

Unit 5

South, Southeast, and East Asia



Image Set

Oldest Buddhist place of worship
 - Long a center of Buddhism

- Houses Relics of Buddha
- Multiple stupas at the site

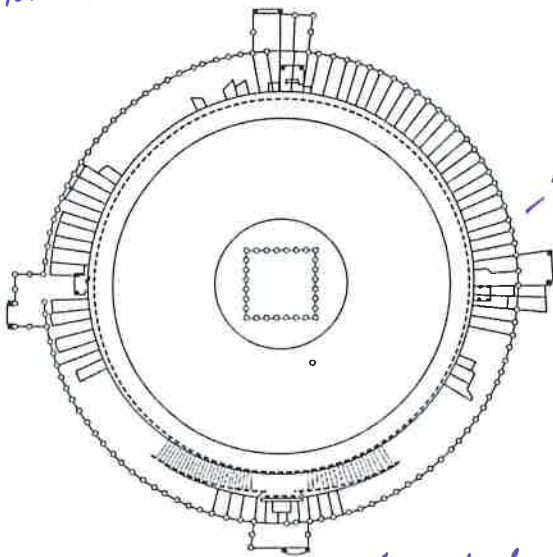
Stupa: Large circular mounds - similar in style to S. Asian Burial mounds
 Buddha's Relics were originally buried in 8 stupas

- 3D Mandala = sacred Diagram of the universe

- Located near important trade routes.



Emperor Asoka (Ashoka) - Promotes Buddhism during the Mauryan Empire
 Column of Ashoka - Edicts of Ashoka



East torana
 - sensuous yakshi
 - Goddesses (that symbolize fertility)

- Worshipers enter one of the Toranas walk the lower path climb stairs and circumambulate in a clockwise direction to the 2nd level
- open to all worshipers

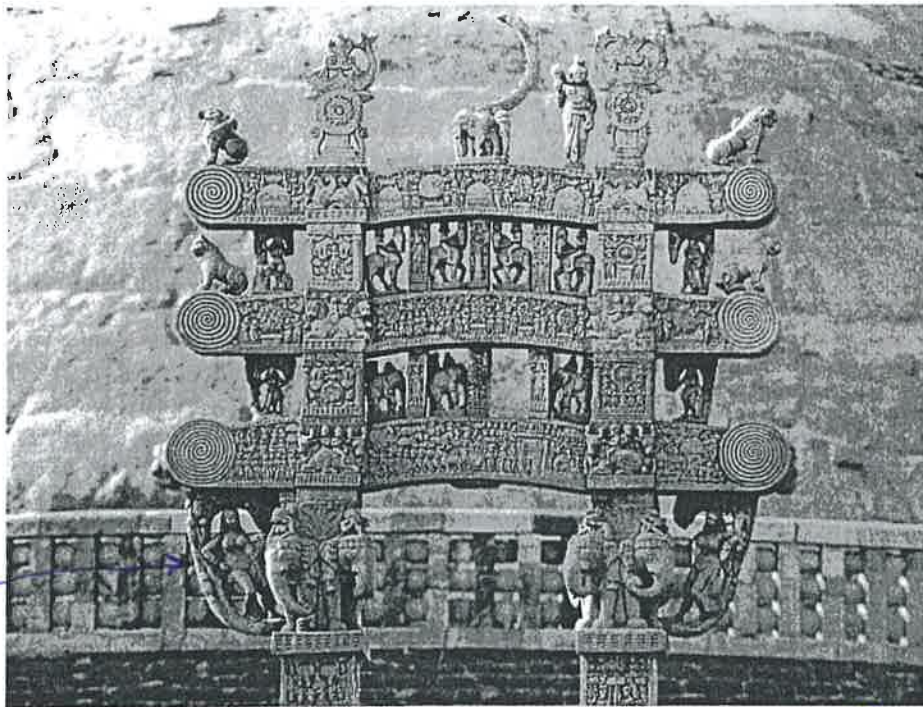
- Inscriptions throughout dedicated to donors to the project (men & women)

- Circumambulation represented movement of Earth and sun, harmony, and cycles of life.

- physical journey represents a spiritual journey - Journey toward enlightenment (Nirvana)

• Toranas roughly correspond to the cardinal directions
 Symbols of Royalty (chakras)

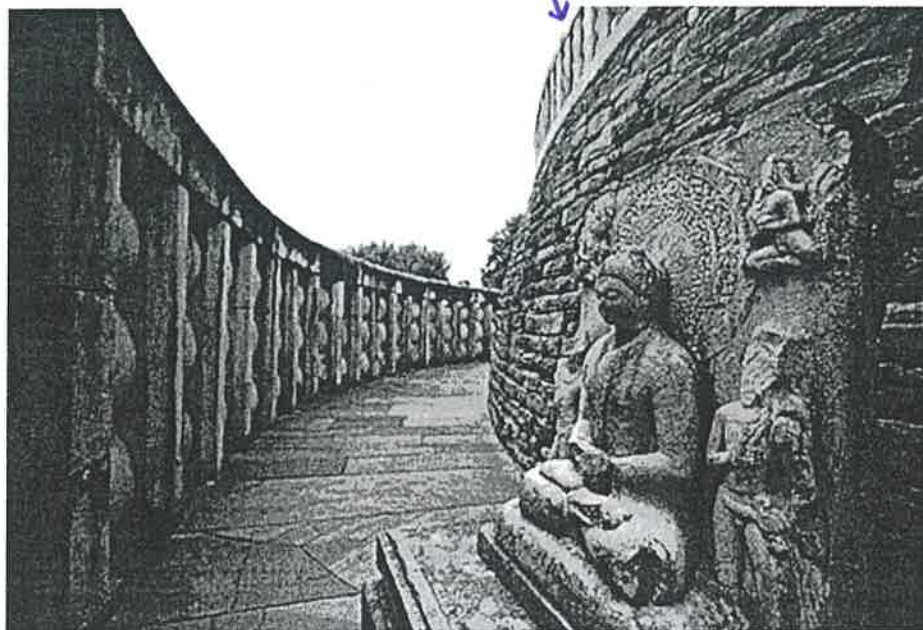




- North Torana
- Best preserved
- Narrative scenes on lintels
- Note lintels extend beyond pillars

Yakshi →

Toranans include Bas Relief, High Relief, and sculpture in the round.
- Display emphasizes former lives of the Buddha - Jataka stories



upper walkway ↓

Content Area 8: South, East, and Southeast Asia. Great Stupa at Sanchi. Madhya Pradesh, India. Buddhist; Maurya, late Sunga Dynasty. c. 300 B.C.E.–100 C.E. Stone masonry, sandstone on dome.



Qin Shi Huang di: 1st True Emperor of China

- Unified China with money system, standard weights & measures, established Chinese bureaucracy
 - Great wall
 - Embraced legalism - Banned Confucianism & Daoism
- Transportation systems, many writing standardized*

- Terra cotta Army as part of his elaborate tomb
- 1970s Rediscovery
- served as symbolic guards in the afterlife
- other less elaborate, smaller terra-cotta armies exist
- use of molds to create statues
- increased efficiency
- Molded parts assembled in various combinations
- Included individualized features

- Imitates reorganization of army and Qin court.



Content Area 8: South, East, and Southeast Asia. Terra cotta warriors from mausoleum of the first Qin emperor of China. Qin Dynasty. c. 221–209 B.C.E. Painted terra cotta.

- Han Chinese tomb complex
- Manuscripts on silk - Various subjects
- Reveals ancient Chinese funeral practices & beliefs about Afterlife & spiritual world

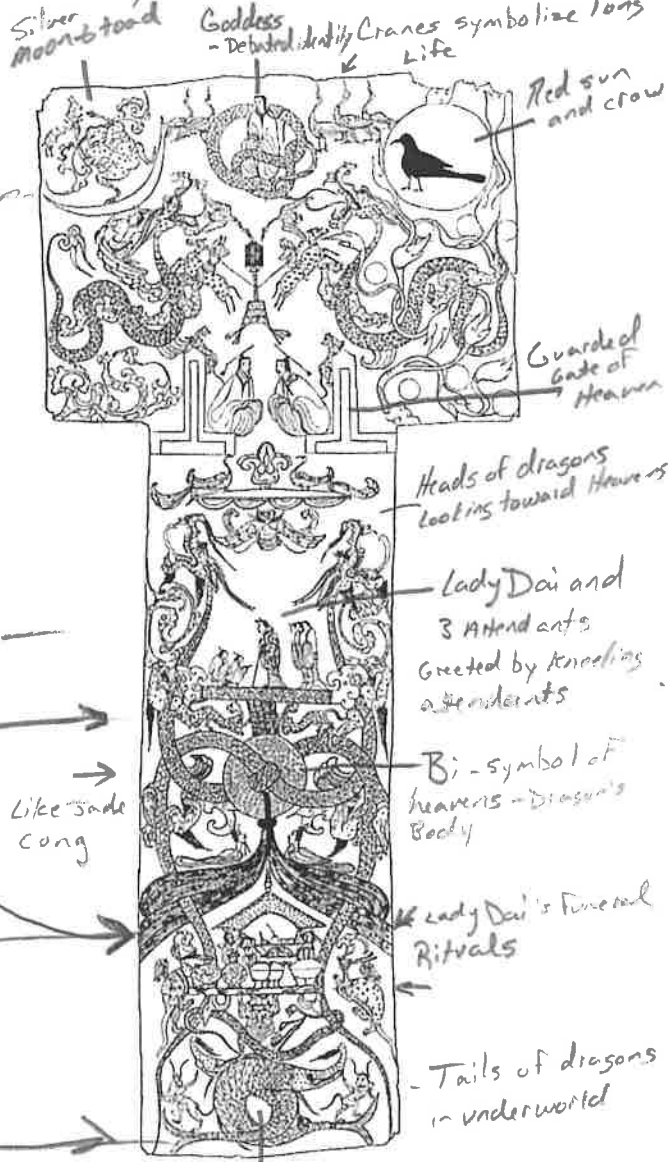
- Multiple layers of coffins
- Found on top of innermost coffin
- Mythical world vs. Earthly world

← 36"

↕ 6'9"



- Heaven



1st Ring of Heaven

Journey to Heaven?

