

**Hum 261: Asian Ideas and Values**

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Texts: G.L. Anderson. **Masterpieces of the Orient** (Norton).  
John D. LaPlante. **Asian Art**, 3rd ed (William C. Brown, 1992).

Week 1: Introduction

Cities of the Indus Valley: Harappa and Mohenjo Daro  
Neolithic and Pre-Shang China: Yangshao and Longshan  
Korea; Jomon Japan; Ban Chiang, Thailand

Week 2: Bronze Age of China: Shang and Zhou Dynasties

Oracle Bones  
Piece-Molding  
Tao-tie Masks  
Mandate of Heaven

Week 3: Indian Hinduism: Vedic texts-Rig Veda; Upanishads

Chinese Philosophy: Confucius-Analects; Lao-tsu-Tao to Ching  
Chinese Poetry: Book of Songs

Week 4: Chin and Han Dynasties

First Emperor's Tomb  
Great Wall  
Han Tombs  
Cosmic Mirrors  
Expansion of Chinese Culture  
Developments in Korea: Kingdom of Shilla  
Developments in Japan: Kofun Period; Shinto and the Izumo and Ise Shrines

Week 5: The Buddha and Mahavira (Jain)

Indian Epics: Ramayana and Mahabhrata (Bhagavad-Gita)  
Rise of Buddhist Art in India:  
Maurya Period: Emperor Ashoka  
Shunga: Rock-cut Chaitya Hall at Bhaja;  
Stupa at Bharhut (relief sculpture)  
Andhara: Great Stupa at Sanchi; Great Stupa at Amaravati;  
Chaitya Hall at Karli  
Kushan: Gandhara and Mathura Sculpture  
Gupta: Classic Period of Indian Arts  
Chandra Gupta II  
Kalidasa: **Sakuntala**  
Mathura-Gupta Style: Sarnath  
Ajanta: Rock-cut Vihara and Chaitya Caves; Paintings

Week 6: Beyond India:

Kashmir  
Nepal and Tibet  
Sri Lanka  
Burma: Temple Complex at Pagan  
Thailand  
Indonesia: Borobudur, Java

Week 7: Buddhist Cultural Influences in East Asia:

Pre-Tang China: Northern and Southern Dynasties; Sui Dynasty

Early Buddhism in Korea

Early Buddhist Asuka Japan: Prince Shotoku and the Horyu-ji

Compound, near Nara

International Tang Style

Cult of the Bodhisattva

Tang International Style: Nara, Japan; Unified Shilla Period of Korea

Tang Poets: LiPo and Tu-Fu

Chan Buddhism

Week 8: Early Hindu Culture in India

Early Medieval Hindu Culture in Central and South India:

Chalukyan Art and its Influence (western India):

Early Hindu Temples: Ladkhan and Durga at Aihole

Shiva Temples of Rashtrakuta Dynasty:

Kailasanatha, Ellora; Caves of Elephanta Island

Pallava Art and its Influence (eastern India):

Mahamallapuram: Descent of the Ganges; Rock-cut Rathas

Kanchipuram and Pattadakal Temples

Later Medieval Hindu Culture: Southern Style:

Chola: Rajarajeshvara Temple, Tanjore; Bronzes

Hoysala: Keshava Vishnu Temple at Somnathpur; Sculpture

Later Medieval Hindu Culture: Northern Style:

Ganga Kingdom, Orissa: Lingaraja Temple at Bhuvaneshvar;

Black Pagoda (Surya Temple) at Konarak

Chandella, Khajuraho: Kandariya Mahadeo Temple

Jain Temples in North India: Mount Abu, Rajathan

Medieval Culture of Southeast Asia and Indonesia:

Cambodia: Angkor Wat

Champa, Vietnam

Java

Week 9: Islam in Northern India: Sultanate of New Delhi

Hindu Southern India: Temples at Vijayanagar and Madurai

Mughal India:

Akbar: Fahtepur Sikri

Red Fort, Agra

Humayan's Tomb, Delhi

Mughal School of Painting

Shah Jehan: Taj Mahal, Agra

Shahjahanabad, Delhi

Jami Masjid, Delhi

Moti (Pearl) Masjid, Agra

Rajput India: Architecture; Painting

- Week 10: China: Rise of Arts of Painting and Ceramics  
 The Six Dynasties  
 Tang Dynasty  
 Northern and Southern Song Dynasty:  
 Landscape Painting (Neo-Confucianism and Taoism):  
 Fan Kuan  
 Guo Xi  
 Xia Gui  
 Chan Painting:  
 Liang Kai  
 Mu Qi  
 Song Ceramics  
 Yue Ware  
 Cizhou Ware  
 Ding Ware  
 Qingbai Ware  
 Jun Ware  
 Jian Ware  
 Henan Black Ware  
 Longquan Ware  
 Korean Ceramics of Koryo
- Week 11: Heian Japan:  
 Literature:  
 Lady Murasaki: **The Tale of Genji**  
 Sei Shonagon: **The Pillow Book**  
 Beginnings of Developed Japanese Art Styles:  
 Yamato-e (Japanese Style) Painting  
 Byodo-in Temple
- Week 12: Japanese Art and Culture of the Kamakura and Ashikaga  
 (Muromachi) Periods:  
 Zen Buddhism and the Arts  
 No Theatre  
 Sculpture of Unkei  
 Shinden Architectural Style  
 New Shoin Style
- Week 13: Chinese Art and Culture: Yuan and Ming Dynasties:  
 Yuan Painters:  
 Qian Xuan  
 Huang Gongwang  
 Yuan Porcelains  
 Emperor Yong-le: Forbidden City and Temple of Heaven, Beijing  
 Ming Painters:  
 Professionals: Qui Ying  
 Amateurs (Scholar-Gentleman School): Wen Zhengming  
 Ming Porcelains  
 Wu Ch'eng-en: **Monkey**  
 Chosen Period in Korea  
 China: Ch'ing Dynasty:  
 Painting: Traditionalists; Individuals  
 Tsao Hsueh Chin: **Dream of the Red Chamber**

- Week 14: Developments in Japanese Culture: Momoyama and Edo (Tokugawa):  
 Castle Architecture  
 Screen Painting: Kano School  
 Sen no Rikyu and the Way of Tea  
 Raku Pottery  
 Sotatsu-Korin School of Painting  
 Basho and the Haiku  
 Kabuki Theatre  
 Print-Making: Ukiyo-e, the Floating World  
 Meiji Revolution in Japan: Cultural Interchanges with Europe and U.S.
- Week 15: India in the Twentieth Century:  
 Bengal School of Painting:  
 Abanindranath Tagore  
 M.A. Rahman Chungtai  
 Rabindranath Tagore  
 Jamini Roy  
 Regional Schools of Painting  
 Eclectics and Surrealists  
 Tantric Painters  
 Architectural Developments:  
 Traditional Rajput Style: New Mubarak Palace  
 New Delhi as Capital: Sir Edwin Lutyens  
 Punjab and Le Corbusier  
 Uttam Jain: University of Jodhpur  
 Indian Cinema: Satyajit Ray
- China in the Twentieth Century:  
 Modern Painting in China:  
 Modernist Movement: Liu Haisu and Xu Beihong  
 Communism and Qi Baishi and Fu Baoshi  
 Refugees Abroad: Zhang Daqian, Wang Jiqian, Chen Qikuan, Liu Guosong  
 New Painters: Yang Yanping, Huang Yongyu, Zhao Xiuhuan
- Week 16: Japan in the Twentieth Century:  
 Western Architectural Influence: Wright's Imperial Hotel, Tokyo  
 Modern Architecture:  
 Sakakura Junzo: Kamakura Museum of Modern Art  
 Tange Kenzo: Olympic Stadiums, Tokyo  
 Modern Painting:  
 Yamato-e (Japanese Style) Painting  
 Yoga (Western Style) Painting  
 Art Prints (Hanga)  
 Sculpture: Nagare Masayuki  
 Japanese Cinema:  
 Kurosawa: Roshomon; Seven Samurai; Throne of Blood;  
 Kagemusha; Ran  
 Kenji Mizoguchi: Ugetsu  
 Yasujiro Ozu: Zen Aesthetics of Mu (empty space)  
 Hiroshi Teshigahara: Woman in the Dunes  
 Shohei Imamura: Ballad of Narayama  
 Nagisa Oshima: Merry Christmas, Mr. Lawrence

## Week 1: Rise of Asian Civilizations

### Goals:

1. Discuss characteristics of the Indus civilization:
  - a. Urban grid-plans as indicator of orderly society;
  - b. Artifacts suggestive of Hinduism.
2. Discuss Neolithic and Pre-Shang China:
  - a. Homes and villages;
  - b. Pottery of Neolithic farming communities;
  - c. Anticipations of Shang China.
3. Discuss formulative cultures appearing in the future spheres of Indian and Chinese influence:
  - a. Korea;
  - b. Jomon Japan;
  - c. Ban Chiang, Thailand.

