 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
pagodas. He then located and spread them in different places, becoming the main promoter in the construction of Baoqieyin pagodas. In the process of building the Luoyang Bridge in Quanzhou in the Northern Song Dynasty, he also transformed the guarding pagoda at the front of the bridge into a stone-built Baoqieyin pagoda. Through the analysis of shape, decorative detail, function and related doctrines of the Baoqieyin pagodas in the three turning points of the evolution process, the dynamic relationship between the shape and meaning of the Baoqieyin pagoda, one of the very special types of pagodas, which restrain, extend and complement each other.

Dr. Aibin Yan is an Associate Professor from the Department of Landscape Planning and Design, East China University of Science and Technology. His research interests cover Architectural History, Chinese Classical Garden, Heritage Protection and Urban Spatial Culture. During his visit of the CGA in 2018, he is focusing on the investigation and mapping of ancient stone architecture in Song and Yuan Dynasties at the southeast coast in China. He is currently serving as an academic member in China Architectural History Society, the deputy director of Shanghai Urban Ecological and Environmental Committee in China Society for Urban Studies, and the director of China Urban and Rural Heritage Conservation Research Center in China Urban Construction Research Institute.

Traditional Pagodas in Huizhou: Art and Ecological Reconstitution 徽州古塔艺术与环境营造

Yao Shunlai 姚顺涞, Anhui Research Center of Hui-style Architecture and Engineering 安徽徽派建筑与工程研究中心

Traditional Pagodas in Huizhou: Art and Ecological Reconstitution 徽州古塔艺术与环境营造

Yao Shunlai 姚顺涞, Anhui Research Center of Hui-style Architecture and Engineering 安徽徽派建筑与工程研究中心
The “pagoda,” whose name derives from the Sanskrit term *stūpa*, originally was used for the offering of relics, sutra scrolls or dharma objects. Since the fourteenth century, the pagoda gradually became secularized. The ancient pagodas of Huizhou have two functions: the first is as a Buddhist pagoda, meant for installing the seat of the Buddha, placing images of the Buddha, inscribing Buddhist words, and implanting important Buddhist material, their establishment largely in tandem with temples. The second function is as a *shuikou* or “water exit” pagoda, whose purpose was to make up for the deficiencies of the position of mountains and rivers for the sake of the resonance between nature and humanity and revitalizing cultural fortune.

Before 1911, within the traditional Huizhou prefecture areas it was calculated that there were twenty-three extant ancient pagodas in the ancient Huizhou area. Of them, Shexian had ten, Xiuning had seven, Wuyuan had one, Yixian had one, Qimen had four, and Jixi had none. From the perspective of the present-day subdivision, Huangshan city, Wuyuan county and Jixi county altogether have twenty-seven ancient stupas. The Tunxi district of Huangshan city in Anhui Province had none, the Huangshan region (including its scenic areas) has seven, Huizhou has two, Shexian has four, Xiuning had seven, Yixian has two, Qimen has four; the Jixi district in Xuancheng has none; Wuyuan in Shangrao of Jiangxi province has one.

Through these extant ancient pagodas in Huizhou I will give an account of their artistic and ecological environments while also integrating the pagodas’ influence on Huizhou’s geomantic environment in a discussion of their architectural art. The improvement of the Huizhou village from a not-ideal to an ideal settlement is what is meant by geomancy. Geomancy is actually only the ideal transformation of the lived environment. The geomantic improvements to the environment in times past are also similar to current constructions of the environmental planning of landscape focal points. The so-called “geomancy” is also the adjustment to the states of the wind and water environments to ideally serve the human dwelling. Wind both withstands nature’s infringements upon the lived environment while at the same time it can regulate a settlement’s microclimate. The mechanisms of the village’s streets and alleys can also determine certain things such as the wind’s changes in speed, which can have a wonderful effect on the air
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 reerection 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.