Human World

Underworld

Like Jade Cong

Heads of dragons looking toward Heavens

Lady Dai and 3 attendants Greeted by kneeling attendants

Bi - symbol of heavens - Dragon's Body

Lady Dai's Funeral Rituals

Tails of dragons in underworld

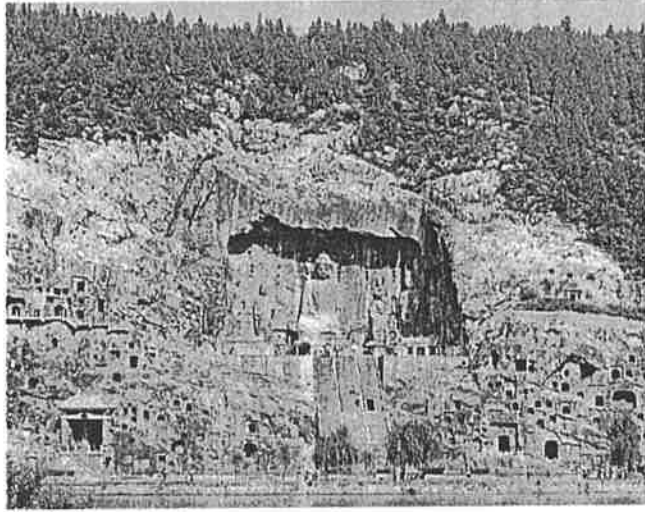
Another Bi:
 Symbols intended to help the spirit in the afterlife.

- Banner likely carried during funeral procession
- Designed to attract the spirit of the deceased to its tomb

Content Area 8: South, East, and Southeast Asia. Funeral banner of Lady Dai (Xin Zhui). Han Dynasty, China. c. 180 B.C.E. Painted silk.

→ About 30 years after Terracotta Warriors

Spread of Buddhism in China - Trade
493 - Construction in area started by Wei Emperor Xiaowen
- Work continues for 400 years (Sui and Tang Dynasties)



Bodhisattva
and disciples -



Heavenly
King

Guardian
Figure



Content Area 8: South, East, and Southeast Asia. Longmen caves. Luoyang, China. Tang Dynasty. 493-1127 C.E. Limestone.

- Silla Kingdom Korea
- Funerary objects
 - part of a Royal burial
 - Great Tomb of Hwangnam
 - Luxury goods for the afterlife.

— Found in Queen's Tomb

Vertical elements
Trees & Antlers —

Headband —

- Use of burial mounds
 - Symbols of political authority

Scythian inspired?

- Remember looped Fibres from France

Connections to Japanese style

- Evidence of cultural diffusion.



Later movement toward Buddhism

- Decline in burials of this style.

- Largest wooden structure in the world
- Represents emperor's successful promotion of Buddhism as national religion of Japan

Historical Context

- 10 years of political conflict
- Smallpox epidemic
- Localized Rebellions
- Emperor Shomu dedicates himself to Buddhism in an attempt to alleviate suffering

- Established national system of Buddhist monasteries

- Todai-ji was the central monastery
- Trained monks
- Administrative center

- Unifying Factor



- Horned Double hip-and-gable roof
- Hip roof slopes in 4 directions

Curving roof lines = Chinese influence

83' Tall

Great Buddha Hall ↑ = center of monastic complex - containing

the Daijutsu (Gigantic bronze Vairocana Buddha (see next page))

- Structure destroyed and rebuilt 4 times

Great South Gate - pass through this to get to Great Hall



- Name of city and period

Todai-ji, Nara, Japan. Various artists, including sculptors Unkei and Keikei, as well as the Kei School. 743 C.E.; rebuilt c. 1700. Bronze and wood (sculpture); wood with ceramic-tile roofing (architecture).

Represents Vairocana Buddha - Supreme primordial Buddha from which all other Buddhas emerge

Damaged and repaired on numerous occasions



Same as the larger one at Bamiyan and the one at Longmen Caves - Widespread tradition of creating massive Buddhas

53 Feet tall

Nearly bankrupted Japan before completion.

2 Nio Guardian Figures Found inside the Great South Gate - Face toward people passing within the gate - Intentionally scary - Designed to protect Buddha

27' Tall



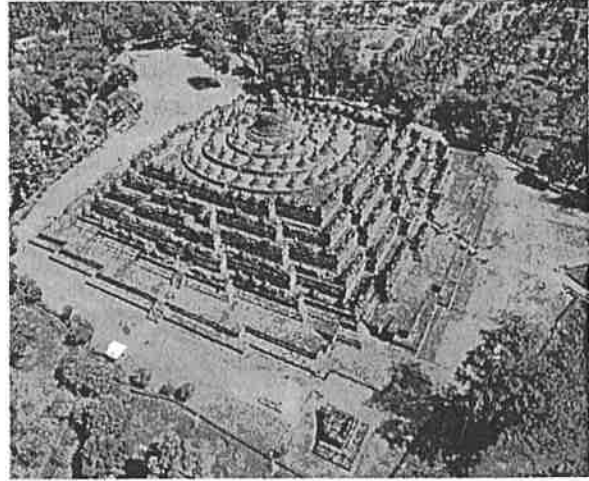
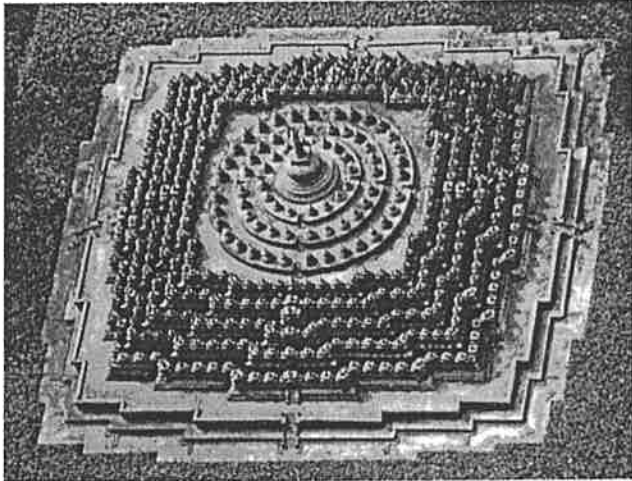
Wooden



Todai-ji. Nara, Japan. Various artists, including sculptors Unkei and Keikei, as well as the Kei School. 743 C.E.; rebuilt c. 1700. Bronze and wood (sculpture); wood with ceramic-tile roofing (architecture).

- Largest Buddhist structure in the world
- Stepped pyramid form - oriented to cardinal directions
- Stairway on each side

Represents a Buddhist mandala - Zones of consciousness & Nirvana in center
- Structure symbolizes the path to enlightenment



Radiates around a central axis

Zone 1 - Kamadhatu - Phenomenal world - common people

- Base level - 160 Reliefs - Law of cause & effect - Illustrates human behavior and desire - Violence - Base was covered during original construction

Zone 2 - Rupadhatu - Transitional - Humans released from worldly matters

- Stone Reliefs - 1200+ decorative panels - Buddhist sutras (Religious Teachings & sayings)
- Niches containing 328 Buddhas
- 1) Quest for ultimate truth
- 2) Story of Gautama and development of philosophy
- 3) Tales of previous incarnations of Buddha and other noble tales

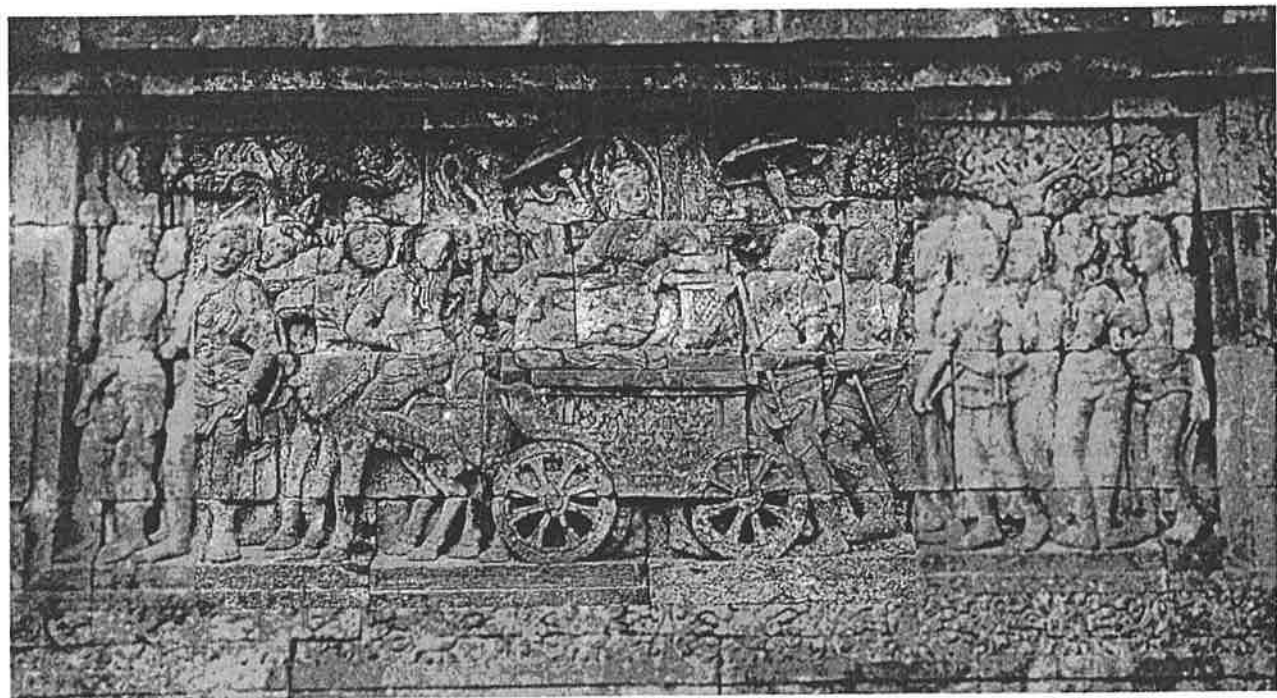
Zone 3 - Arupadhatu - Home of the gods

- circles of perforated stupas - inverted bell shape
- 72 stupas with outward facing Buddhas
- Built on a man-made hill

Borobudur was the end of a processional road that led pilgrims to 2 smaller Buddhist temples



Content Area 8: South, East, and Southeast Asia. Borobudur Temple. Central Java, Indonesia. Sailendra Dynasty. c. 750-842 C.E. Volcanic-stone masonry.