## Week 2: The Shang and Zhou Bronze Age

### Goals:

1. Discuss origins of Chinese script as revealed by "oracle bones."
2. Discuss Chinese piece-mold casting of bronze.
3. Discuss use of the tao-tie (dragon) mask and other ornamentation as a reflection of the Chinese world-view:
  - a. Animism (pervasive spiritual force);
  - b. Mythozoology (hybrid creatures);
  - c. Symmetry;
  - d. Features comparable with Maori and Pacific Northwest arts.
4. Discuss the use of the Mandate of Heaven as a concept providing a philosophical justification for Zhou rule replacing the Shang.

### Week 3: Rise of Asian Religious-Philosophical Thought

#### Goals:

1. Discuss the fundamental beliefs of Indian Hinduism as revealed in the Rig Veda (c. 1000 B.C.) and the Upanishads:
  - a. The Hindu trinity: Brahman, Vishnu, Shiva;
  - b. Atman, dharma, karma, and the caste system;
  - c. Nirvana.
2. Discuss early Chinese poetry in the Shih Ching ("Book of Songs," c. 600 B.C.).
3. Discuss the main precepts of Lao-tzu (b. 604 B.C.), Tao Te Ching (6th century B.C.):
  - a. Yin (female) and Yang (male): Complementary ritual forces of nature;
  - b. Tao ("the Way"):
    - (1) Alignment with cosmic suprarational force (energy) of nature;
    - (2) Ming (inward Vision): Self submersed, no distinction between self and the other;
  - c. Taoism as a contrasting system of attitudes complementing Confucianism.
4. Discuss the contributions to Chinese social philosophy by K'ung Fu-Tzu (Confucius, c. 551-479 B.C.) in the Lun Yü ("Analects"):
  - a. Proper conduct:
    - (1) U: Right acts due to personal consequences if act against natural harmonious order;
    - (2) Yi: Right acts for their own sake (corporate consequences);
  - b. Personal ethics:
    - (1) Reciprocity: Chung and Shu ("Silver Rule");
    - (2) Jen ("human heartedness");
  - c. Social ethics:
    - (1) Rectification of names;

(2) Proper relationships:

(a) Ruler to ruled;

(b) Father to son (filial piety);

(c) Elder brother to younger;

(d) Husband to wife;

d. Ming (decree of Heaven): Basis of moral order.

## Week 4: Chinese Culture

### Goals:

1. Discuss significance and values of the first emperor, Shih Huang Ti (c. 221-209 B.C.), founder of the Ch'in dynasty:

a. Drive for national unity through:

- (1) Suppression of Confucianism;
- (2) Centralization and systematization;

b. Massive building projects:

- (1) The Great Wall;
- (2) The Grand Canal;
- (3) Mount Li as a personal monument (with vast terracotta army).

2. Discuss classic culture of the Han dynasty:

a. Institutionalized Confucianism;

b. Civil service exams (meritocracy);

c. Scholar-officials and the arts:

- (1) Calligraphy;
- (2) Ink painting;

d. Han tombs.

3. Discuss neighboring cultures in China's sphere of influence:

a. Shilla Kingdom (Korea);

b. Japan:

- (1) Yayoi (c. 200 B.C.-A.D. 300);
- (2) Kofun (Great Tomb Period, 250?/300-552).

## Week 5: Classic Indian Civilization

### Goals:

#### 1. Discuss significance and values of the great Indian epics:

- a. Ramayana (c. 1st century B.C.);
- b. Mahabharata (recension c. A.D. 300-500), particularly the Bhagavad Gita as the core of Hindu thought.

#### 2. Discuss the Buddha and his message:

##### a. Prince Siddharta (c. 560-c. 480 B.C.) as a historic figure:

- (1) Sakyamuni (sage of the Sakya-Lion-clan);
- (2) Gautama (the ascetic, about age 25);
- (3) The Buddha (the "enlightened one," from about age 35 till death at about age 81).

##### b. Sermon at the Deer Park:

- (1) The Four Truths;
- (2) The Eightfold Path.

##### c. Branches of Buddhism:

- (1) Theravada (Hinayana);
- (2) Mahayana Buddhism.

##### d. Emperor Ashoka and Buddhism:

- (1) State religion;
- (2) International missionary movement.

