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# Chinese Bestiary

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Chinese Medical Therapies for Diabetes, Infertility, Silicosis and the Theoretical Basis

A Cultural History of the Chinese Language

The Global Circulation of Chinese Materia Medica, 1700–1949

Geo-Narratives of a Filial Son

Chinese Architecture and Metaphor

The Mythic Chinese Unicorn

Ideas of Chinese Gardens

Strange Beasts of China

Sovereignty in China

The Blacks of Premodern China

The Politics of the Past in Early China

Chinese Creeds And Customs

Chinese Cosmopolitanism

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Bestiary

Textiles and Clothing Along the Silk Roads

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Mao's Bestiary

The Classic of Mountains and Seas

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THE EARLIEST TOCHARIANS IN CHINA: A HYPOTHESIS

A Soup for the Qan: Chinese Dietary Medicine of the Mongol Era As Seen in Hu Sihui's

Yinshan Zhengyao

Chinese Architecture in an Age of Turmoil, 200-600

Social Memory and State Formation in Early China

The Origins of Chinese Writing

Wandering Spirits

The Ashgate Research Companion to Monsters and the Monstrous

Fantastic Creatures of the Mountains and Seas

The Zoomorphic Imagination in Chinese Art and Culture

Gardens of a Chinese Emperor

Food and Fantasy in Early Modern Japan

Ancient and Early Medieval Chinese Literature (vol. 2)

Strange Creatures from the Guideways Through Mountains and Seas

A Chinese Bestiary

The Exercise of the Spatial Imagination in Pre-Modern China

Demystifying the gods, goddesses, and mythology of Ancient Chinese society.  
Entombed Epigraphy and Commemorative Culture in Early Medieval China  
Language Arts in Asia 2  
Metamorphic Imagery in Ancient Chinese Art and Religion

*Chinese Bestiary*

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## **WEBB CABRERA**

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Chinese Medical Therapies for Diabetes, Infertility, Silicosis and the Theoretical Basis McFarland

Qianlong's Yuanming Yuan (Garden of Perfect Brightness) was a microcosm of his world, with lush plants, artificial mountains and lakes, and colorful buildings. From within these precincts, the emperor ruled his lands, performed imperial rituals, and observed various religious ceremonies of his people.

Destroyed and looted in 1860 by Western forces, it is today only partially restored. Using images, maps, and color-plates, this book reveals the philosophical, political, and artistic concepts that the gardens represented. A Cultural History of the Chinese Language University of Pennsylvania Press

In Entombed Epigraphy and Commemorative Culture Timothy M. Davis explains the social, cultural, and religious significance of early medieval muzhiming —one of the most versatile and persistent commemorative forms

employed in the elite burials of pre-modern China.

The Global Circulation of Chinese Materia Medica, 1700-1949 BRILL

THE EARLIEST TOCHARIANS IN CHINA: A HYPOTHESIS  
2000 2012  
“The Earliest Tocharians in China”, Sino-Platonic Papers Number 204, June, 2010, Department of Asian and Middle Eastern Studies, University of Pennsylvania, Philadelphia, 2 + 78 pp

*Geo-Narratives of a Filial Son* BRILL  
This major source of Chinese mythology (third century BC to second century AD) contains a treasure trove of rare data and colorful fiction about the mythical figures, rituals, medicine, natural history, and ethnic peoples of the ancient world. The *Classic of Mountains and Seas* explores 204 mythical figures such as the gods Foremost, Fond Care, and Yellow, and goddesses Queen Mother of the West and Girl Lovely, as well as many other figures unknown outside this text. This eclectic *Classic* also contains crucial information on early medicine (with cures for impotence and infertility), omens to avert catastrophe, and rites of sacrifice, and familiar and unidentified plants and animals. It offers a guided tour of the known world in antiquity,

moving outwards from the famous mountains of central China to the lands “beyond the seas.” Translated with an introduction and notes by Anne Birrell.