- - one of the 1460 narrative reliefs lining both sides of the open-air walkway
- Pilgrims saw when circumambulating
- Shows Siddhartha's mother Maya in a carriage on her way to give birth to him

Khmer Empire (Modern Cambodia)

Angkor was center of Economics, Religion & Politics



- 400 year building process - Each Built a "temple mountain" at Angkor & installed his personal god on top - implies that the king was a manifestation of the god
 - Area had complex water systems to facilitate rice cultivation
 - Included royal residences
 - Only Temples remain
 - Wooden structures have not survived
- ↑
Angkor Wat is the most famous



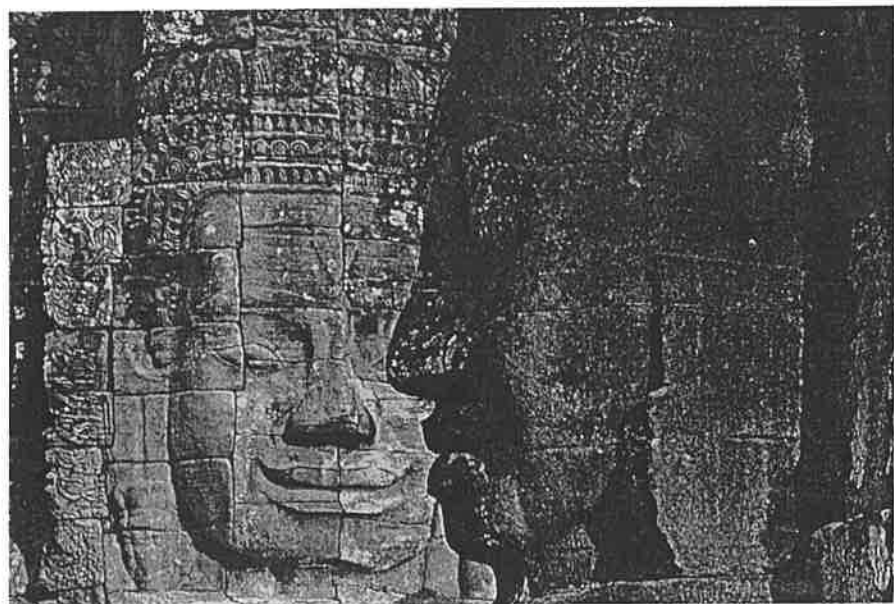
Content Area 8: South, East, and Southeast Asia. Angkor, the temple of Angkor Wat, and the city of Angkor Thom, Cambodia. Hindu, Angkor Dynasty. c. 800–1400 C.E. Stone masonry, sandstone.



- Part of the exterior bar relief
- circles the complex - largest bas relief in the world
- Each side has different narrative

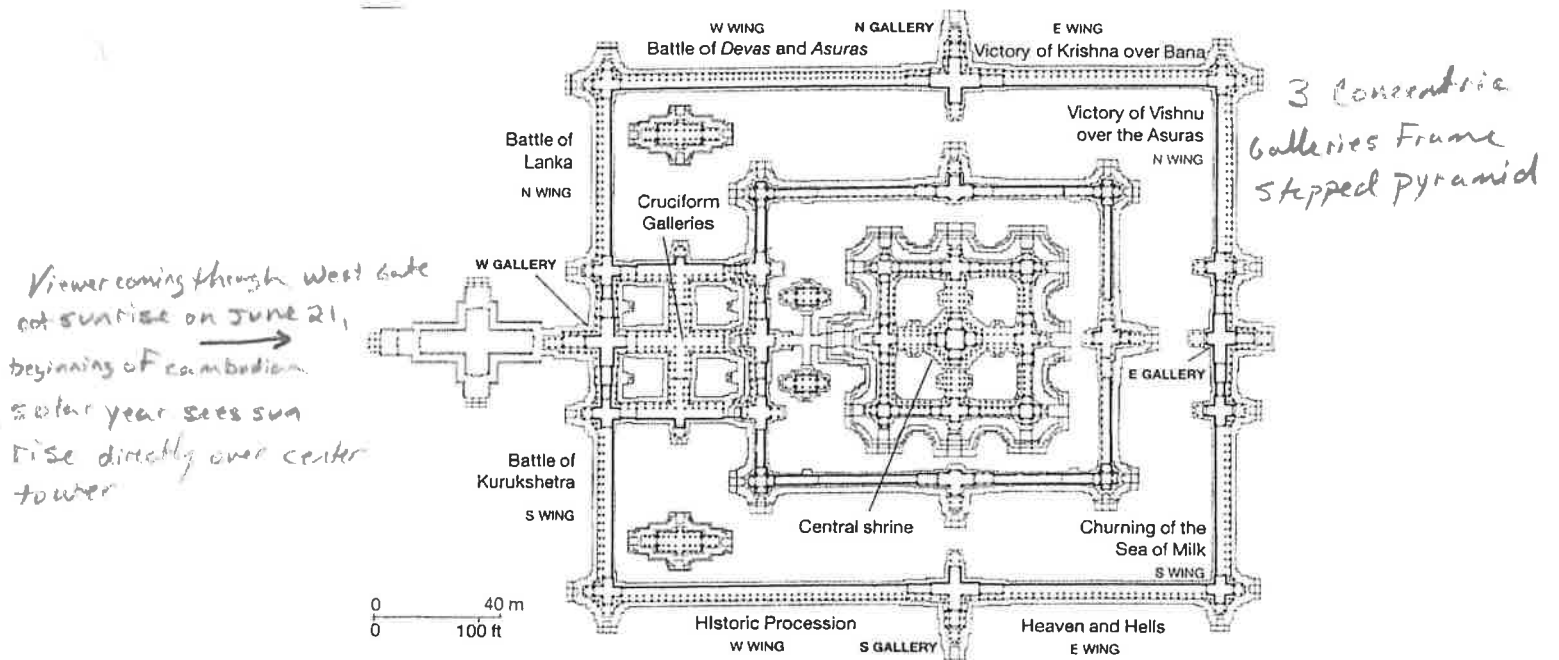
Bayon Tower at Angkor
has 54 towers - Each with
4 Faces

- Built by Jayavarman VII
a Buddhist
- Buddha & Bodhisattva
became divine prototypes
of the king
- Faces may be of
bodhisattva or the
king.



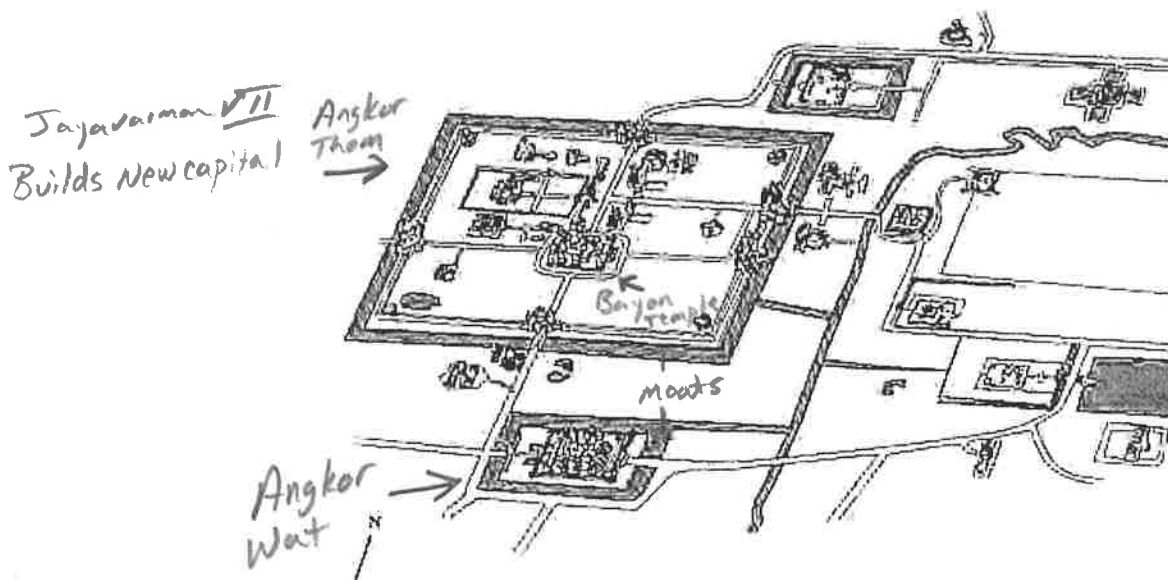
Content Area 8: South, East, and Southeast Asia. Angkor, the temple of Angkor Wat, and the city of Angkor Thom, Cambodia. Hindu, Angkor Dynasty. c. 800–1400 C.E. Stone masonry, sandstone.

Dedicated to Vishnu



Symbolic representation of Hindu cosmology - Temple represents Mt Meru - sacred 5 peaked mountain in Hinduism and Buddhism. Rectangular walls and moats represent mountain chains and cosmic ocean.