#### 3. Discuss the rise of Buddhist arts in India:

##### a. Symbols connected with the Buddha:

- (1) Ushnisha (cranial protuberance);
- (2) Urna;
- (3) Elongated earlobes;
- (4) Nimbus;
- (5) Mudras;
- (6) Dharma-akra ("Wheel of Law");
- (7) The Bo Tree (tree of enlightenment), Bodh Gaya, outside of Benares, India.

##### b. Sculpture:

- (1) Hellenistic models and the Gandhara style;

(2) Mathura style;

(3) Gupta classic style.

c. Architecture:

(1) The stupa (dagaba) for pradakshina ("ritual deed" of circumambulation about sacred Buddhist relic):

(a) Toranas (gateways) and vedika (railings) ornamented with yakshis (female nature spirits);

(b) Anda (dome), symbol of Heaven;

(c) Cosmic axis with 3 symbolic chattras.

(2) Rock-cut caves:

(a) Viharas (monasteries);

(b) Chaitya (meeting halls).

d. Ceiling and wall paintings:

(a) Notion of akasa (divine radiant, all pervading);

(b) Fullness (no empty spaces in the cosmos).

4. Discuss Sanskrit dramatist Kalidasa (c. 5th century A.D.): Sakuntala.

## Week 6: Buddhism in Greater India

### Goals:

#### 1. Discuss Buddhist art in Sri Lanka:

##### a. Vatadage variation of the stupa (dagaba):

(1) Circular platform;

(2) Two or more rings of columns;

(c) Small dagaba against which are set statues of the meditating Buddha.

##### b. Ceylonese static, unsensuous statuary.

#### 2. Discuss Buddhist art in Indonesia:

##### a. Borobudur (8th-9th centuries):

(1) Multiple squared terraces with Jataka reliefs;

(2) Multiple rounded terraces surmounted by multiple small stupas enclosing Buddhas;

(3) Crowning main stupa;

(4) Monument as a mandala (cosmic design);

##### b. Other secondary monuments.

#### 3. Discuss Buddhist art in Cambodia:

##### a. Angkor Wat (also Hindu in origins; 12th century);

##### b. Jayavarman VII and Angkor Thom (late 12th-early 13th centuries).

#### 4. Discuss Buddhist art in Pagan (11-13th centuries), Burma.

#### 5. Discuss Buddhist art in Thailand:

##### a. Sukhothai (13th century);

##### b. Bangkok (founded 18th century): Historicism of the Wat Phra Keo, precinct (19th century):

(1) Flamboyant lavish gilding;

(2) Mosaics of colored glass;

(3) Porcelain panels.

#### 6. Discuss Buddhism north of India:

##### a. Tibet:

(1) Tantrism (female creative principle);

(2) Potala Palace (17th century).

##### b. Kashmir and Nepal.

## Week 7: Developments in East Asia

### Goals:

1. Discuss Mahayana Buddhism as a cultural force in China.
2. Discuss the influence of Chinese culture and Buddhism in the Chinese sphere of influence:
  - a. Korea as transmitter of Chinese civilization and Buddhism to Japan;
  - b. Nara Japan (552-794):
    - (1) Prince Shotoku (574-622): Patronage of Buddhism;
    - (2) Flowering of Buddhism in Japan:
      - (a) Horyuji complex (670);
      - (b) Yakushiji (8th century);
      - (c) Daibutsuden (8th century): Great Buddha of Nara (743-52).
3. Discuss the Kojiki (712) and Nihon Shoki [Nihonga in the West] (720) and native Shinto in Japan:
  - a. Sun-goddess Amaterasu and the imperial line;
  - b. The kami and the bodhisattva;
  - c. The Shinto shrine vs. the Buddhist temple.
4. Discuss early Japanese tanka and choka poems from Manyoshu ("The Collection of Ten Thousand Leaves," c. late 8th century A.D.).
5. Discuss T'ang poets Li Po (701-762) and Tu-Fu (712-770).
6. Discuss Chan Buddhism in China:
  - a. Notion of no Buddha but the Buddha within the individual's own nature;
  - b. Uselessness of rituals, acts of worship, scriptures;
  - c. Aniconic religious art: Flash of spontaneous insight.

