

# **EASTERN-ART**

## **INDIA**

Indian culture was for the East as important as the Greek culture was for the West.

Indian culture influenced directly or indirectly all eastern peoples. Although Islam affected to a certain extent religious principles, the very spirit of the Indian civilization was transmitted from Vedic period to modern times.

**B.C. 3,000**

### **Indo-Sumerian Period.**

The oldest cultural remains of India are to be found in the Indo Valley (*Sind and Panjab*) particularly in the towns of Mohenjo Daro and Harappa there were well planned houses built in baked bricks or dried bricks with fountains and bathrooms showing a high grade of civilization. Statuettes in terra cotta and in stone show a keen relation with the Sumerian art. Some ideas and divinities of the Indo-Sumerian civilization were embodied by the Aryan in their own religion.

## **OLDEST RACES**

### **Dravidian & Mundas.**

Dravidian immigrated into India in the time of the general Neolithic migration while the Mundas migrated into India from the East.

Dolmens and statuettes in terra cotta show the Neolithic remains of these old inhabitants of India.

### **Aryans-2000 B.C.**

The Aryans migrated into India in the second millennium B.C. and while passing through the Indo Valley may have conquered the people of the Sind and Panjab retaining from them many beliefs and other cultural expressions. These Aryans were nomadic people living on cattle. They were ruled by a Patriarchal system. Being more alert than the aborigines of India, gradually they conquered them and established that Aryan culture which has lasted up to modern time.

Being in lesser number than the Dravidians and Mundas, the Aryans established the system of the castes with which, by the means of religious beliefs, they controlled the majority of the population.

The Aryan of the Vedic period had no temples, the religious rituals were performed in open air. Only wood was used for building purposes. Towns were surrounded by palisades with watch towers and the wooden buildings had thatched roofs.

Thus the great intellectual expression of the Vedic period is the literature of those magnificent liturgical books and books treating laws for civil ceremonies. These books are referred to as Vedas (*sacred knowledge*).

Rig Veda.....1028 hymns to invoke gods.

Soma Veda.....Songs and tunes as musical structure of the hymns.

Vajur Veda.....On liturgical formulae.

Atharva Veda.....Invocation for protecting against diseases and malignant spirits.

Because writing did not yet exist so all the Vedas had to be memorized by the Brahmins and transmitted from generation to generation by word of mouth.

On the 7th century B.C. other writings were added to the former Vedas. That period is referred to as Vedanta (*end of the Veda*). With this latter addition the sacred literature was so enlarged as to be difficult to memorize; hence the Sutras which are condensed stanzas.

As a whole the Vedic period was not very speculative in the search of the Truth. The patriarchal system commanded a general blessing and a general happiness. The individual thought was not very deep and what was asked from the gods was welfare and enjoyment of life.

### **Brahmanism-7th Century B.C.**

About the seventh century some great thinkers started to speculate about our individuality in relation with the infinite and then school after school was set up to teach a new method of salvation. From this reform Brahmanism rose starting the schism of religious unity, although such a schism is only apparent because the substance remains the same in all Indian forms of religious teachings. The Upanishads were written during this period.

### **6th Century**

Among the many schools, Buddhism taught by Guatama, and Jainism taught by Vardamana Mahavira, rose to great spiritual power. At the beginning Buddhism did not have many adherents, but afterwards it spread all over India and in many other countries.

### **Chandragupta-321-296**

Chandragupta, the grandfather of Asoka, established the Maurya dynasty and sided with Buddhism to counter-balance the power of Brahmanism.

### **Asoka-272-232**

Asoka was responsible for the great Buddhist period and, according to history, India enjoyed peace and prosperity.

Since Asoka's time up to the 3rd century A.D., Buddhism was the predominant religion- Brahmanism and Jainism followed respectively. At the end of the 7th century A.D. Hinduism was again the spiritual power of India-Jainism had a considerable number of followers, while Buddhism had almost disappeared.

### **Hinduism**

After the reform of Vedism in the 7th century B.C., Brahmanism rose but not long afterwards it split into many sects which, in principle, embodied the Brahmanic Trimurti deities: namely, Brahma, Vishnu and Siva, but practically each sect worshipped one of these gods, considering it as the principal one while the others were his subordinates. The same god was also worshipped according to one of his Avatars, or according to his peculiar cosmic manifestations or even under his female emanation (Sakti). All these sects are referred to as Hinduism.

### **Islam-1193 A.C.**

Islam penetrated into India since the 7th century A.D., but that was only sporadic, while starting from the 1193 the invasion of India by the Persian Mohammadans was total.

1193-1526 Pathans Dynasties.

1526-1761 Mogul Empire.

In what concerns religion, Islam succeeded in converting part of India, but the traditional Hindu culture remained unaffected.

**Dynasties Connected with Art**

**MAURYA** Dynasty-320-185 B.C. : Maurya dynasty was founded by King Chandragupta with capital at Pataliputra.

**ASOKA**-272-232 B.C. : King Asoka, the grandson of King Chandragupta, a fervent Buddhist, spreaded this Faith all over India and sent monks to teach Buddhism both to the West and to the East.

King Asoka started to build religious monuments with bricks and stones-for this reason, the history of Indian art starts from his period.

**SUNGA** Dynasty-185-70 B.C. Capital at Pataliputra. Cut caves and built temples; Bharut sculptures.

**Andra** Dynasty-170 B.C.-220 A.D. : Supported Buddhism, and Hinduism. Built the stupa at Amaravati and made the doorways of the stupa at Sanchi.

**SCYTHO-PARTHIAN** Dynasty-250 B.C.-50 A.D. : The nomads Sakas (*Scythian*) attacked the Greek principalities which had broken from the Seleucid Empire, but retained those princes as governors called Ksatrapas. Important for the artistic influence on Indian statuary. (*Gandhara School*)

**KUSHANA** Dynasty-50 B.C.-320 A.D. : The Yue Chi tribe driven from northern China occupied at the end of the first century B.C. Bactria, Gandhara, Afghanistan, Panjab and Matra. This dynasty had a great king, Kaniska (120-160?) who being a fervent Buddhist called a Buddhist council of holymen to reconcile the northern and southern schools of Buddhism. (*Maturo School very important*)

**GUPTA** Dynasty-320-600 A.D. : Originated from Pataliputra; capital at Ayodhya. In Gupta period Buddhism was still important, but the reaction of Hinduism was already very strong.