- Mandala - 3D depiction of the cosmos
- several towns built around temples built by each king



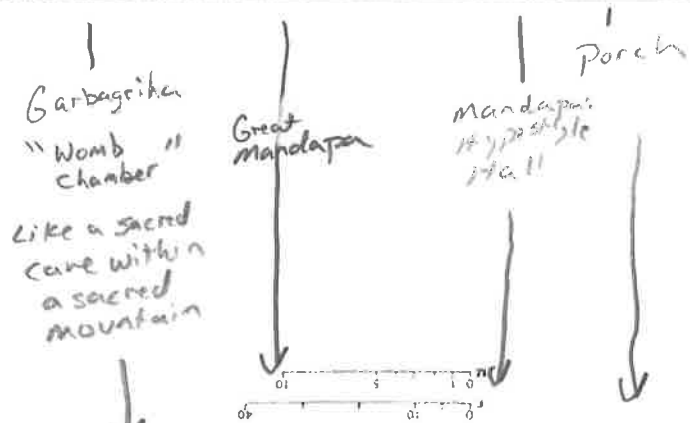
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Typical of northern India Hindu Temple

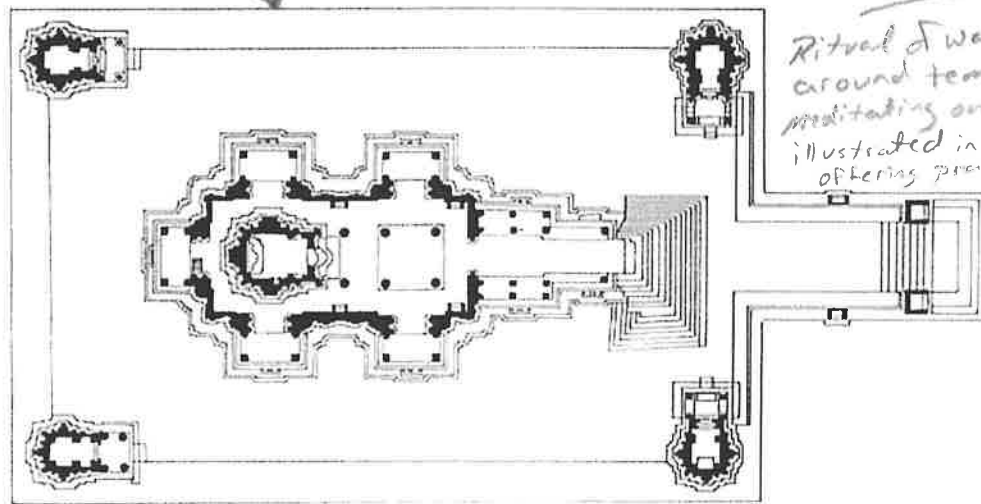


Every inch adorned with sculptural ornamentation - believed essential in bringing success and prosperity - reflection of abundance, generosity of the gods

shikharas
 - Bundled towers getting higher as they go back
 - Represent foothills - Mts. approaching Mt. Kailasha, cosmic Mt. home of the gods



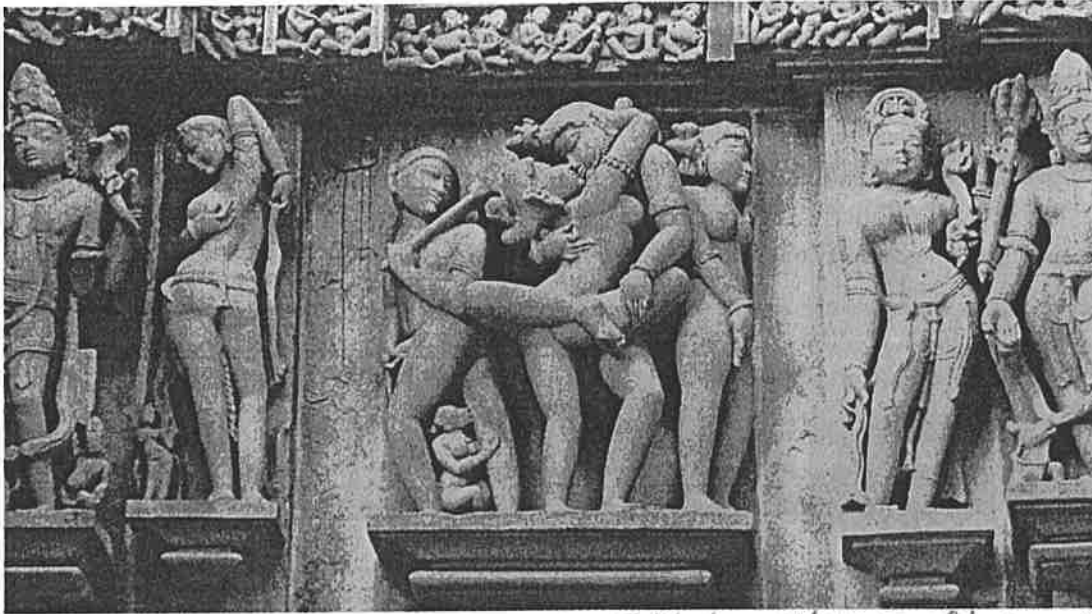
Shrines of Vishnu at corners



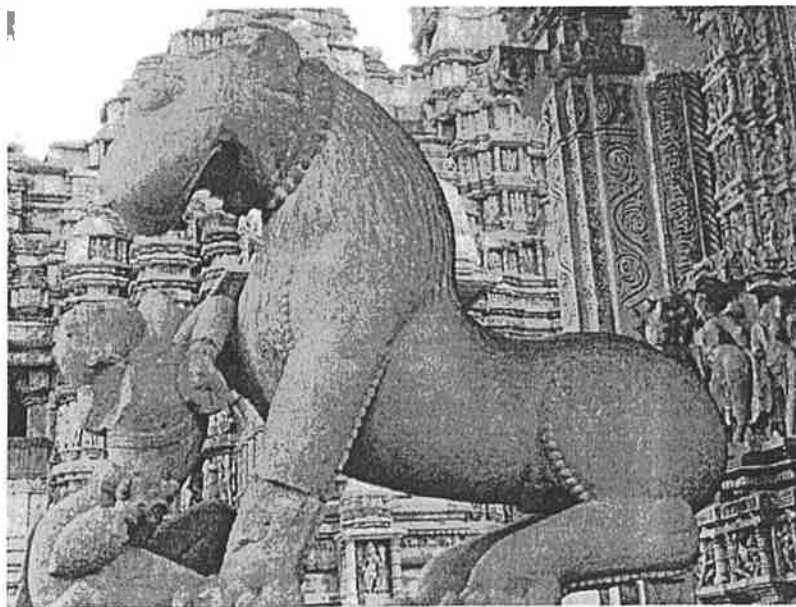
Circumambulation:
 Ritual of walking clockwise around temple pathway, meditating on stories, teachings, illustrated in relief sculpture, offering prayers

Content Area 8: South, East, and Southeast Asia. Lakshmana Temple. Khajuraho, India. Hindu, Chandella Dynasty. c. 930-950 C.E Sandstone.

Bodies appear nude but are not - thin veils and lots of jewelry



Sculpture covers surface of temple - Reflect a wide range of beings - Divine and human
About 10% of couples represented are involved in sexual acts - Associated with
Fertility and abundance, prosperity + good Fortune - Perfectly acceptable subject
matters for these temples - Idealized bodies in Hindu art



Content Area 8: South, East, and Southeast Asia. Lakshmana Temple. Khajuraho, India. Hindu, Chandella Dynasty. c. 930-950 C.E Sandstone.

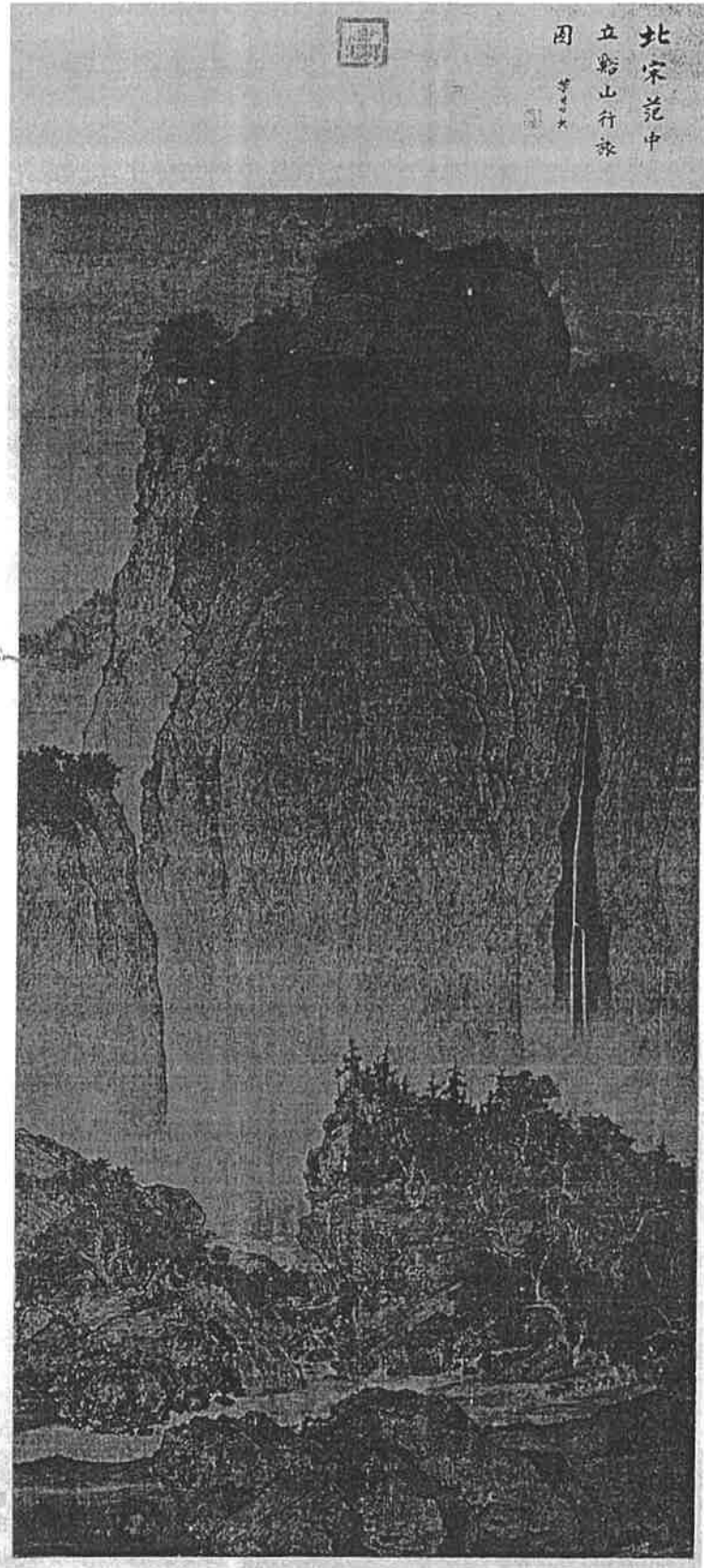
Early Northern Song Chinese Landscape
Painting - Hanging scroll - almost 7'

