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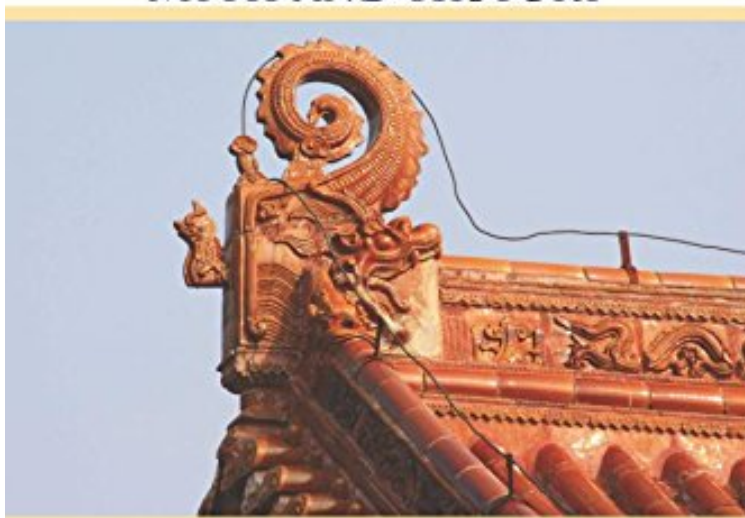
## **The Chemical Elements and the 88 Constellations in Art, Myth and History: Legends behind the Names of Elements and Star Groups (The Heavens and the Passing of Time in Art, Myth and History) (Volume 1)**

*John Oxenham Goodman*

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### THE CHEMICAL ELEMENTS AND THE 88 CONSTELLATIONS IN ART, MYTH AND HISTORY



LEGENDS BEHIND THE  
NAMES OF ELEMENTS  
AND STAR GROUPS

JOHN OXENHAM  
GOODMAN

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**John Oxenham Goodman : The Chemical Elements and the 88 Constellations in Art, Myth and History: Legends behind the Names of Elements and Star Groups (The Heavens and the Passing of Time in Art, Myth and History) (Volume 1)**

before purchasing it in order to gauge whether or not it would be worth my time, and all praised *The Chemical Elements and the 88 Constellations in Art, Myth and History: Legends behind the Names of Elements and Star Groups (The Heavens and the Passing of Time in Art, Myth and History) (Volume 1)*:

This book is Volume 1 of a 5 volume series. Volume 1 deals with the mythology and history surrounding the first 112 chemical elements and the 88 constellations. It contains stories of the gods, mythical beings, legendary heroes and sacred objects which gave their names to the chemical elements and constellations. These stories give background information on the 1000 drawings of Volume 5. In addition to elements and constellations, there are planets, moons and asteroids as well as items of Chinese and Japanese cultural and astrological significance. This 5 volume series in some respects represent the measurement of time using Chinese and Western traditions. The 5 Elements of ancient China combine with the sun and moon to give us the 7 days of the week which are still used in Japan. The Old English (Anglo-Saxon) and Roman gods are depicted as representatives of the days of the week in the Western calendar. Then the animals of the 28 Chinese Lunar Mansions complete the lunar month while the 12 months of the year are represented by the monthly flowers on the Japanese Flower Cards (Hanafuda). The 12 Earthly Branches represented by 12 animals give us a 12 year period and when combined with the 10 Heavenly Stems, they give us the 60 year cycle of the traditional Chinese calendar. Then there are the 5 Seasons, Directions, Emperors and Mountains, the 10 Suns of the Shang Dynasty, the 9 Northern Dipper Stars, the 6 Southern Dipper Stars, the 8 Trigrams, the 64 Hexagrams and the 24 Solar Terms. My drawing program culminates in the creation of a Chinese version of Tarot based on the game of Mahjong and traditional Chinese playing cards. Inspiration for the Oriental content of this series came at first from my study of Chinese and Japanese at the Australian National University, the University of Canberra and the University of New South Wales. Then when I retired and started living in China in 1910, I travelled all over the country visiting museums and temples. These ranged from Tibetan and Mongolian temples in Inner Mongolia, Qinghai Province and Chengde City to the White Horse Buddhist Temple in Luoyang and the Temple of Confucius in Qufu. Of particular interest was the 16th Century Tian Yi Ge Library in Ningbo City which houses Chinas best Mahjong museum from which I gained many valuable insights. My pictorial history of playing cards and Chinese paper money in Volume 4 reflects this. All these experiences inspired me to complete this series. Volumes 1-4 contain information about the gods, mythical figures, animals, plants and other objects in the drawings of Volume 5 and the drawings have been produced in a format suitable for imprinting on playing cards. All of these numbered series of drawings are related to text in Volumes 1-4 which explains the mythology and history surrounding them and their connections and relationships with one another.

About the Author John Oxenham Goodman was born in Australia in 1941. He is of English, German and Welsh ancestry. As a young man he worked in clerical positions in government departments but found these jobs routine and unchallenging. He studied Spanish and German and then travelled extensively in Western Europe crossing into Soviet occupied Berlin and climbing a mountain in Norway to view the midnight sun. This opened his eyes to the wider world and gave him a broader perspective than that available in the geographical remoteness of Australia. Like many other Australians who have traveled overseas, he no longer felt isolated from the culture of the Western world. On returning to Australia he found employment in the Australian National University Library where he came in contact with many Asian people who worked in or frequented the universitys Oriental Library. He developed an interest in Chinese and Japanese civilizations and in 1969 enrolled in the Asian Studies Faculty hoping to learn Asian languages and teach them in Australian schools. He first studied Indonesian and Japanese as Chinese was then rarely taught in Australian schools. Eventually, in early 1973 he undertook an intensive course in spoken Chinese at the University of Canberra and then studied Classical Chinese at the National University where he began to learn the Three Character Classic (San Zi Jing) and read parts of the Analects (Lun Yu) of Confucius. He finished his Indonesian major and studied Javanese and Arabic for one year. Later he completed graduate diplomas in Education and Librarianship and went on to major in Japanese language at the University of New South Wales. Much later he studied the Teaching of English as a Second Language at the Australian Catholic University in Sydney. He worked in the University of Sydney Library in the 1980s and later taught Japanese and Indonesian in Australian secondary schools, finally teaching English to foreign students who came mainly from China. He attended art classes at TAFE (Technical and Further Education) College in Sydney thus enhancing his lifelong interest in art and photography. After retiring in 2010 he lived in China visiting museums and temples (Buddhist, Daoist and Confucian) all over the country and this inspired him to complete this series of books which he had begun 30 years earlier. It had taken him a lifetime to come to terms with the civilizations of Europe and Asia and these books reflect those cultural influences.