*Chinese Architecture and Metaphor*

University of Hawaii Press

This study explores the evidence for Chinese writing in the late Neolithic (3500-2000 BCE) and early Bronze Age (2000-1250 BCE) periods. Chinese writing is often said to have begun with little incubation during the late Shang period (c. 1300-1045 BCE) in the middle-lower Yellow River Valley area as a sudden independent invention. This explanation runs counter to evidence from Mesopotamia, Egypt, and Mesoamerica that shows that independent developments of writing generally undergo a protracted

evolution. It also ignores archaeological data from the Chinese Neolithic and early Bronze Age that reveals the existence of signs comparable to Shang characters. Paola Demattè takes this data into account to address the issue of what writing is, and when, why, and how it develops, by employing a theory of writing that does not privilege language as a prime mover. It focuses instead on visual systems of communication as well as ideological and socio-economic developments as key elements that promote the eventual development of writing. To understand the processes that led to primary developments of writing, *The Origins of Chinese Writing* draws from the latest research on the early writing systems of Mesopotamia, Egypt, and Mesoamerica, and other

forms of protowriting. The result is a novel and inclusive theoretical approach to the archaeological evidence, grammatological data, and textual sources, an approach that demonstrates that Chinese writing emerged out of a long process that began in the Late Neolithic and continued during the Early Bronze Age.

**The Mythic Chinese Unicorn** Univ of California Press

A Chinese Bestiary presents a fascinating pageant of mythical creatures from a unique and enduring cosmography written in ancient China. The *Guideways through Mountains and Seas*, compiled between the fourth and first centuries B.C.E., contains descriptions of hundreds of fantastic denizens of mountains, rivers, islands,

and seas, along with minerals, flora, and medicine. The text also represents a wide range of beliefs held by the ancient Chinese. Richard Strassberg brings the *Guideways to life* for modern readers by weaving together translations from the work itself with information from other texts and recent archaeological finds to create a lavishly illustrated guide to the imaginative world of early China. Unlike the bestiaries of the late medieval period in Europe, the *Guideways* was not interpreted allegorically; the strange creatures described in it were regarded as actual entities found throughout the landscape. The work was originally used as a sacred geography, as a guidebook for travelers, and as a book of omens. Today, it is regarded as the richest repository of ancient Chinese mythology

and shamanistic wisdom. The Guideways may have been illustrated from the start, but the earliest surviving illustrations are woodblock engravings from a rare 1597 edition. Seventy-six of those plates are reproduced here for the first time, and they provide a fine example of the Chinese engraver's art during the late Ming dynasty. This beautiful volume, compiled by a well-known specialist in the field, provides a fascinating window on the thoughts and beliefs of an ancient people, and will delight specialists and general readers alike.

Ideas of Chinese Gardens BRILL

A New York Times Editors' Choice

"Luminous and beguiling . . ."—The

Washington Post "Magical Realism at its

best . . ."—The Wall Street Journal From

one of the most exciting voices in

contemporary Chinese literature, an uncanny and playful novel that blurs the line between human and beast... In the fictional Chinese city of Yong'an, an amateur cryptozoologist is commissioned to uncover the stories of its fabled beasts. These creatures live alongside humans in near-inconspicuousness—save their greenish skin, serrated earlobes, and strange birthmarks. Aided by her elusive former professor and his enigmatic assistant, our narrator sets off to document each beast, and is slowly drawn deeper into a mystery that threatens her very sense of self. Part detective story, part metaphysical enquiry, *Strange Beasts of China* engages existential questions of identity, humanity, love and morality with whimsy and stylistic verve.