Embodies ideals of
Daoism - Nature is
both emptiness and
substance - passive and
active (yin yang)
Harmony through balance
of forces

Fan Kuan = one of
China's 1st Great
Landscape painters
• lived secluded in
the mountains -
Wanted to know
the Natural world
• Reflects Daoism

• Not a specific, real scene
- Idea of underlying
reality of nature

- Sense of order
- staggered depth
- logical 3D organization
- Foreground, middle,
background



- Vegetation only at
top
- Background = cliff
rising from mist -
becomes solid and
substantial as it
rises.
- Textured cliff surfaces

- middle ground

- Temple Roof

- Humans = Tiny in
Nature

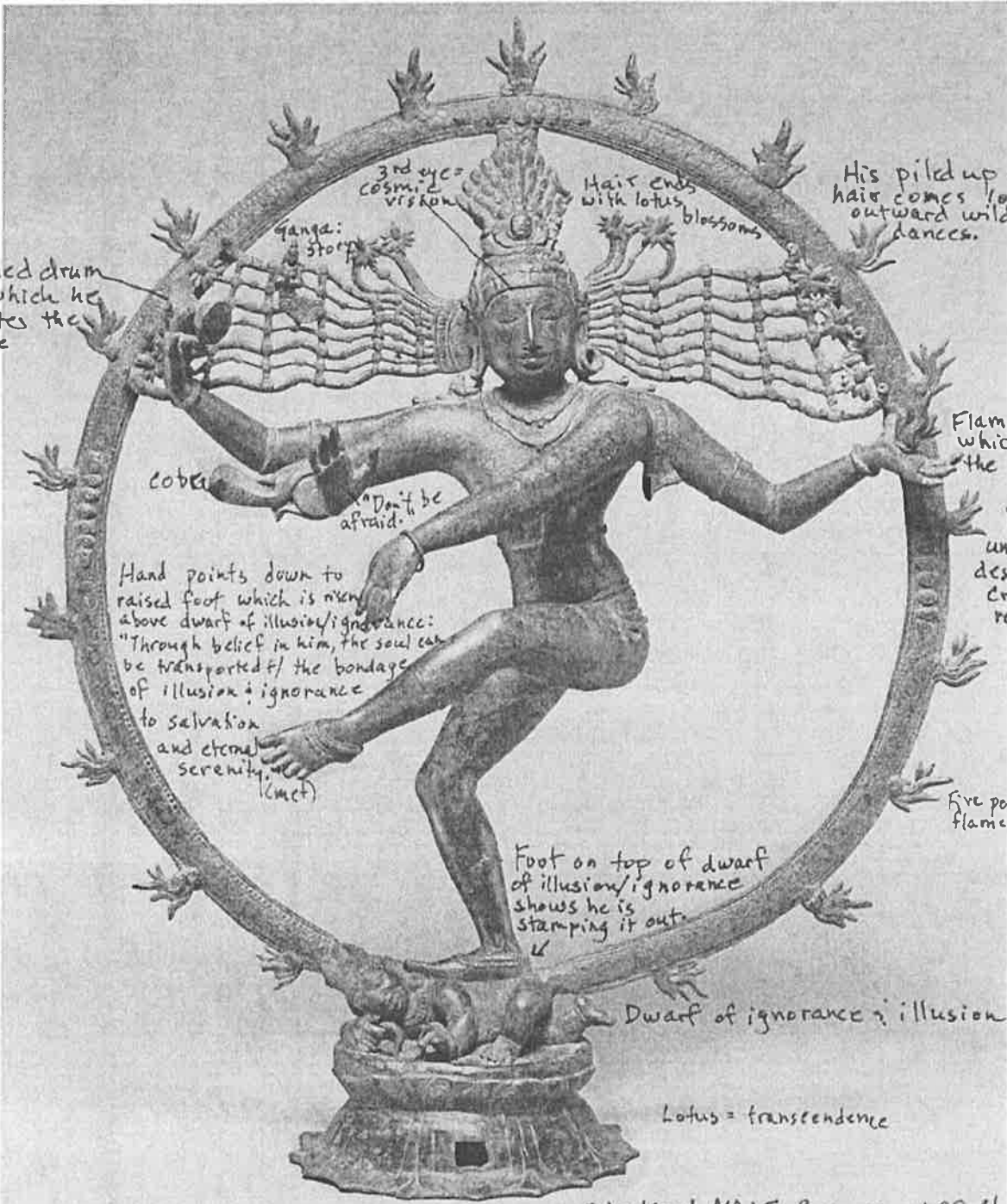
Extreme foreground

Content Area 8: South, East, and Southeast Asia. *Travelers among Mountains and Streams*. Fan Kuan. c. 1000 C.E. Ink on silk.

Marsha K. Russell

St. Andrew's Episcopal School, Austin, TX
"Chola bronze"

Indian concept of time is cyclical. At end of cycles, when things are (metaphorically) old, run down, worn out, the universe must be destroyed in order for it to be created again. Shiva does this with this dance. This begins to next cycle.



2-sided drum with which he re-creates the universe

3rd eye = cosmic vision

Hair ends with lotus blossoms

His piled up matted hair comes loose & flies outward wildly as he dances.

cobra

"Don't be afraid."

Flame with which he destroys the universe

Ring of flames = universe being destroyed/re-created. Circle represents the cosmos.

Hand points down to raised foot which is risen above dwarf of illusion/ignorance: "Through belief in him, the soul can be transported f/ the bondage of illusion & ignorance to salvation and eternal serenity." (met)

Five point flames

Foot on top of dwarf of illusion/ignorance shows he is stamping it out.

Dwarf of ignorance & illusion

Lotus = transcendence

Idealized MALE form very diff. f/ idealization of male form in Western world. Here, not about muscle definition, but smooth volumes based on beautiful forms in nature.

In most Shiva temples, the deity sculpture in the garbhagriha - sacred womb chamber the devotee comes to for darshan with Shiva - is a linga, a round-topped column representing Shiva as the male principle in the universe. It sits in a yoni, abstract symbol of the female principle. BUT in South India, THIS is what is in the garbhagriha. So Shiva looks out making eye contact with us - darshan is when he looks into us, we into him, for divine union - and he uses his gestures to say "don't be afraid!" "Follow me to escape illusion & find serenity."

202 Content Area 8: South, East, and Southeast Asia. Shiva as Lord of Dance (Nataraja). Hindu; India (Tamil Nadu), Chola Dynasty. c. 11th century C.E. Cast bronze.

Chola were kings in south India during period of stability & prosperity. Devout worshippers of Shiva, they commissioned many temples AND bronze images of the deities. Many temples didn't allow access to lowest castes, but bronze images were light enough to bring outside for religious festivals. They

would be carried through the streets so that everyone could be near and have darshan with the deity.

Earliest image of Japanese warfare

23' Precise depiction of armor and weapons

10"

Text describes the attack



Drama

- Crowded space
- Strong diagonals & tight curves
- Contrasting colors
- Violent content

- Reader examines scroll From Right to left - Sees only a small section at a time
- Time passes as the narrative moves left

Reflects the beginning of shogun rule in Japan - Rule of Military Warlords

- Kamakura Period
- Art literature of this period emphasizes honor & bravery

Yamato-e = secular, illustrated hand scrolls - Not an imported style, native to Japan

Characteristics of Yamato-e

- Elevated bird's eye viewpoint
- Strong diagonals move the viewpoint from Right to left



Content Area 8: South, East, and Southeast Asia. Night Attack on the Sanjō Palace. Kamakura Period, Japan. c. 1250-1300 C.E. Handscroll (ink and color on paper).

It is a fragment of a larger scroll - unknown artist

Named after Art collector Sir Percival David

- originally altar vases for a Daoist temple
- Yuan Dynasty China (Mongol China)
- Extensive Trade

- Persian Blue
- Turkish style pottery
- Chinese images



- Blue = sky, sea
- White = clouds, sand
- Elephant handles
- decorative vegetation
- Dragons

Content Area 8: South, East, and Southeast Asia. The David Vases. Yuan Dynasty, China. 1351 C.E. White porcelain with cobalt-blue underglaze.

Joseon Dynasty (Korea) established after Mongol domination. Joseons brought stability and progress - Embraced Confucian values (service to the state, loyalty to the ruler - honor/respect for elders and ancestors) - Court painters reinforced these ideals - Royal Bureau of Painting established - portraits made of deserving accomplished and loyal court officials - "meritorious subjects"

- ① Honor them
- ② Reinforce Confucian ideals
- ③ copied to hang in family shrines - Was believed to embody the spirit of the subjects - Served as focus for worship of that spirit.