## Week 8: Developments in Indian Civilization

### Goals:

#### 1. Discuss Hindu arts in India:

a. Elephanta Caves: Dualism of Shiva;

b. Descent of the River Ganges:

(1) Simultaneity of all time;

(2) No illusion of space.

c. Kailasa massive rock-cut temple to Shiva at Ellora;

d. Classic form of the Hindu temple:

(1) Jagamohan (assembly hall for feasting and dancing);

(2) Shikhara ("peak") suggesting cosmic axis of Mt. Meru;

(3) Womb chamber: Lingam.

e. Shiva Nataraja ("king of dancers"):

(1) Symbolism of the bronze statues:

(a) Encircling flames of cosmic energy;

(b) Upper right hand holding a drum, its sound associated with the creation;

(c) Upper left hand holding fire, symbol of the cleansing destruction of the creation;

(d) Lower right hand giving the mudra of protection, "fear not" (balance of destruction and creation);

(e) Right foot trampling down the demon of ignorance;

(f) Lower left hand gesturing to raised ("released") left foot, symbol of escape from the illusions of the world.

(2) Five activities of the godhead:

(a) Creation;

(b) Destruction;

(c) Protection;

(d) Release from destiny;

(e) Enlightenment.

#### 2. Discuss Jainism in India.

#### 3. Discuss Hinduism in Southeast Asia.

## Week 9: Mughal Era India

### Goals:

1. Discuss the arrival of Islam in north India: Sultan Outb-ud-din Aibak:
  - a. Quwwat-ul-islam ("Might of Islam" mosque, 1192), Delhi;
  - b. Outab Miner (minaret, finished by 1230), Delhi.
2. Discuss the Golden Triangle (Delhi, Agra, Jaipur) of the Mughal Empire:
  - a. Babur's son Humayun (1508-56), second Mughal emperor:
    - (1) Old Fort;
    - (2) Humayun's Tomb.
  - b. Akbar (1542-1605):
    - (1) Red Fort, Agra;
    - (2) Fatehpur Sikri ("City of Victory," 1568-85);
    - (3) Persian miniatures and Mughal narrative paintings: Basawan (fl. 1590-1605).
  - c. Jahangir and album painting:
    - (1) Princess Sahifa Banu (early 17th century);
    - (2) Al-Mansur.
  - d. Shah Jahan (emperor 1628-58):
    - (1) Shahjahanabad (1638-48), Delhi;
    - (2) Jama Masjid (Friday Mosque, 1650-56), Delhi;
    - (3) Moti (Pearl) Masjid, Agra;
    - (4) Taj Mahal (1632-53/54), Agra: Marble and pietra dura inlay.
3. Discuss Rajput architecture and painting:
  - a. Raja Man Singh: Gwailor Palace (early 16th century);
  - b. Maharana Udai singh: Udaipur ("City of Dreams," 16th century);
  - c. Sawai Jai Singh (1699-1743): Jaipur (the "Pink City"): (1) Jantar Mantar (observatory); (2) Hawa Mahal ("Palace of the Winds," 1799);
  - d. Miniature paintings.
4. Discuss Hindu culture in south India:
  - a. Temples at Vijayanagar;
  - b. Temples at Madurai

## Week 10: Chinese Culture

### Goals:

1. Discuss Chinese landscape painting: Shan-shui ("mountain-water") ink paintings.
2. Discuss bird-flower paintings of the Sung dynasty (960-1279).
3. Discuss Chan ink paintings.
4. Discuss Sung ceramics as an art genre:
  - a. Yue ware;
  - b. Cizhou ware;
  - c. Ding ware;
  - d. Chingbai ware;
  - e. Jun ware;
  - f. Jian ware;
  - g. Henan black ware;
  - h. Longchuan ware.
5. Discuss development of Koryo ceramics of Korea.

## Week 11: Heian Culture in Japan

### Goals:

1. Discuss development of the feminine hand in Japanese calligraphy.
2. Discuss literature of the Heian period:
  - a. Sei Shonagon (965?-1025?): Makura no Soshi ("The Pillow Book") as a diary memoir;
  - b. Murasaki Shikibu (d. 1031): Genji Monogatari ("The Tale of Genji," c. 1000) as the first psychological novel in world literature.
3. Discuss painting in Japan:
  - a. Suiboku or sumi-e ("Chinese" style) painting (introduced by Chinese Zen artists during the Muromachi period, 1333-1576):
    - (1) Monochromatic;
    - (2) Calligraphic brush strokes and ink washes;
    - (3) Formats:
      - (a) Kakemono (hanging pictures);
      - (b) Emaki (scrolls).
  - b. Buddhist narrative scroll painting (12th century);
  - c. Yamato-e ("Japanese" style) painting (developing towards end of Heian period):
    - (1) Bold, flat colors;
    - (2) Swift, energetic movement;
    - (3) Strong diagonals in composition;
    - (4) Bird's eye viewpoint.
4. Discuss Japanese architecture:
  - a. Shishinden Palace, Kyoto;
  - b. Hoodo (Phoenix Hall), the Byodo-in of Uji (1053), Kyoto.

