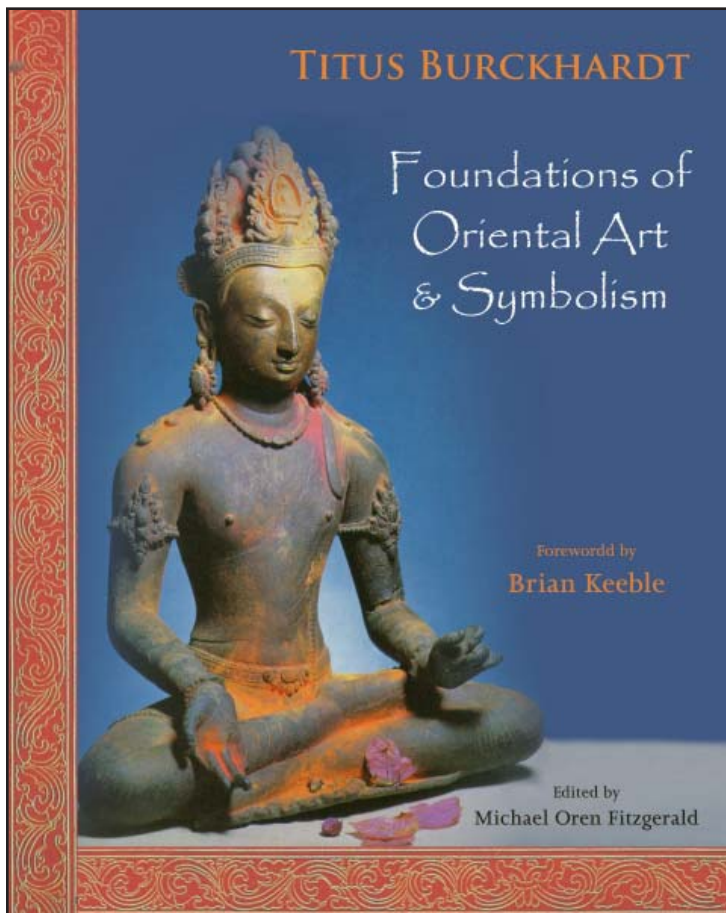


Foundations of Oriental Art & Symbolism

by Titus Burckhardt

Edited by Michael Oren Fitzgerald, Foreword by Brian Keeble



Foundations of Oriental Art & Symbolism is an edited collection of the most important writings of Titus Burckhardt on the sacred art of the Hindu, Buddhist, and Taoist traditions.

Lavishly illustrated throughout, it features 160 superb examples of Oriental art, architecture, statuary, and painting.

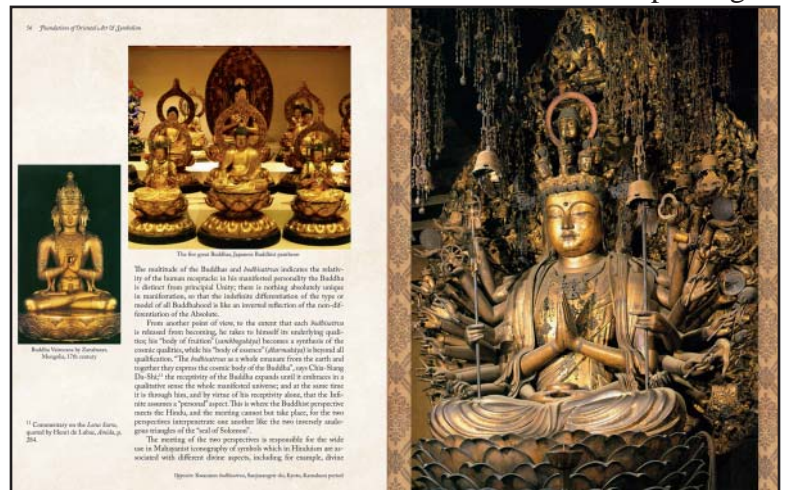
Also included in this volume are several fascinating chapters by Burckhardt on the symbolism of chess, the sacred mask, water, the mirror, and the dragon and serpent.

Foundations of Oriental Art & Symbolism will prove to be a fitting companion volume to Burckhardt's award-winning *The Foundations of Christian Art*.

Sample Pages

This Illustrated Edition Features:

- ◆ An Editor's Preface by award-winning author Michael Oren Fitzgerald;
- ◆ A Foreword by Brian Keeble, co-founder of the Temenos Academy;
- ◆ 160 color illustrations of Hindu, Buddhist, and Taoist art;
- ◆ 15 line drawings prepared or selected by Burckhardt.