How this followed established portrait conventions:

- shown full length, slightly turned to his right
- Dressed in official Robe - Black hat indicates he passed the civil service exam
- Embroidered silk badge - indicates official status
 - Hands folded within sleeves,
 - Feet rest of elaborate foot stool



Sin Sukju

- Respected scholar
- Powerful political figure
- served as prime minister
- compiled a list with commentary on royal collection of Chinese and Korean paintings

Capturing his physical likeness and character

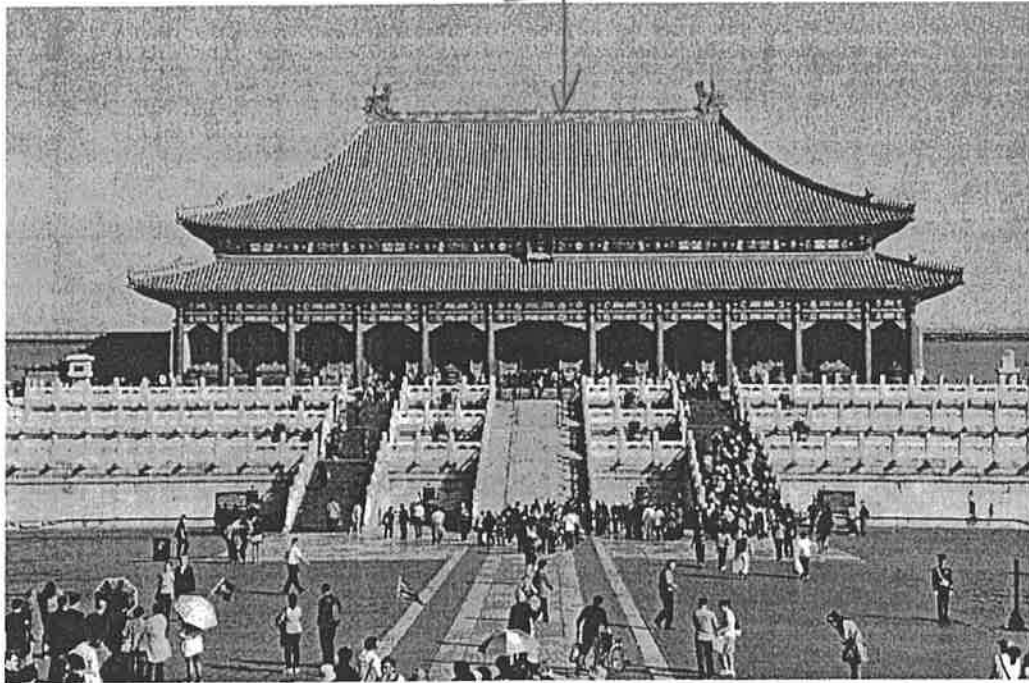
- careful attention to facial detail
 - wrinkles around eyes
 - Eye shape and coloring
 - Mouth shape and facial hair
- Dignified gaze

Imperial Bureau of Painting had painters who specialized in different parts of the portrait. They aimed to

- a) Follow established conventions (canon)
- b) capture likeness and personality of the subject.

Content Area 8: South, East, and Southeast Asia. Portrait of Sin Sukju (1417-1475). Imperial Bureau of Painting. c. 15th century C.E. Hanging scroll (ink and color on silk).

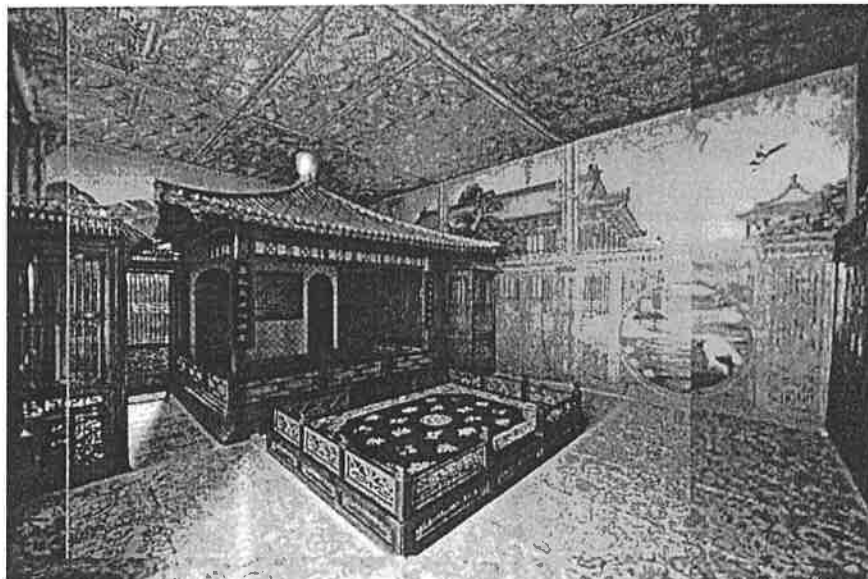
Hall of Supreme Harmony Throne in center - Directly on axis - Tallest building in the complex



Double hipped-
Gabled
Roof
Like
Toda-ji

All F.C. buildings
have yellow roof-
-yellow = Royal color

Emperor as divine son of heaven - kept balance between heaven and Earth - To help + symbolize this - F.C. built as a small model of the universe.



Content Area 8: South, East, and Southeast Asia. Forbidden City. Beijing, China. Ming Dynasty. 15th century C.E. and later. Stone masonry, marble, brick, wood, and ceramic tile.

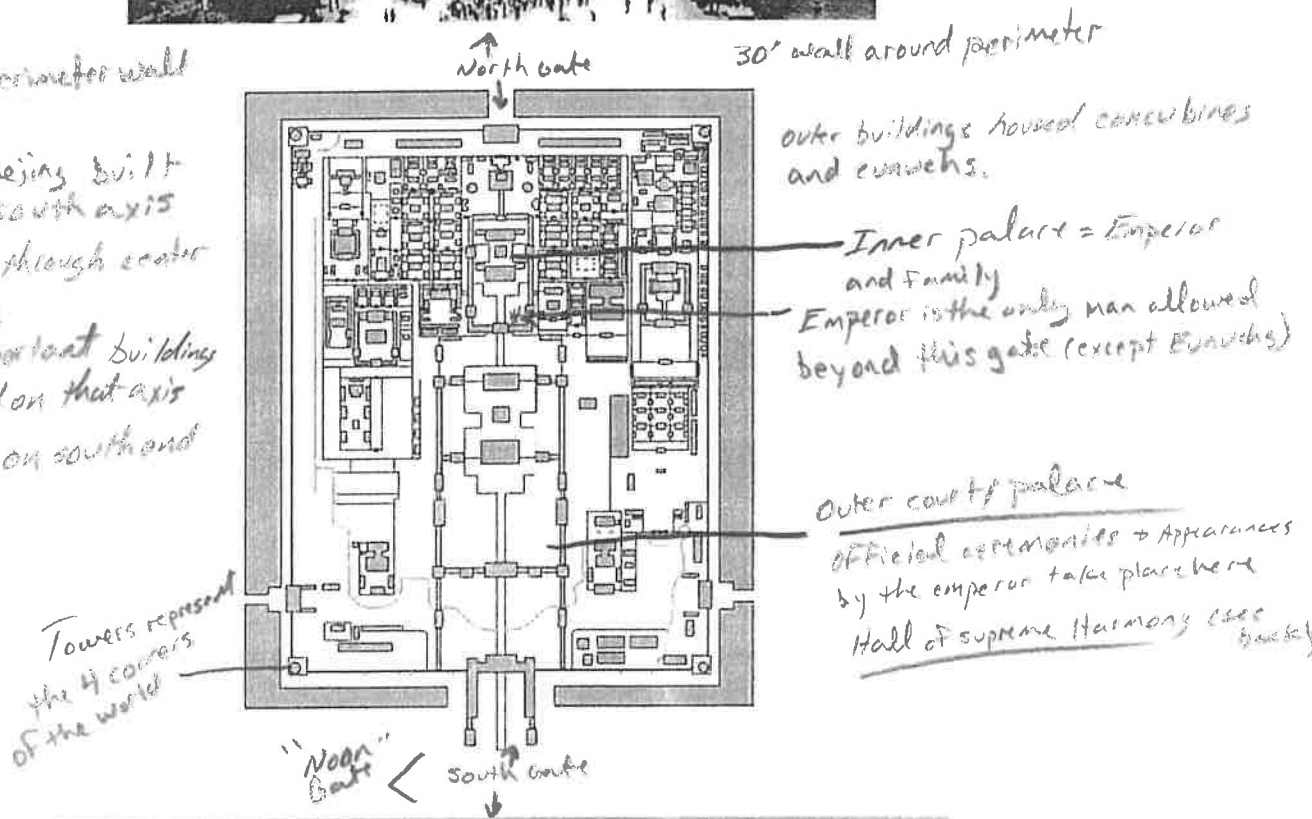
Largest palace complex in the world

- China's imperial palace for almost 500 years
- Built by 3rd Ming Emperor when he moved capital to Beijing
- 1406-1420



- 178 Acres
- 6 miles of perimeter wall

- New city of Beijing built on a North/South axis
- Axis runs through center of palace
- Most important buildings are placed on that axis
- Main gate on south end

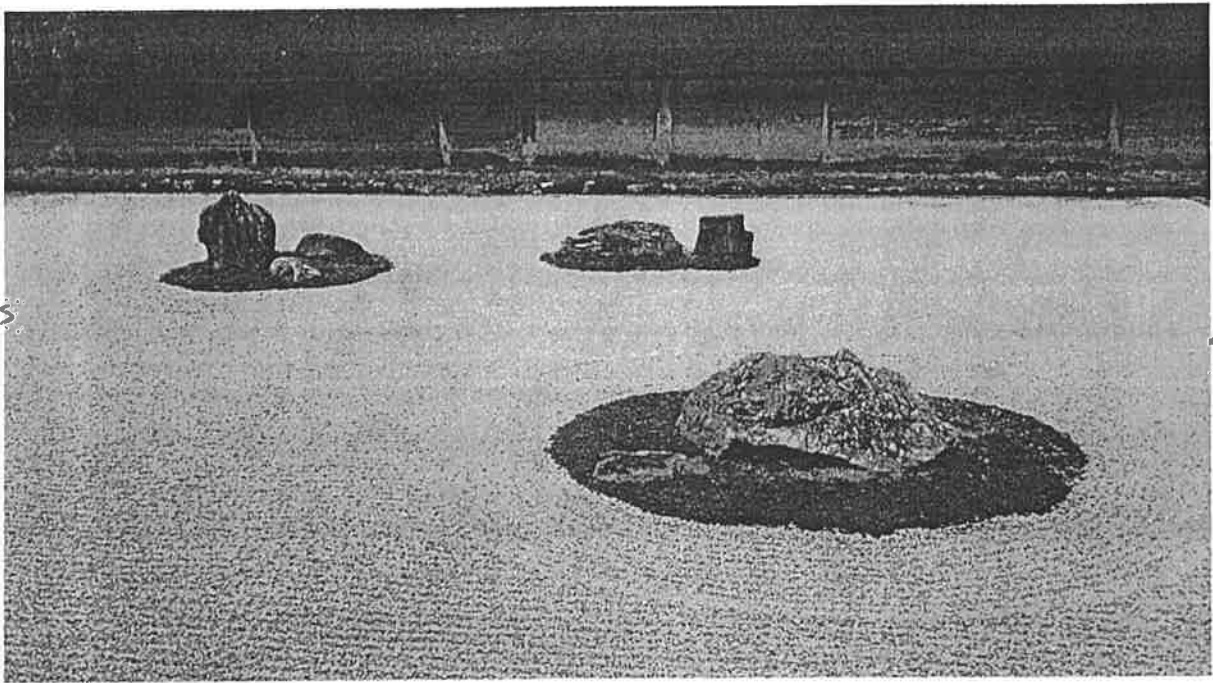


- Portrait of communist leader Mao Zedong

Content Area 8: South, East, and Southeast Asia. Forbidden City. Beijing, China. Ming Dynasty. 15th century C.E. and later. Stone masonry, marble, brick, wood, and ceramic tile.