**HARSHA** Dynasty-606-753 A.D. : Cut caves and built temples.

**CHALUKYAN** Dynasty-550-753 A.D. : Capital at Badami : bnilt temples and caves. One of the three styles of Hindu architecture is referred to after the name of this dynasty.

**PALLAVAS**-400-750 A.D. : Erected many temples. The most important one is the rock-cut group at Mamallapuram.

**RASTRAKUTA** Dynasty-753-1000 A.D. : Capital at Malkhed. Cut from the rock the Kailasanatha at Ellora.

**PALA** Dynasty-730-1197 A.D. : Ruled the lower valley of the Ganges in Bengal. Of this dynasty remain many Buddha images.

**CHOLA** Dynasty-100-1175 A.D. : Dominated part of Orissa, part of Madura and part of Ceylon where erected many temples.

**PRINCIPAL PERIODS OF INDIAN ARTS**

3rd century B.C. - 3rd A.D.

4th-6th century A.D.

7th-12th century A.D.

8th-10th century A.D.

13th-18th century A.D.

16th-17th century A.D.

19th century A.D.

20th century A.D.

Art Production : Buddhist, Brahmanie, Jain.

Classic period of Buddhist art.

Art production : Hindu, Jain, Buddhist.

Classic period of Hindu art.

Art production : Hindu-Saracenic, Hindu, Jain.

Classic period of Hindu-Saracenic art.

Decline of Indian Art.

Revival of Indian art.

**BUDDHIST ART**

**BUDDHIST ARCHITECTURE** : Rock-cut caves, stupas, chaityas, viharas (*songarama*) (*monasteries*), rails, stanbhas or lats, (*pillars*).

**Chaitya-Halls** : the Chaityas served to the Buddhist monks to assemble for their religious rites. There are many Chaitya caves and the most famous ones are to be found at Bhaja, 1st B.C.;

Nasik, 2nd B.C.; Manmoda 1st B.C.; Karli, 1st B.C.; Ajanta and Elura. Of the Chaitya erected on soil, there is only one specimen at Chezarla of the 4th century A.D.

The interior of the Chaitya erected on soil and the interior of those cut into the rocks are identical.

**Viharas :** (*Monasteries*) being built in wood, of the Viharas erected on soil, none is left. We may have an idea of the Viharas built on soil from the Rahts of Mamallapuram. Contrary to the Chaityas, the Viharas cut into the rocks are quite different from those built on soil.

The most important Viharas are to be found at Ajanta, Nasik, Elura, Bagh, Knolvi, Dhammar, Gandhara.

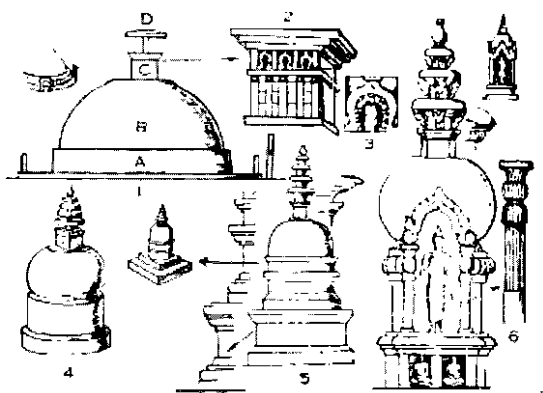
**Rails :** The rails were used to enclose a holy ground such as some spots where Lord Buddha had rested or taught His doctrine, or around stupas, etc. The most important rails are at Bharut, Sanchi and Amaravati.

**Stambas :** Pillars used for many purposes, such as to support the symbol of the religion, or to engrave inscriptions, or to support lamps etc. The most important Buddhist pillar is that of Sarnath of the 3rd B.C. and the Bull-capital of Ranapurva, both having the design of the persepopolitan-capital.

#### BUDDHIST SCHOOLS OF SCULPTURE :

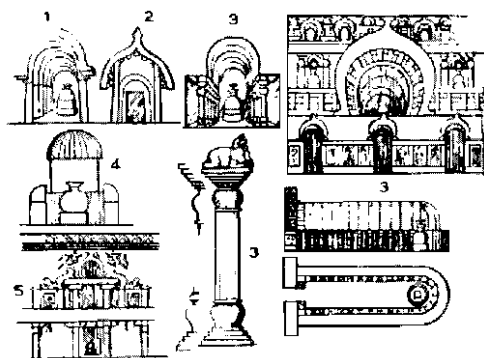
Bharut	2nd century B.C.	Primitive art.
Sanchi	1st century B.C.	Realistic art.
Gandhara	1st B.C. 2nd A.D.	Greco-Indian art.
Mathura	1st-2nd A.D.	Realistic art.
Amaravati	2nd A.D.	Beginning of idealistic conventional art.
Gupta	4th-6th A.D.	Classic period.

**BUDDHIST PAINTING :** Ajanta caves 4th-7th century A.D.



### BUDDHIST ART

1. Prototype of Indian Stupa in Sanchi, 3rd century B.C. The Stupa is formed by the following architectural elements : A. Drum (*medhi*). B. Dome (*Anda or Garbha*). C. Throne (*Tee*). D. Umbrella (*Chhatra*).
2. Detail of the Tee.
3. Typical Indian window, referred also as "cell".
4. Stupa of the first century B.C. showing the development of the drum and umbrella.
5. Specimen of a stupa of north-west India having a square basement.
6. A later evolution of the drum with a carved image of Buddha, 6th century A.D.



### BUDDHIST ART

- 1.-2. Oldest rock-cut-Chaityas. Note the pillars sloping inward, a characteristic of the oldest Chaityas. 3rd century B.C.
3. The best example of Chaityas, at Karli. 1st century B.C. Note the universal decoration of the facade formed by rails, stupas and Indian windows. Remark also the Persepolitan capital of the columns.
4. Chaitya at Ajanta, Second century A.D.
5. A later type of Chaitya at Ellora, 6th century A.D.

Like all other countries, China was involved in many bloody wars which destroyed the greater part of the artistic patrimony.