*Strange Beasts of China* Random House  
 In the early 14th century, a court nutritionist called Hu Sihui wrote his *Yinshan Zhengyao*, a dietary and nutritional manual for the Chinese Mongol Empire. Hu Sihui, a man apparently with a Turkic linguistic background, included recipes, descriptions of food items, and dietary medical lore including selections from ancient texts, and thus reveals to us the full extent of an amazing cross-cultural dietary; here recipes can be found from as far as Arabia, Iran, India and elsewhere, next to those of course from Mongolia and China. Although the medical theories are largely Chinese, they clearly show Near Eastern and Central Asian influence.  
*Sovereignty in China* Springer Nature

China has an age-old zoomorphic tradition. The First Emperor was famously said to have had the heart of a tiger and a wolf. The names of foreign tribes were traditionally written with characters that included animal radicals. In modern times, the communist government frequently referred to Nationalists as “running dogs,” and President Xi Jinping, vowing to quell corruption at all levels, pledged to capture both “the tigers” and “the flies.” Splendidly illustrated with works ranging from Bronze Age vessels to twentieth-century conceptual pieces, this volume is a wide-ranging look at zoomorphic and anthropomorphic imagery in Chinese art. The contributors, leading scholars in Chinese art history and related fields, consider depictions of animals not as



simple, one-for-one symbolic equivalents: they pursue in depth, in complexity, and in multiple dimensions the ways that Chinese have used animals from earliest times to the present day to represent and rhetorically stage complex ideas about the world around them, examining what this means about China, past and present. In each chapter, a specific example or theme based on real or mythic creatures is derived from religious, political, or other sources, providing the detailed and learned examination needed to understand the means by which such imagery was embedded in Chinese cultural life. Bronze Age taotie motifs, calendrical animals, zoomorphic modes in Tantric Buddhist art, Song dragons and their painters, animal rebuses,

Heaven-sent auspicious horses and foreign-sent tribute giraffes, the fantastic specimens depicted in the Qing Manual of Sea Oddities, the weirdly indeterminate creatures found in the contemporary art of Huang Yong Ping—these and other notable examples reveal Chinese attitudes over time toward the animal realm, explore Chinese psychology and patterns of imagination, and explain some of the critical means and motives of Chinese visual culture. The Zoomorphic Imagination in Chinese Art and Culture will find a ready audience among East Asian art and visual culture specialists and those with an interest in literary or visual rhetoric. Contributors: Sarah Allan, Qianshen Bai, Susan Bush, Daniel Greenberg, Carmelita (Carma) Hinton,

Judy Chungwa Ho, Kristina Kleutghen, Kathlyn Liscomb, Jennifer Purtle, Jerome Silbergeld, Henrik Sørensen, and Eugene Y. Wang.

**The Blacks of Premodern China** BRILL

In der Reihe Welten Ostasiens der Schweizerischen Asiengesellschaft werden repräsentative, qualitativ hochstehende Forschungsarbeiten zu den ostasiatischen Kulturen und Gesellschaften in Vergangenheit und Gegenwart publiziert. Die Reihe nimmt Studien zu verschiedenen Bereichen wie Geschichte, Literatur, Philosophie, Politik und Kunst sowie Übersetzungen und Interpretationen von Quellentexten auf. Daneben bietet sie Arbeiten zu aktuellen Themen und Fragen an, die nicht nur einem wissenschaftlichen Zielpublikum, sondern auch einer breiter interessierten

Leserschaft zugänglich sind. Die Reihe versteht sich als Forum für geistes- und sozialwissenschaftliche Arbeiten aus der Schweiz wie aus der internationalen Forschung. Die

Hauptpublikationssprachen für die Monographien und Sammelbände sind Deutsch, Französisch und Englisch. Die Reihe wird von einem Herausbergremium geleitet, das von führenden Fachvertreterinnen und Fachvertretern aus den jeweiligen akademischen Disziplinen beraten wird. La série Mondes de l'Extrême-Orient de la Société Suisse-Asie publie des recherches de qualité représentatives de la recherche académique sur les cultures et sociétés de l'Asie orientale. Elle propose des études dans des domaines tels que l'histoire, la littérature, la

philosophie, la politique et l'art ainsi que les interprétations et les traductions de sources. Elle publie également des travaux qui traitent de questions plus actuelles ou immédiates avec le souhait de toucher, au-delà des cercles académiques, le grand public cultivé. La série est un forum pour les sciences humaines et sociales dans le domaine des études asiatiques en Suisse. Les travaux de la communauté scientifique internationale sont cependant les bienvenus. Les langues de publication sont l'allemand, l'anglais et le français. La série est dirigée par comité composé de chercheurs actifs dans les diverses disciplines des études extrême-orientales.