Asymmetrical placement of Rocks
- stones in groups of 2, 3, 5

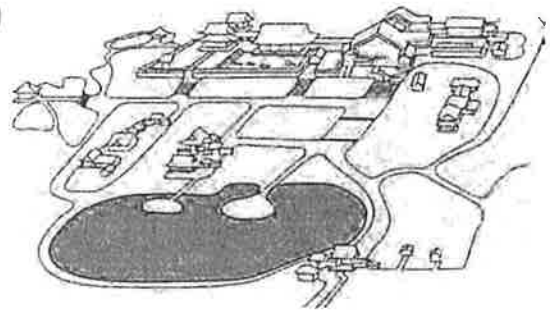
Japanese Garden built to resemble Chinese landscape painting



← crushed Granite inspired by early shinto shrines

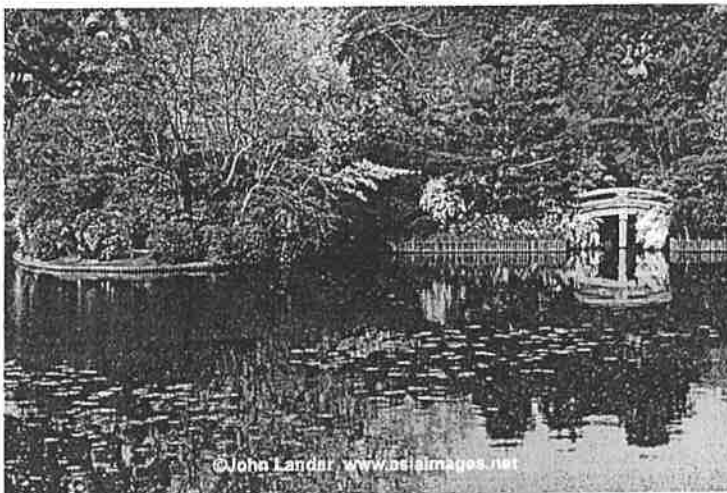
Dry Garden
98' x 32'

"No thought" philosophy appealed to Japanese due to militarization of government, internal struggle, & highly structured society



Zen Buddhism

- simplicity of life
- No symbolism - purpose is to help you reach no thought (Enlightenment)
- Negative space is key
- Viewing garden is a form of meditation



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Content Area 8: South, East, and Southeast Asia. Ryoan-ji. Kyoto, Japan. Muromachi Period, Japan. c. 1480 C.E.; current design most likely dates to the 18th century. Rock garden.

Mughals - Islamic rulers in South Asia (1526 - 1857)

Influenced by Persian illuminated manuscripts - Mughal Indian painters trained in Safavid style

- Reflect Safavid AND European styles

- Books & paintings brought by traders, Diplomats & Missionaries.

Backstory: Akbar the Great

Worried about not having a son and heir, A sufi shaiikh (Islamic holy man) told him he would have a son and he did. Akbar names the son Salim, after the shaiikh. After he becomes king salim changes his name to Jahangir "Light of Faith" - Gold disk with white rim alludes to that title

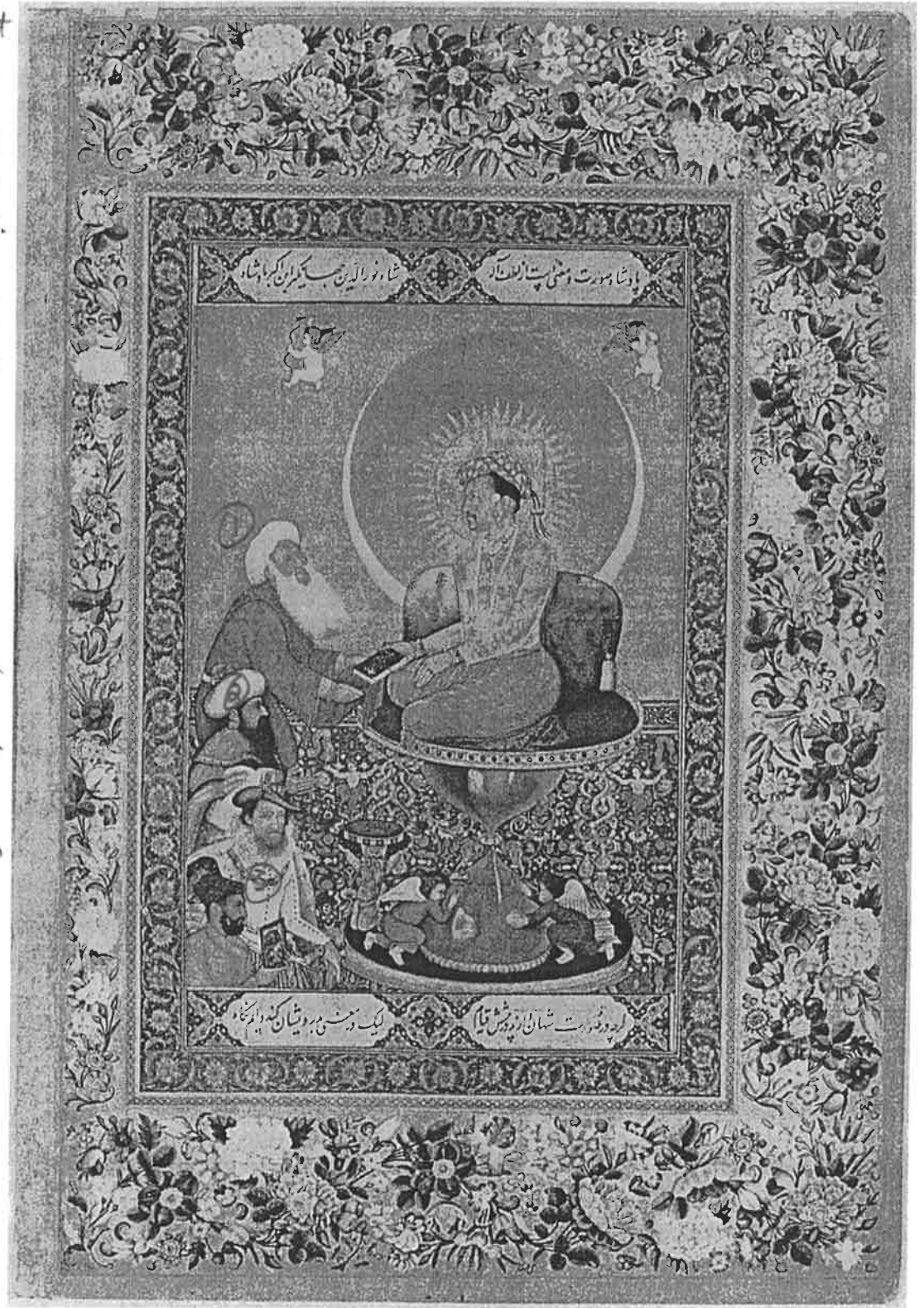
Beneath Jahangir are 4 men

- ① Sufi shaiikh
- ② Unidentified Ottoman Sultan
- ③ King James I of England (copied from a painting)
- ④ Bichitr - the painter

Shows Jahangir's concern with spiritual power, Not worldly power

European Influences

- Cupids & cherubs
- copy of King James I
- 3D figures

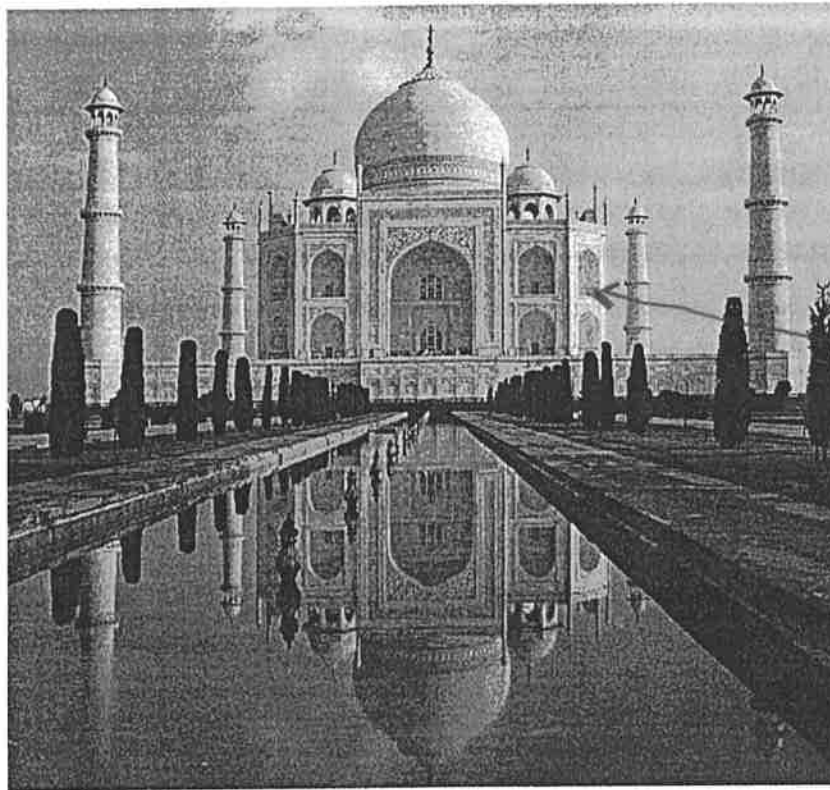


Content Area 8: South, East, and Southeast Asia. Jahangir Preferring a Sufi Shaikh to Kings. Bichitr. c. 1620 C.E. Watercolor, gold, and ink on paper.