The dominating spiritual elements of China were the doctrine of Confucius (K'un Chu) and the philosophy of Lao Tze, the former (551-479 B.C.) fixed the Chinese ethical doctrines while the latter, Lao Tze, (6th century B.C.) founded Taoism. Although Buddhism, Islam and Christianity were introduced in China, the Chinese remained always attached to the spiritual teaching of Confucius and Lao Tze.

China was influenced by Scythian, Persian and Indian art, but all these influences were digested by the Chinese artists. Thus Chinese art for almost four thousand years preserved its characteristics.

After India, China played a great role in the development of the cultures of the Eastern peoples.

Contrary to the westerners who liked to expand their dominions and colonize, the Chinese lived for themselves performing their duty connected with the cult of ancestors disregarding what other people would think or say of them. The extreme love for Nature enabled the Chinese to produce wonderful, poetical works of art. While the Westerner, and also the Indian, focussed their interests in the representation of the human forms, the Chinese mind embraces all the universal creation : every natural form, also the humblest one, was worthy to be painted. Chinese art is simple, calm, sometimes also numouristic. It has a continuous flowing charcter which enhances harmony to the composition.

**ARCHITECTURE :** Because the material used in temple and palace building was wood and also on account of destructions caused by wars, nothing is left of the old time. Only some pagodas (t'ai) may go back to the T'ang dynasty. In Nara (Japan) there is the Kondo Toshodaiji which is a good example of the finesse of the architecture of the T'ang period. The existing buildings belong to the Ch'ing and more to the Ming dynasty. Of course, being the Chinese structures built in wood they cannot appear so monumental as that of the west and of India. The beauty of the classic Chinese architecture is in its delicate lines, harmonious proportions, fine carving and polychromatic effect. Chinese architecture should be seen in situ because the architects exploited the most possible the natural elements which could harmonize with their structures. The arrangement of the building in relation to water and wind, was thought as a science and referred to as Feng-shui. To render more difficult the task of the architect, special laws dictated the plan of the buildings. If the palace was for the emperor it had to be planned with nine bays, for a prince seven bays, for a mandarin five bays and for a literate man three bays. Also the colours of the tiles were fixed-yellow for the emperor, green and purple for the lower ranks. Generally Chinese buildings have a single storey, sometime they have more-in this case each storey has its own roof; hence the pagodas have as many roofs as the storeys. The columns or pillars have no capital. Outside the buildings each pillar has a fan-like bracket suppoorting the projecting eaves of the roof. These brackets are typical of the Chinese architecture. The Japanese art, having always imitated the Chinese examples has the same characteristic.

Generally, temples and in particular palaces occupy a very large area surrounded by a wall with galleries, often decorated with ceramic, to communicate from one to another of the many buildings. In some instances the palace is built on a high terrace looking like a fortress and like a fortress surrounded by a moat.

**PAINTING :** The Chinese painter, more than the painters of any other race, underatood the Cosmic Unity and the relationship existing among the many natural manifestations. For the Chinese mind, the mountains, clouds, water, trees, flowers, human and animal figures meant only different forms of the same Reality. This idea was synthetized by Chu Hsi, 1130-1220, who by embodying Buddhist and Taoist philosophical principles gave origin to the Ch'en (Zen) sect which had so much influence in the art of China and Japan. Accordingly also the humblest natural thing such as a shrub, was worthy to be reproduced in art. Man was represented also, but in his natural setting, not as a magnified creature

like the Westerners and Indians did in their art. Chinese people appreciated painting much more than sculpture. Sculpture treated almost exclusively religious subjects and so nobody collected statues. Painting, on the contrary, treated religious and mundane subjects, landscapes as well as animals and flowers, thus there was much material to gather for the collections of emperors, princes and nobles. To answer the demand for masterpieces, many faithful copies were made of famous paintings.

Till the third century A.D. painting was reckoned as a hand-writing art. This may explain in part the flowing linear character of the Chinese paintings. The peculiarities of these paintings are as follows :

Great inward spiritual rendering of Nature. Special rendering of mountains, trees and rivers by the means of a subtle chiaroscuro. Delicate lines and colours. Note that bright tints appear only in the period of decline after the 13th century.

Chinese classic painting belonged to the T'ang and Sung dynasties. Unfortunately, The paintings of the T'ang period were destroyed by the Tartars and of the Sung few originals have reached our time. The majority of the classic paintings of modern collections are faithful copies of the originals.

Of the great masters such as Ku Kai-chi, Wo Tao Tzu, Kuang-haiu, etc. only copies remain.

Japan was always attracted by the fascinating beauty of the Chinese art and it is in Japan that classic paintings and sculpture of China are preserved. As already said, also examples of classic Chinese architecture of the T'ang period are to be found in Japan.

In the 7th century B.C. animals drawn in profile with two legs, painted with flat tints, yellow, green, red and black lines show an art very rudimental. From the 5th century B.C. some hunting scenes appear.

The oldest Buddhist paintings are those in the 109 caves of Tun Huan, bordering Central Asia from where Chinese Buddhist art originated. They run from the 5th to the 13th century A.D.

Coloured wood-cuts were made in China long before the Japanese, but this kind of art did not find popularity in the country of its origin.

The paintings of the Ming and Ch'ing dynasties show an art already in decadence. Classics were imitated but the inward feeling is lacking. Skill and vivid effects characterize the production of the later period which by and by become more and more decorative.

#### **Names of some famous painters :**

4th A.D. Ku Kai-chi-first painter showing personal style.

7th A.D. Ssu Ksun-head of a school of coloured painting.

8th A.D. Wu Tao Tze-painted Buddhist subjects-is reckoned as the Chinese Giotto, introduced chiaroscuro.

8th A.D. Chu Fan-Genre subjects-famous for his 'Listeners of music.'

8th A.D. Li Chen-made Buddhist subjects.

8th A.D. Han Kan-famous painter of horses.

8th A.D. Li Ssu-hsun-leader of a school of paysagists.

8th A.D. Wang Wei-also leader of a school of paysagists.

9th A.D. Kuang-hsiu-started the reaction against traditional expression, painting saints as ordinary ascets or beggars.

The reaction against traditional art was very much felt during the Sung period. Flowers, birds and landscapes were the cherished subjects.

11th A.D. Kuo Ssi-the greatest painter of flowers.

11th A.D. Li Luang Mien-great painter in monochrome.