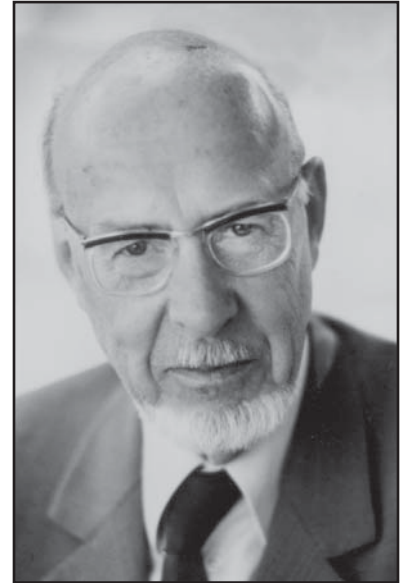


Foundations of Oriental Art & Symbolism (978-1-933316-72-7, Trim Size 8x10, 148 pages) has a publication date of September 1, 2009 and has a suggested retail price of \$22.95.



About the Author Titus Burckhardt

Titus Burckhardt, a German Swiss, was born in Florence in 1908 and died in Lausanne in 1984. He devoted all his life to the study and exposition of the different aspects of Wisdom and Tradition. In the age of modern science and technocracy, Burckhardt was one of the most remarkable of the exponents of universal truth, in the realm of metaphysics as well as in the realm of cosmology and of traditional art. In a world of existentialism, psychoanalysis, and sociology, he was a major voice of the *philosophia perennis*, that “wisdom uncreate” that is expressed in Platonism, Vedanta, Sufism, Taoism, and other authentic esoteric or sapiential teachings. Some of his most notable works include *Alchemy*, *Sacred Art in East and West*, and *Chartres and the Birth of the Cathedral*. Burckhardt’s writings spanned a period of some 40 years and have been continuously available since his death in 1984.



Extract from the Book

When historians of art apply the term “sacred art” to any and every work that has a religious subject, they are forgetting that art is essentially form. An art cannot properly be called “sacred” solely on the grounds that its subjects originate in a spiritual truth; its formal language also must bear witness to a similar origin. Such is by no means the case with a religious art like that of the Renaissance or of the Baroque period, which is in no way distinct, so far as style is concerned, from the fundamentally profane art of that era; neither the subjects which it borrows, in a wholly exterior and as it were literary manner, from religion, nor the devotional feelings with which it is permeated in appropriate cases, nor even the nobility of soul which sometimes finds expression in it, suffice to confer on it a sacred character. No art merits that epithet unless its forms themselves reflect the spiritual vision characteristic of a particular religion.

—From Chapter 1, “Introduction to Hindu, Buddhist, and Taoist Art”

What others have said about Titus Burckhardt

“No one since the legendary A.K. Coomaraswamy has been able to demonstrate how entire civilizations define themselves through their art with the precision of Titus Burckhardt.”

—Huston Smith, author of *The World’s Religions* and *Why Religion Matters*



The Goddess Sita,
India, Chola period, c. 985

“Again and again one has the impression that [Burckhardt] has ‘said the last word’ on this or that particular aspect. . . . It is seldom that one has the privilege of reading a work by an author who has such mastery of his subject.”

—Martin Lings, author of *Splendours of Qur’an Calligraphy and Illumination*

“One of the leading authorities of the Perennialist school, Titus Burckhardt brought a unique combination of gifts to the exposition of the world’s great wisdom traditions. Burckhardt was at home in a variety of religious worlds and able to speak with authority on many wide-ranging subjects. His eloquently written and beautifully crafted books are enduring treasures.”

—James S. Cutsinger, University of South Carolina, editor of *Paths to the Heart*

“Burckhardt’s thought is clear and soberly articulated, his argumentation intuitive and profound.”

—Victor Danner, Indiana University, author of *The Islamic Tradition*

Extract from the Foreword

An important reason why Burckhardt wrote so tellingly of the arts (the present compilation is a companion to the earlier *The Foundations of Christian Art*) is that his approach to the subject is not limited to that of the academic historian. Burckhardt was certainly scholarly, but he does not speak of works of art as if they are an illustration of a cultural evolution whose significance relates to historical factors alone. This is in fact a betrayal of how we experience works of art in so far as we witness the qualities that are integral to their making. In the presence of an object of beauty, the soul is touched with immediate effect and to its spiritual benefit; but present before a work of merely human “art” it witnesses the manifestation of ego. The latter occludes and distracts with what is, spiritually speaking, superfluous; the former illuminates and enlivens our very being.