Largest figure
Hourglass throne - Time running out?

Patron = Shah Jahan - son of Jahangir - commissioned as a tomb for his favorite wife.

- Floral patterns
- Urdu - calligraphy on white surfaces



- 3 levels of minarets connect with 3 levels of the tomb/Dome

Form = cube with chamfered (chopped off) corner
- sits in center of square platform
- Mausoleum has bilateral symmetry with a central iwan - vaulted opening with pointed arch

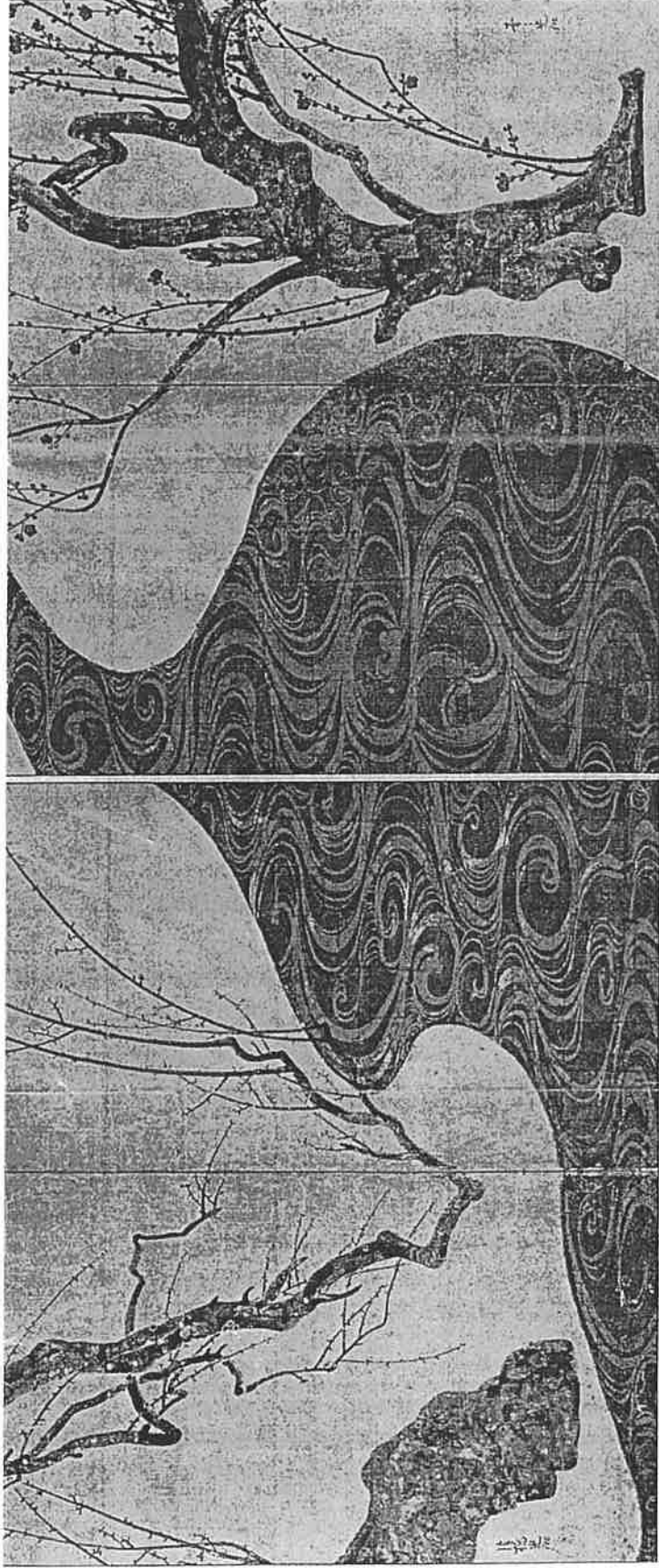
Harmony and balance of design - Exactly as wide as it is tall
- Height of Dome is exactly height of facade
- Illusion that the building floats

Octagonal interior with shallow iwan on all 8 sides on 2 levels



Content Area 8: South, East, and Southeast Asia. Taj Mahal. Agra, Uttar Pradesh, India. Masons, marble workers, mosaicists, and decorators working under the supervision of Ustad Ahmad Lahori, architect of the emperor. 1632-1653 C.E. Stone masonry and marble with inlay of precious and semiprecious stones; gardens.

2 Bifold screens - ornamental room dividers



Ogata Korin is from the Rinpa School - Artists who freely adapted styles and themes of earlier artists -

- Known for vibrant color and highly decorative patterns

- Themes = Nature, birds, flowers, seasons

Silver leaf used for both dark background and swirling waves

Dramatic contrasts

- Jagged angular lines of trees with smooth curves of the stream

- Slender branches with snarled roots and bases

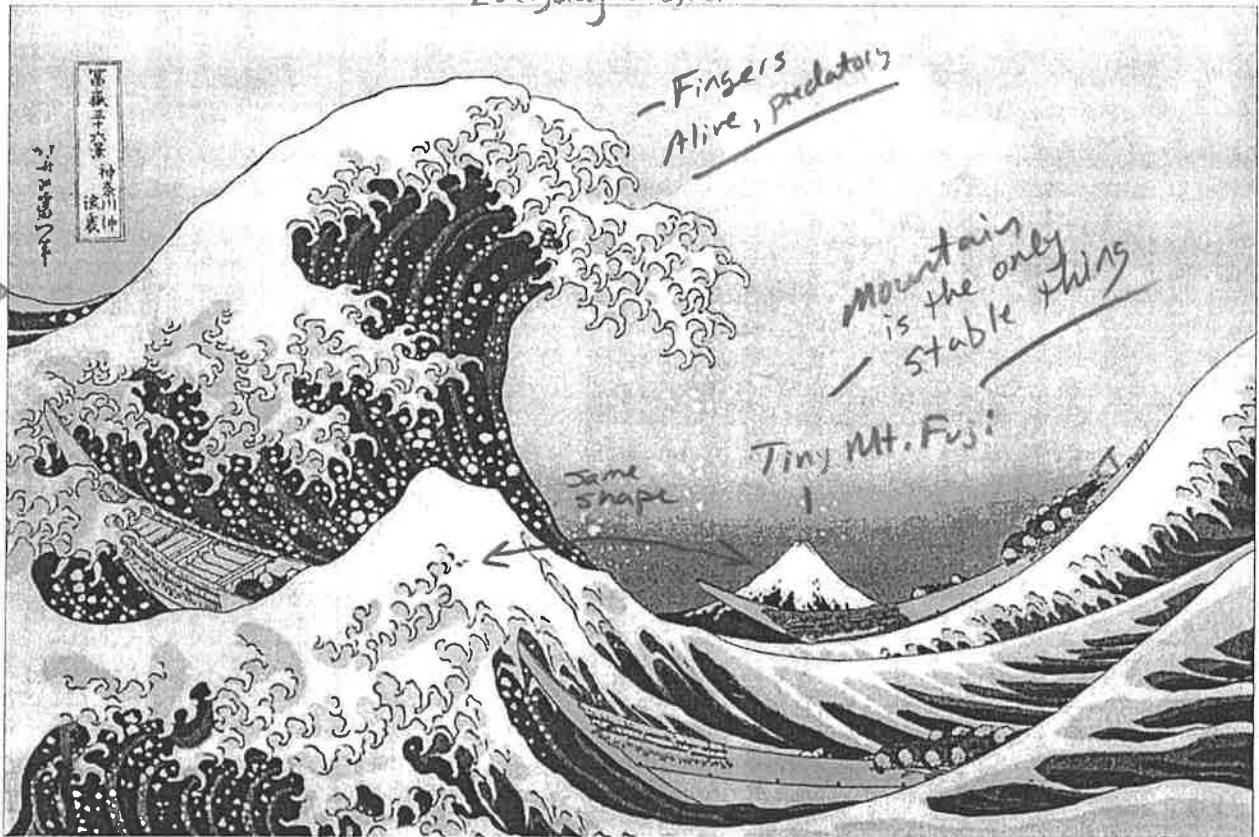
- Realistic appearance of trees - Non-realistic flat gold background

Content Area 8: South, East, and Southeast Asia. White and Red Plum Blossoms.

Ogata Korin. c. 1710-1716 C.E. Ink, watercolor, and gold leaf on paper.

Ukiyo-E - woodblock prints created in mass #s during the Edo period for the middle class

- Flat planes of color
- Decorative Patterns
- Everyday Subjects



Relationship of humans and nature

Fingers Alive, predators

Mountain is the only stable thing

Tiny Mt. Fuji

Same shape

Diff in scale provides perspective - only foreground and background, no middle

Prussian Blue

↑ Tiny men

Mix of traditional Japanese art & adaptations of European techniques (from imported Dutch prints)

Traditional Japanese

- Image of Mt. Fuji - considered sacred
- Veneration of nature
- Bold, decorative patterns - like O-gata-karin & Rinpa school
- Flat, linear forms, limited colors

European Influence

- perspective - Illusion of depth
- Repoussoir - object in extreme foreground - used to contrast and increase illusion of depth
- Use of imported German produced synthetic pigment (Prussian Blue)

Under the Wave off Kanagawa (Kanagawa oki nami ura), also known as the Great Wave, from the series Thirty-six Views of Mount Fuji. Katsushika Hokusai. 1830-1833 C.E. Polychrome woodblock print; ink and color on paper.