12th A.D. Li Chen-created the winter landscape.

13th A.D. Hsia Kuei-master of landscapes.

13th A.D. Chang Tse-tuan-painted long panoramic rolls. One of his famous paintings is the 'Approach to a City'.

- 14th A.D. Chao Meng-fu : painted in traditional academic style. Famous for his delicate painting with two horses.
- 14th A.D. Yen Hui was a romantic and realistic painter reflecting the spirit of the Ch'en (Zen) sect.
- 14th A.D. Ch'eng Shun-eh : was a great painter of flowers.
- 15th A.D. Lin Liang was the author of the well known picture 'Wild Geese by a Mountain Stream'
- 15th A.D. Wu Wei-particular fine for his 'Fairy and Phoenix' showing an art already too refined, characteristic proper to after-classic periods.
- 15th A.D. The painting of the Ming period was divided into two schools-the northern 'Wu School' headed by Shen Chou and the southern 'Chen School' headed by Tai Wen Chin.

**SCULPTURE :** The oldest Chinese sculptural works are bronze vessels used in the ceremonies for the cult of the Ancestors, of the Spring, Sky, Earth, etc. The oldest specimens of these vessels were cast in the second millennium B.C. Technically they represent a great achievement. Some vessels have the form of animals and are covered all over with animistic signs such as the cloud, the thunder and particularly the mask of T'ao, T'ieh, to keep malignant spirits away from the rituals. The majority of the vessels have a rather clumsy form which, for the respect of tradition, was transmitted also in vases of the classic period. From the 9th century B.C. the vessels are decorated with dragons and birds with long feathers (peculiarities retained till modern time). In the 8th century animal figures appear in the handles of the vessels. The 6th century is characterized by polychromic decorations applied on the bronzes, while in the 4th, ornamentation is based on spirals and curved lines. Metal mirrors appeared in the 7th century B.C.

Through artistic influences of the Scythians, Sarmatians and Hsiung-nu people in the sixth century B.C. there appeared bronze statuettes representing human figures. Of course, these sculptures have a very primitive character.

From the second B.C. to the third A.D. Chinese sculpture improved. Large stone statues such as the Horse in the tomb of Huo-Ch'u-pin (117 B.C.) in the Wei Valley, Shansi, and the many lion statues to be found in the tombs from the Ssueh'uan to Shantung are examples of the Chinese statuary before Buddhist influence. The winged lions and lions are a reminiscence of the Mesopotamian art which reached China through Persia.

Chinese sculpture representing a great expression was done only under the spiritual stimulus of Buddhism from the 4th to the 8th century.

In later periods, although Buddhist statuary was still done, it became more and more decorative.

Buddhist missionaries from Kushana and Parthia introduced Buddhism in China in the first century A.D. but Buddhist art as a national production started under the Wei and Liang dynasties (4th-6th century A.D.)

Emperor Wu-tsung in 845 reacted against Buddhism and no less than 4,600 temples were destroyed and the finest statuary was lost. As said, Japan preserved Chinese paintings and sculptures of the classic period. Nevertheless in the caves of Shansi and Honan there are sculptures from which we see the great spiritual achievement reached by the Chinese artists in Buddhist statuary. The statues carved on the rocks show at first a strong relationship with the art of Gandhara, from where Chinese sculpture originated either directly or through central Asia, but, as usual, afterwards Chinese sculptors expressed their own racial characteristics which principally are due to the fact that they did not work out the composition from a cubical mass, but started from spherical oval and cylindrical forms. The figures were carved in a way as to cut it from a trunk of a tree respecting most its natural volume. Adherent pleats on the round volumes seem as if inspired by wet clothes applied over the model. We would say that more than chiselling real sculptural volumes as the Indian did, the Chinese drew delicate, and often flowing lines over the very simplified masses of human forms.

Besides Buddha images, the Chinese sculptors made many statues of Bodhisattawa



Avalokitesvara (Kuan-yiu) in all kinds of material such as stone, bronze, wood and lacquer. As we have said, the Chinese intellectual class appreciated very much paintings the subjects of which may be religious, historical or have a genre character, but sculpture was made only for religious purposes, so nobody collected statues of Buddha or Bodhisattavas. Thus in what concerns Chinese classic sculpture we have to refer to the specimens collected in all times by the Japanese.

While names of painters were recorded from remote time, names of sculptors appear only in late period. History relates of a certain Aniko, a Nepalese, and his Chinese pupil Liu Yuan who worked at the end of the 13th and beginning of the 14th century, and other important artists such as Feng Hsiao-Chung, author of a fine Kuan-yin, and two members of his family, Feng Chi-pao and Feng-Li who cast in bronze a Taoist group in 1428.

The most important caves with Buddhist sculptures are :

Yun-Kang cave in Shansi.....5th century bearing Indian characteristics.

Lung Men cave in Honan.....5th & 6th centuries bearing Indian characteristics.

T'ung Lung Shan in Shansi.....6th & 8th centuries, Chinese peculiarities

Also in the following caves there are interesting Buddhist sculptures :

Tun-huang in Kansu. T'o-shan in Shantung. Yun Men Shan in Shantung.

Kung-hsien in Honan.

Of the minor arts of China, ceramic has the first place. From a rustic production of the second millennium B.C. ceramic arrived at an unrivalled beauty during the Sung and T'ang periods. Afterwards, although keeping a very high standard in the international field of ceramic production, its artistic qualities degenerated—colours predominating and becoming too decorative. The Ming and particularly the Ch'ing periods represent the decline of this art which nevertheless had great importance on the European ceramic production of the 17th and 18th centuries.

The oldest specimens of the second millennium show in shape, ornaments and technique Mesopotamian influence. But belonging also to the same period there are vases having sheer Chinese characteristics such as the Li o Ting (the three legged vase) which is strictly related to the bronze vessels of the same epoch.

## JAPAN

The historical writings in the Kojiki and Nihonji record Japanese events since the Emperor Jimmu of the 6th century B.C. From the 6th B.C. to the 6th A.D. art was primitive showing Chinese influences. Also Shinto temples were primitive and roofed with leaves. With the Empress SUIKO (593-628) a new era started. Suiko gave the political power to Prince Shotoku Taishi (593-621) Umadono-Oji, who introduced Buddhism in Japan.