Burckhardt allows the reader to experience a work of art as a beautifully crafted object that plunges us immediately into the presence of Beauty Itself, not as an exclusively aesthetic emotion but as a profoundly integrative experience that has resonances for the total relationship of man to both his worldly and cosmic environment.

About the Author of the Foreword Brian Keeble

Brian Keeble was editor, designer, and publisher of Golgonooza Press for 30 years from 1974-2004. He was also one of the founders and editors (1980-1991) of the journal *Temenos*. He is the author of *Art: For Whom and For What?* (1998) and *Conversing With Paradise* (2003), and editor of *Every Man An Artist* (2005). Keeble is a Fellow of the Temenos Academy in London, which is sponsored by HRH Charles, The Prince of Wales.

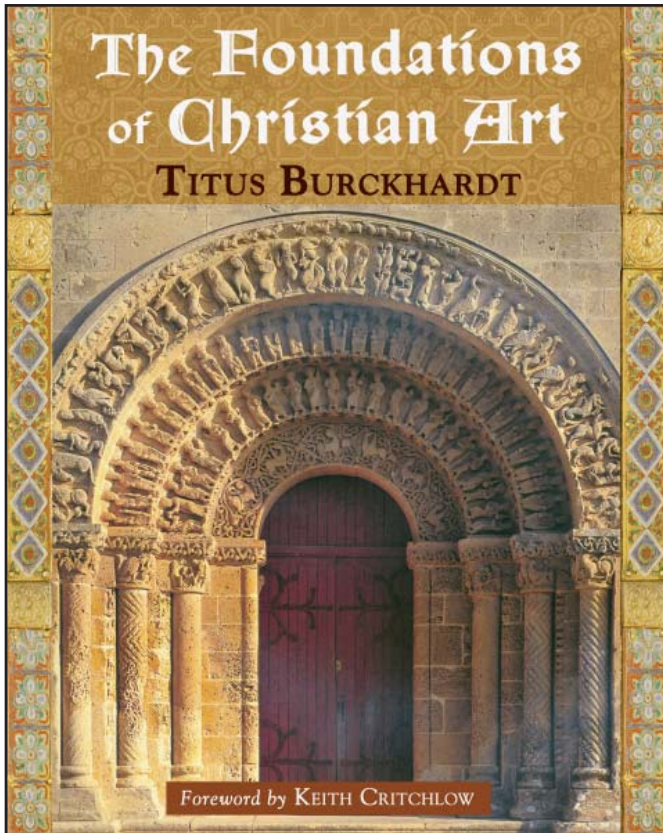


Detail from a Japanese screen

ALSO AVAILABLE FROM WORLD WISDOM

The Foundations of Christian Art

by Titus Burckhardt



Through a luminous interplay of Burckhardt's text and carefully selected illustrations this book becomes a work of art in itself, inviting the reader to "taste and see" the glories of the artistic and spiritual heritage of Christianity, a legacy which has had an inestimable impact upon all Western thought and culture.

This book takes the reader on a pilgrimage through the history of Christian art, focusing especially upon its architecture, iconography, illumination, and the arts and crafts guilds, but always returning to the fundamental genius of Christianity, which gave meaning to the art.

Awards Won

Gold Midwest Book Award for "Interior Layout"
Silver Benjamin Franklin Award "Arts"

Additional Publication Information

The Foundations of Christian Art also contains:

- ◆ An Editor's Preface by Michael Oren Fitzgerald
- ◆ A Foreword by Keith Critchlow
- ◆ Over 100 full color photographs
- ◆ A Comprehensive List of Illustrations and Sources and an Index

The book (1-933316-12-8, Trim Size: 8''x 10'') has a suggested retail price of \$18.95. *The Foundations of Christian Art* is 128 pages in length.

What others have said about this book

"Titus Burckhardt's *The Foundations of Christian Art* provides a fine illustrated edition of Burckhardt's writings on Christian sacred art, pairing over a hundred color illustrations of such art with his expertise and insights. The entire history of Christian art is surveyed with a focus on its manuscripts and arts and crafts guilds and their connections to Christian spiritual concepts. This lovely presentation is a top pick for newcomers to Christian art history or theory."

—*Library Bookwatch*



Masons and Sculptors, French miniature, 15th century

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