*The Politics of the Past in Early China*  
University of Hawaii Press

This book explores the dissemination of knowledge around Chinese medicinal substances from the eighteenth to twentieth centuries in a global context. The author presents a microhistory of the caterpillar fungus, a natural, medicinal substance initially used by Tibetans no later than the fifteenth century and later assimilated into Chinese materia medica from the eighteenth century onwards. Tracing the transmission of the caterpillar fungus from China to France, Britain, Russia and Japan, the book investigates the tensions that existed between prevailing Chinese knowledge and new European ideas about the caterpillar fungus. Emerging in eighteenth and nineteenth-century Europe, these ideas eventually reached communities of scientists, physicians

and other intellectuals in Japan and China. Seeking to examine why the caterpillar fungus engaged the attention of so many scientific communities across the globe, the author offers a transnational perspective on the making of modern European natural history and Chinese materia medica.

### **Chinese Creeds And Customs**

Cambridge University Press

This volume is the second of a series deepening the research understanding and academic study of Language Arts, as an English-language teaching paradigm. Previously used extensively in native-speaking countries, Language Arts has been taken up in the past decade in many parts of Asia. Language Arts uses intrinsically motivating materials such as literature, drama and popular culture to

help students develop mastery of written and spoken language and text-types. In recent years, Language Arts has embraced media and multiliteracies, as well as critical and creative thinking, intercultural sensitivity, civics and ethics. This volume offers a breadth of topics, which embody methodologically sophisticated and contemporary language arts research. These include multimodal analysis, virtual environments, the use of comics, anime and film in second language teaching, and learners' experiences of drama and literary tourism. The use of literature and the arts in humanist education has a long history within Europe. It was traditionally appreciated for its ability to instil ethics and finer sensibilities and teach leadership. But the traditional

program was marred by its function in inculcating and preserving elitist, high-culture voices, texts and values. The post-colonial incarnation of Language Arts has been informed by critical and linguistic theory, helping it to embrace a popular scope, and include a wide array of authentic social and media texts. The movement of English-language teaching beyond native-speaker shores has given rise to a vibrant variety of World Englishes, whose literary and media works are now represented within Language Arts. The explosion of media over the past few decades has given rise to an increasing array of media to use in language teaching. These trends invite scholarly analysis, and this is clearly reflected in the chapters in this volume. Linguistics has long had a connection to,

and a natural role to play in, analysing the creative verbal and visual arts. As a paradigm, Language Arts now takes an inclusive view of the continuum of spoken, written and performed languages and texts. Cutting edge Language Arts research is now also supported through the new journal *Language Arts and Linguistics* (Taylor and Francis).

*Chinese Cosmopolitanism* BRILL

We have in China the universal worship of ancestors, which constitutes (or did until A.D. 1912) the State religion, usually known as Confucianism, and in addition we have the gods of the specific religions (which also originally took their rise in ancestor-worship), namely, Buddhism and Taoism. (Other religions, though tolerated, are not recognized as

Chinese religions.) It is with a brief account of this great hierarchy and its mythology that we will now concern ourselves. Besides the ordinary ancestor-worship (as distinct from the State worship) the people took to Buddhism and Taoism, which became the popular religions, and the literati also honoured the gods of these two sects. Buddhist deities gradually became installed in Taoist temples, and the Taoist immortals were given seats beside the Buddhas in their sanctuaries. Every one patronized the god who seemed to him the most popular and the most lucrative. There even came to be united in the same temple and worshipped at the same altar the three religious founders or figure-heads, Confucius, Buddha, and Lao Tzŭ. The

three religions were even regarded as forming one whole, or at least, though different, as having one and the same object: san êrh i yeh, or han san wei i, "the three are one," or "the three unite to form one" (a quotation from the phrase T'ai chi han san wei i of Fang Yŭ-lu: "When they reach the extreme the three are seen to be one"). In the popular pictorial representations of the pantheon this impartiality is clearly shown.