At large we may say that Japan followed in all periods Chinese culture and art, but this did not prevent them from creating an art eminently Japanese.

In general Japan was ruled by military casts which by tradition sponsored art. Of course, the character of art changed according to the taste of the rulers, but mostly it changed on account of religious reforms which so often followed each other.

Names of artists, schools of sculpture, and in particular schools of painting are so many that it is impossible to mention them here. In painting the Tosa and the Kano schools were the most important : the very Japanese peculiarity in painting is to render the figures with synthesized lines and details. Traditional Buddhist sculpture reached in Japan outstanding beauty in the 7th-8th century, but Japanese sculptors are at their best in realistic expressions. There are statues of the 12th and 13th centuries comparable with the best examples of the Italian Renaissance. Under the Chinese influence, Japanese architecture started in earnest in the 7th century. In 624 there existed already 446 religious centres. The temple was built on a brick foundation and the posts had a stone basement.

**710-784 Nara Period :** Nara was the religious and political centre of Japan in the 8th century. It was a great religious and artistic period referred to as **TEMPYO**. In Nara there are the oldest examples of architecture, paintings and sculpture of Japan. The wooden temple **HORYUJI**, built in 589, destroyed by fire in 650 and rebuilt in the 8th century is the oldest wooden temple in the world. In the beginning Chinese artists worked in Japan, but very soon the Japanese mastered their arts. One of the oldest and finest statues of the Suiko period is **MAITREYA** inspired by a Korean model. Of the great sculptor **Kuratsukuri** there is the fine Buddha image in bronze sided by two Bodhisattavas in the temple of Horyuji. Also the large image of Buddha **Yakushi** (the healer of the ailments), this too sided by two Bodhisattavas, is another excellent specimen of the art of Nara.

The Japanese used to make statues in bronze, stone, wood, lacquer and paper.

Some paintings in Nara period present Indian influences, a thing which suggests that some Indian artists worked there. Other paintings such as the figure of **SRI DEVI (KICHIJOTEN)** in the Yakushiji at Nara are quite Japanese.

The **KONDO TOSHODAIJI**, also at Nara, is a beautiful example of the Japanese architecture imitating that of the Chinese T'ang dynasty.

**794-890 Jogan Period :** The capital was shifted from Nara to Heian (modern Kyoto). In this period two new Buddhist sects were founded : the Tendai by Saicho (Dengyo Daishi) and the Shingon by Kukai (Kobo Dishi). Both Saicho and Kukai had been in China from where they brought new ideas. Hinduism, Buddhism, Taoism and Shintoism were fused in a semi-animistic religion which appealed very much to the Japanese. Kukai, the founder of Shingon sect, was a philosopher, an architect and a painter-he built many temples among which is the famous Kongobuji temple in the mountain Koya. Both Tendai and Shingon sects built temples on hills and mountains to give more mysticism to their semi-magic rituals. Of course, due to the irregularity of the ground, it was not possible to fix a conventional plan for these temples which got different picturesque appearances according to natural characteristics. The pagodas of this period have a dome, showing Indian origin.

Fierce gods were painted and sculptured in order to admonish people to do righteous deeds. But although these two sects predominated, also Buddha images in traditional styles were made during the Jogan period.

**890-1160 Fujiwara Period :** The art of the Fujiwara period represents a most refined Japanese expression. For three centuries art was eminently fine and aristocratic. Literature reached its classic style. Royoger and his pupil Genshin founded a new Buddhist sect "**JODO**" (Ching-t'un). The benevolent Amitabha (in Japanese Amida) who soothes the human souls, replaced the fierce gods of the Jogan period. Architecture got the finest forms ever made in Japan. Groups of buildings with slender pillars were cherished. One of the best examples of the Fujiwara architecture is the Pavilion **HOWODO** in the temple of Byodoin, Yamashiro. **JOCHO** (1057) was the author of that fine statue of Buddha Amitabha in the temple of Byodoin. Also another wooden statue of Sri Devi (Kichijoten) is a beautiful example of the Fujiwara sculpture.

In painting, too, we note a refinement never reached before that time. The painting representing Buddha Sakyamuni is a typical example. During the Fujiwara period, besides religious painting, mundane subjects started to be treated. **KOSE NO KANAOKA** (900) and his sons and his nephews made mundane paintings called **Yamato-e**. **TOBA SOJA** (1053-1440) treated animals in a sketchy, almost caricatural way. **MITSUNAGA**, 12th century, was another great master who made many **MAKIMONO**, paintings whose figures can be seen only by unrolling the roll of paper or silk.

**1160-1185 Heike Period :** In this short period art followed the characteristics of the Fujiwara.

**1185-1333 Kamakura Period :** At Kamakura, a military dynasty competed with the religious and intellectual centre of Heian. The art of Kamakura reflects the inner feeling of the Japanese race. But

also in this period the influence of the Chinese art was felt.

Architecture became solid-no decoration, or at least very little. Massive brackets supported the very projecting eaves of the roofs. The pagoda Tahoto in the temple of Ishiyomadera is a good example of this type of architecture. Sculpture had great masters such as KOKEI, head school of Nara, and his son UNKEI whose realistic statues have been paralleled with those of Donatello. Another great sculptor was JOKEI who carved in wood the beautiful statue of Sho-Kwannon in Kuramadera at Kyoto. The traditional style of painting Buddha images and other celestial beings who received the souls in Paradise was extremely fine. Fujiwara Takanobu (1140-1204) was the greatest portraitist who made the portrait of Minamoto-no Yoritomo.

The Painting Yamato-e of the Tosa School, representing mundane and common life scenes flourished in this period. One of the best painters of this kind of art was Yoshimitsu Tosa 1290-1330.

**CERAMIC :** Japan imported ceramic from China. In 1228 the potter Toshiro returned to Japan after years of study of the ceramic technique and opened the kilns at Seto.

#### MODERN TIME :

**1334-1573 Ashikaga Dynasty :** After having become Shogun, chief of the army the general ASHIKAGA founded his dynasty. Under this dynasty, besides the worshipping of Buddha Amitabha, a new philosophy rose from the influence of the Zen sect. This philosophy rejected all mediaeval doctrines, proclaiming that everyone may reach perfection through concentration of mind. Such an idea was in complete harmony with the ideal of the Samurai, the ruling military class.

In painting, a new realistic style replaced the traditional one. Also the image of Buddha was represented under real forms. One of the greatest painters of this period was Mincho (Cho Densu) 1352-1431 who painted a series of fifty pictures of Therakamas, disciple of Buddha. His style was so fine as to be referred to as the Beato Angelico of Japan. Shubun (1415) made landscapes in monochrome wherein the lines appear rather angular. Jasoku Soga (1483) was a more delicate painter than Shubun-he painted many patriarchs of the Zen sect. Sesshu (1420-1506) was a great paysagist. The tea ceremonies of the Zen sect. Sesshu (1420-1506) was a great paysagist. The tea ceremonies of the Zen sect, love for Nature, flower arrangements, and refined simplicity were considered as art and as such have remained up to modern time in the Japanese culture.

The golden pavilion (palace Kinkakuji) built at the end of the 14th century by Yoshimitsu, who was a great patron of art and literature, is a fine example of the Ashikaga architecture. In the 16th century many palaces and castles with gorgeous decorations were erected instead of monasteries. Philosophy developed independently of Buddhism. Lyric drama "NO" appeared in this period.

**1573-1603 Tuyutomi Period :** In this short period the new rulers built fortified castles to protect their power. Colour and splendour.

**1603-1868 Tokugawa Dynasty :** Capital at Edo (modera Tokyo). Japan ceased contact with the outer world by closing all her ports. Great intellectual development. Buddhism declined, while Christianity, which had been introduced by Francis Xavier, was stamped out. Shinto rose and a new national philosophy and a new popular religion developed. Japanese art had no more contact with the Chinese one. The richness of the country is reflected in a luxurious art having baroque characteristics. Theatre reached its apogee while theatrical and court dresses were magnificent. Large monasteries such as that of Yomei-Mon at Nikko were built to contain the remains of the royal personages. Coloured and gilded wooden carvings decorated richly these monasteries.

Palaces enclosed into walls were erected in Nagoya and particularly in Tokyo. (Edo). Painting followed this decorative tendency. Many schools rose, one after the other.

Among the innumerable painters of this period we may cite only a few. Tannyu (1602-1674) was a virtuoso who painted both in chiaroscuro and colours. Ogata Korin (1655-1716) did not belong

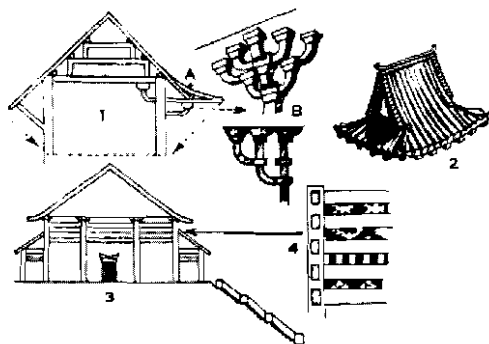
to any school, was personal in his art, resumed the spirit of old periods. In the 18th century there were realistic and idealistic schools. The realistic school was founded by Marayama Okyo (1733-1795). Gankn Koma, who founded the Kishi school, made many decorations with animals. Jatuku Ito (1716-1800) was the greatest decorative painter after Korin.

**XYLOGRAPHY :** Xylography was used as minor art since old time, but only in the 17th century it was considered one of the greatest expressions of the Japanese art. But also in this period the nobility did not appreciate it because it was thought that only spiritual subjects are worthy to high consideration. Hishikawa Moronobu, 1638-1714, was the founder of the modern Japanese xylography.

No other people have reached such a high standard in this artistic expression as the Japanese xylographers did. Western painting and engraving of the late 19th and beginning of the 20th century were influenced very much by Japanese xylography.

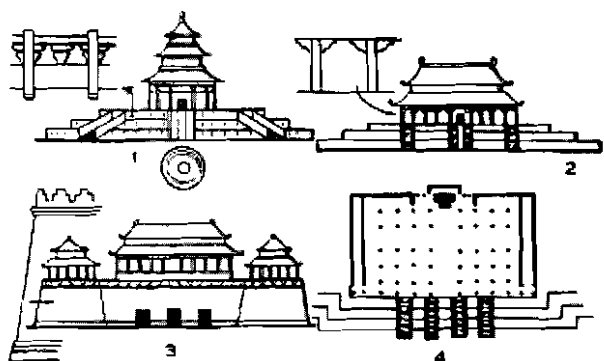
#### Some of great xylographers.

Torii Kiyonobu.....	1664-1729
Okumura Masanobu.....	1685-1764
Luzuki Harunobu.....	1725-1770
Kitao Shigemasa.....	1739-1820
Koryusai.....worked between	1760-1780
Kiyonaga.....	1752-1815
Toshusai Sharaku.....	1825
Kitagawa Utamaro.....	1753-1806
Kataushika Hokusai.....	1760-1849
Hiroshige.....	1797-1858



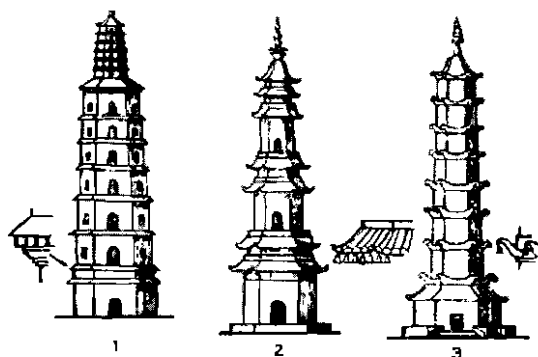
#### CHINA

1. Section of a Chinese roof showing the very projecting eaves (A) supported by the peculiar brackets (B) universally used in Chinese and Japanese architecture.
2. Typical Chinese roof.
3. Temples and palaces were built on terraces. The lower part of the wall was made of brick while the upper part of wood having many horizontal divisions. The space between beams and beams of these divisions was decorated with ornaments of different designs (4).