Graphics and Text in the Production of Technical Knowledge in China Univ of California Press

First published in 2007. Routledge is an imprint of Taylor & Francis, an informa company.

Bestiary Getty Publications

Published to accompany the exhibition

held at the Getty Research Institute, Nov. 6, 2007 to Feb. 10, 2008.

Textiles and Clothing Along the Silk Roads Duke University Press

An annotated collection of essential texts written by European observers from the thirteenth to the nineteenth centuries, *Ideas of Chinese Gardens* chronicles the evolution of Western perceptions of gardens of China, from curiosity to admiration and ultimately to rejection, echoing the changes in European attitudes toward China.

**Encyclopedia of Beasts and Monsters in Myth, Legend and Folklore** DTTV PUBLICATIONS

Three generations of Taiwanese American women are haunted by the myths of their homeland in this blazing debut of one family's queer desires,

violent impulses and buried secrets. One evening, Mother tells Daughter a story about a tiger spirit who lived in a woman's body. Her name was Hu Gu Po, and she hungered to eat children, especially their toes. Soon afterwards, Daughter awakes with a tiger tail. And more mysterious events follow: Holes in the backyard spit up letters penned by her estranged grandmother; a visiting aunt leaves red on everything she touches; a ghost bird shimmers in an ancient birdcage. All the while, Daughter is falling for a neighbourhood girl named Ben with mysterious stories of her own. As the two young lovers translate the grandmother's letters, Daughter begins to understand that each woman in her family embodies an old Taiwanese myth, and fears the power of the tiger spirit

bristling within her to cause pain. She will have to bring her family's secrets to light in order to derail their destiny.

'What gives me fuel are other books - anything stylish and/or dirty. This year I loved reading K-Ming Chang's *Bestiary*' Raven Leilani, author of *Luster*

**Mao's Bestiary** Cambridge University Press

*Making the New World Their Own* offers a systematic study of how Chinese scholars came to understand that the earth is shaped as a globe. This notion arose from their encounters with the Jesuit missionaries in the seventeenth century.

*The Classic of Mountains and Seas* BRILL  
The field of monster studies has grown significantly over the past few years and this companion provides a

comprehensive guide to the study of monsters and the monstrous from historical, regional and thematic perspectives. The collection reflects the truly multi-disciplinary nature of monster studies, bringing in scholars from literature, art history, religious studies, history, classics, and cultural and media studies. The companion will offer scholars and graduate students the first comprehensive and authoritative review of this emergent field.

**Making the New World Their Own**  
Taylor & Francis

A provocative defense of a forgotten Chinese approach to identity and difference. Historically, the Western encounter with difference has been catastrophic: the extermination and displacement of aboriginal populations,



the transatlantic slave trade, and colonialism. China, however, took a different historical path. In Chinese Cosmopolitanism, Shuchen Xiang argues that the Chinese cultural tradition was, from its formative beginnings and throughout its imperial history, a cosmopolitan melting pot that synthesized the different cultures that came into its orbit. Unlike the West, which cast its collisions with different cultures in Manichean terms of the ontologically irreconcilable difference between civilization and barbarism, China was a dynamic identity created out of difference. The reasons for this, Xiang argues, are philosophical: Chinese philosophy has the conceptual resources for providing alternative ways to understand pluralism. Xiang explains

that “Chinese” identity is not what the West understands as a racial identity; it is not a group of people related by common descent or heredity but rather a hybrid of coalescing cultures. To use the Western discourse of race to frame the Chinese view of non-Chinese, she argues, is a category error. Xiang shows that China was both internally cosmopolitan, embracing distinct peoples into a common identity, and externally cosmopolitan, having knowledge of faraway lands without an ideological need to subjugate them. Contrasting the Chinese understanding of efficacy—described as “harmony”—with the Western understanding of order, she argues that the Chinese sought to gain influence over others by having them

spontaneously accept the virtue of one's position. These ideas from Chinese philosophy, she contends, offer a new way to understand today's multipolar

world and can make a valuable contribution to contemporary discussions in the critical philosophy of race.

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