## CHINA

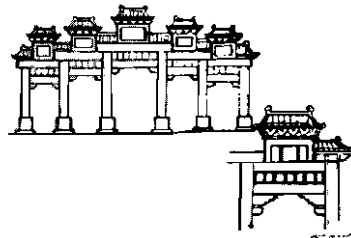
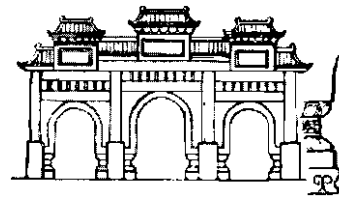
1. Circular temple of Heaven in Peking. Both circular and rectangular planned temples were erected over three terraces.
2. Temple of Welcome of the New Year in Peking.
3. Winter Palace in Peking. For their high terrace and the finial of the wall, this fortress-like palace reminds Assyrian architecture.
4. Plan of an emperor's palace-note the 9 bays.



## CHINA

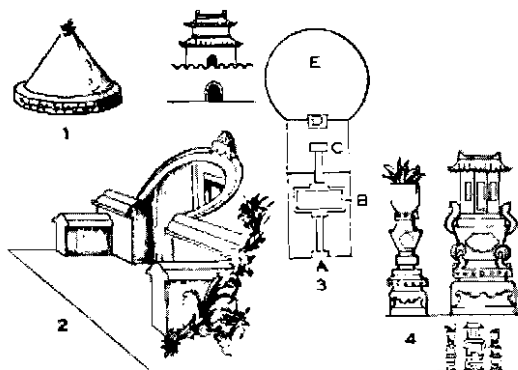
Various types of pagodas "T' AI" :

1. T'ai at Yen-Chou-Fu of the 12th century A.D.
2. T'ai at Peking of the 14th century A.D.
3. T'ai at Nanking of the 15th century A.D.



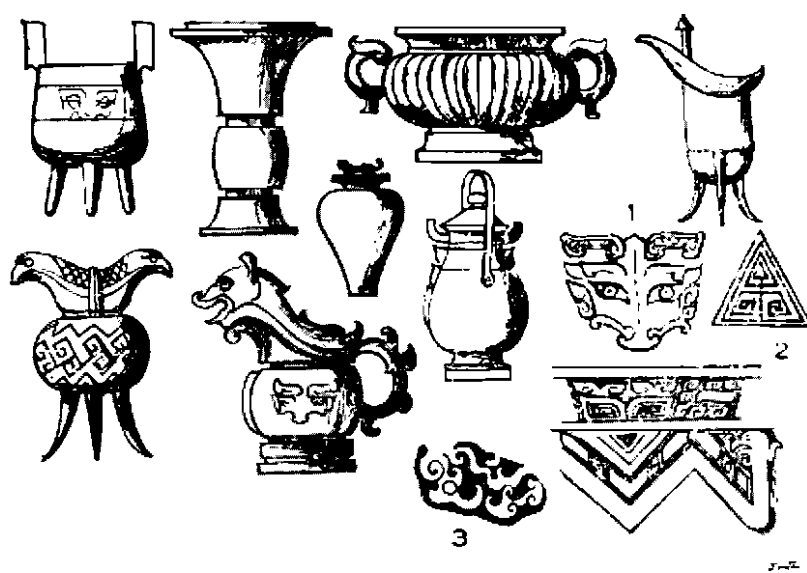
# CHINA

P'AI-LU - Monumental gateway used for entrance of palaces, towns, tombs, etc. Like the Indian Torana, also the Chinese P'ai-Lu, although built in stone or bricks, retains the characteristics of the wooden prototypes.



# CHINA

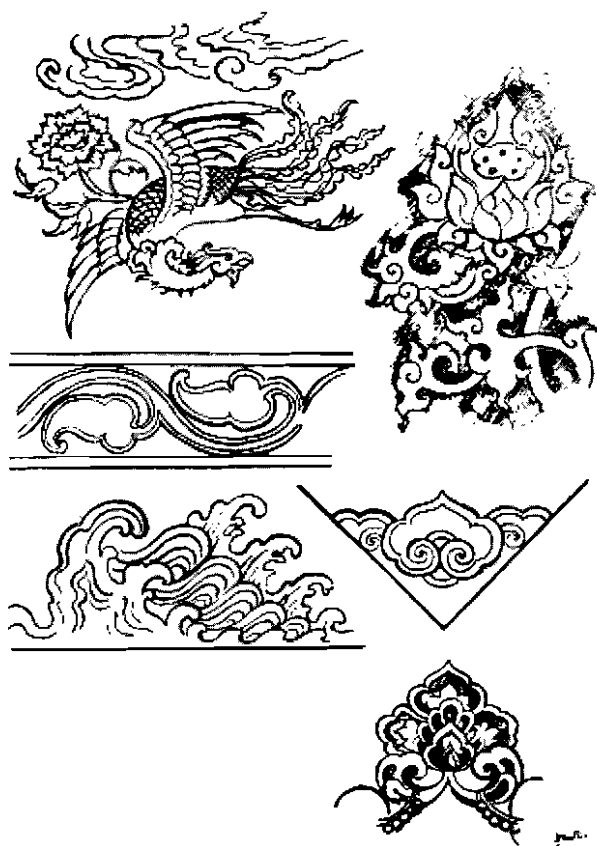
1. Tumulus of Turanian origin.
2. Rock-cut tomb.
3. Imposing tomb of emperor Yung Lo of the Ming dynasty of Peking, 1425 A.D. (A) entrance; (B) Ancestors' Hall; (C) Altar; (D) Three storeyed tower; (E) Tumulus.
4. Another type of Chinese tomb.



### CHINA

Bronze vessels of the second and first millennium B.C. For respect to tradition, these forms were maintained and respected also in Classic period.

1. Mask of Tao T'ieh.
2. Conventionalized thunder.
3. Conventionalized clouds.

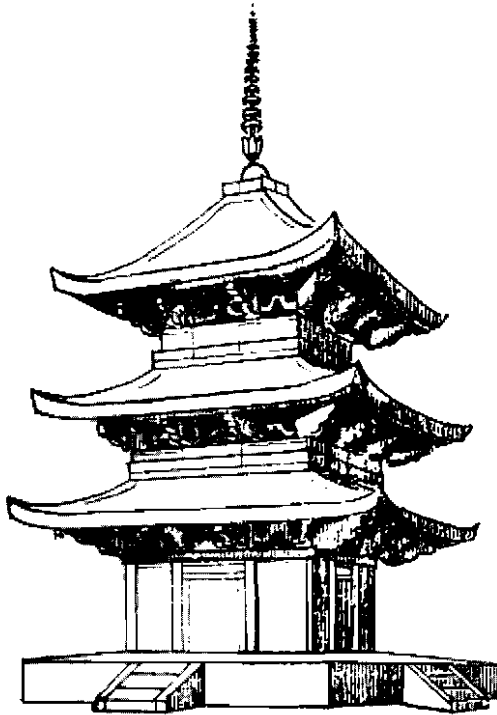
**CHINA**

Generally Chinese ornaments are mastered by flowing lines.

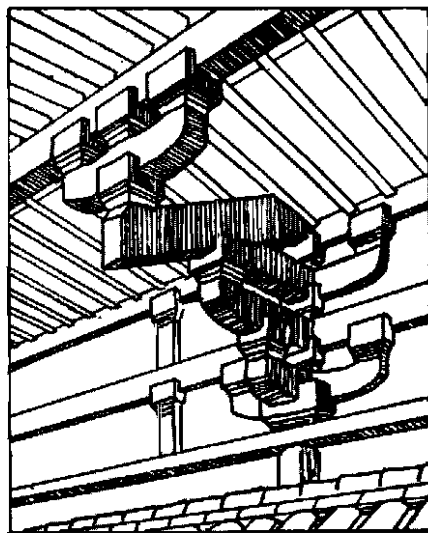


**JAPAN**

Peonies and canary, by Hokusai. Japanese artists interpreted Nature in its essential lines and characteristics, thus they were the precursors of modern ideas.

**JAPAN**

Pagoda of the 7th century. The Japanese Pagodas have square plan and the eaves project very much. A pagoda may have three or even seven storeys. It appears quite different from the Chinese pagoda.

**JAPAN**

Detail of the brackets supporting the eave.

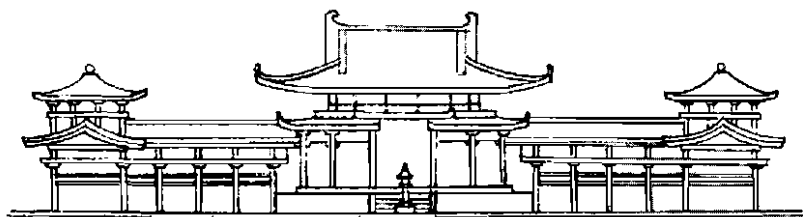
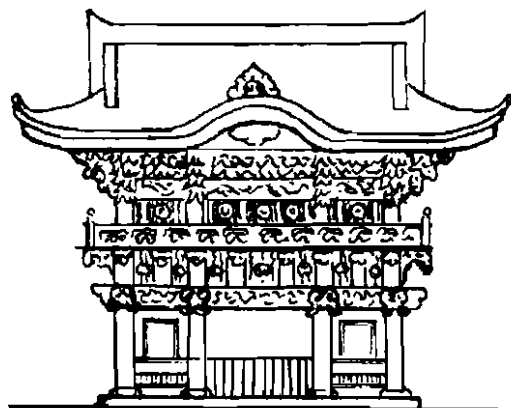
**JAPAN**

Diagram of the Phoenix Hall (Howodo) in the temple of Byodoin showing the refinement of the Fujiwara architecture, 11th century.

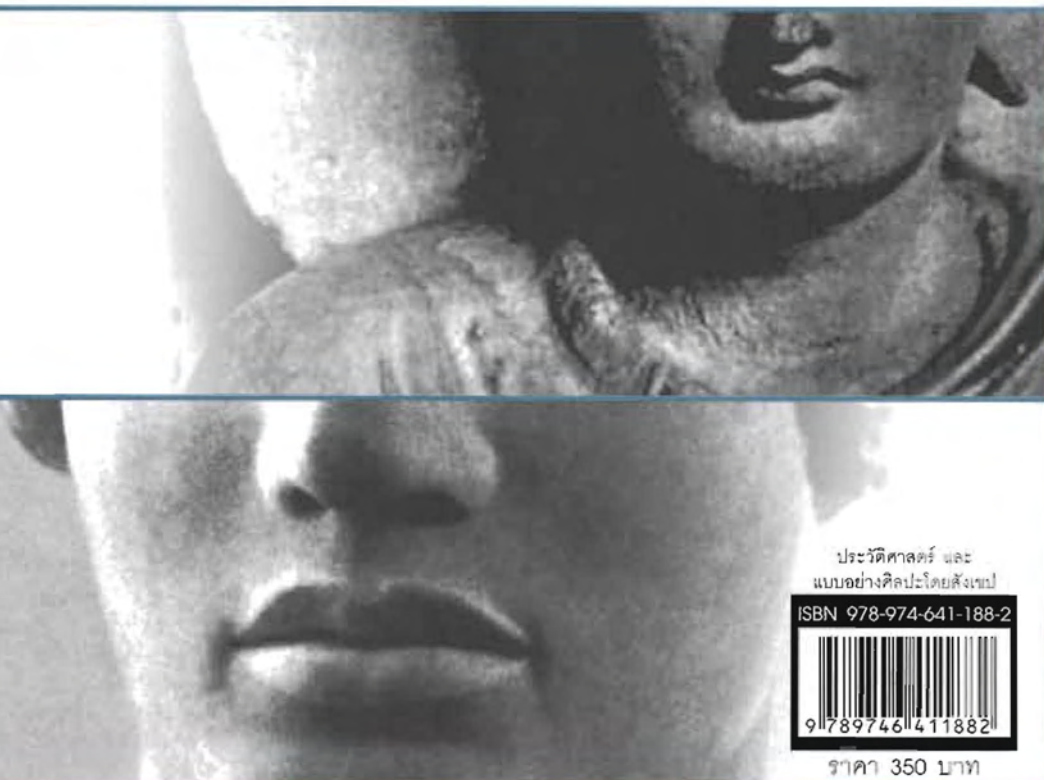
**JAPAN**

The buildings of the 18th century show characteristics comparable with the western baroque.



ดังนั้นข้าพเจ้าจึงอาจอ้างถึงเพียงหัวข้อขั้นพื้นฐานเท่านั้น  
ซึ่งครูผู้สอนวิชาศิลปะจะขยายข้อความในการสอนของตน  
ให้กว้างขวางออกไปอีก และที่สำคัญนั้นตำราเล่มนี้  
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