5. Discuss music:

a. Gagaku ("elegant" music flourishing 8th-12th centuries):

(1) Kangen (instrumental);

(2) Bugaku (dance).

b. Instruments:

(1) Koto (13-string zither, introduced before the 8th century);

(2) Wind instruments (e.g., hichiriki, Japanese oboe);

(3) Biwa (lute-like, 8th century; much in vogue in 16th century ballads);

(4) Shamisen (3-stringed banjo-like instrument with an extended neck, very popular in Edo period).

## Week 12: Developments in Japanese Culture

### Goals:

1. Discuss the warrior class of Kamakura period (1185-1333) and Ashikaga (Muromachi) period (1333-1600).

2. Discuss the importance of Zen Buddhism in Japanese art:

a. Impact on aesthetic sensibilities:

- (1) Artful artlessness;
- (2) Asymmetry, irregularity;
- (3) Accidental effects;
- (4) Ma.

b. Calligraphy and ink paintings;

c. Chanoyu or chado ("the way of tea"): The Tea Ceremony, an aristocratic, much stylized event by 14th century;

d. Ikebana (developed in 15th century):

(1) Four main styles:

- (a) Rikka (standing flowers);
- (b) Nageire (thrown-in flowers);
- (c) Shokai (living flowers);
- (d) Moribana (heaped flowers);

(2) Symbolism:

- (a) Heaven (shin, the longest flower in the design-1 1/2 times width and depth of the kenza-the flower holder-and placed at 45 degree angle);
- (b) Humanity (soe, second flower, at 3/4 length of the shin and placed at 75 degree angle);
- (c) Earth (hikae, the third element, at 3/4 length of the soe and placed at 15 degree angle facing the viewer, thus hiding the kenza, the flower holder);
- (d) Mai (complementors; any additional flowers or stems: like the above, never touching so that air may circulate around Earth, Humanity, and Heaven);

(3) Stone(s) in front of the kenza symbolizing sacred Mt. Fuji.

a. Bonsai (introduced during Kamakura period).

3. Discuss No theatre (14th century):

a. Tragic themes;

b. Language:

- (1) Numerous allusions;

(2) Complex diction;

c. Stylized staging.

4. Discuss Kyogen comic theatre (performed in conjunction with No):

a. Brief parodies of No plays they follow;

b. Humor sometimes derived from stock characters;

c. Simple language closer to common speech of the day.

5. Discuss sculptural developments:

a. Unkei (d. 1223): Fierce guardians and realistic portrait sculptures;

b. Great Buddha of Kamakura (latter half of 13th century).

6. Discuss architectural developments:

a. Shinden: Style of aristocratic residences;

b. Shoin: Domestic style (newly evolving in 15th century);

c. Architectural features:

(1) Tokonoma (picture alcove);

(2) Fusuma (movable room dividers);

(3) Shoji (sliding door).

7. Discuss the Japanese garden and its purposes:

- a. Tsukiyama (hill garden): Three constituents (tree, water, rocks);
- b. Kare-sansui ("waterless stream garden"): Dry landscape (rock and sand or gravel) typical of Zen monasteries (such as Ryoanji 1480s, near Kyoto);
- c. Chaniwa (tea garden surrounding tea-house and featuring stepping stones).

## Week 13: Yüan and Ming China

### Goals:

1. Discuss bamboo genre among painters as technique and symbol during Yüan rule.
2. Discuss creation of Yüan porcelains:
  - a. Chinese porcelains;
  - b. Iranian cobalt oxide;
3. Discuss impact of the Ming:
  - a. Restoration of civil service;
  - b. Revival of ancient Chinese traditions;
  - c. Professional painters vs. amateur literati (gentlemen-scholars).
4. Discuss Ming emperor Yong-Le, the Forbidden City, and the Temple of Heaven complex.
5. Discuss literary developments:
  - a. Wu Ch'eng-en (c. 16th century): Hsi Yu Cho ("Monkey");
  - b. Taso Hsueh Chin: Hung Lou Meng ("Dream of the Red Chamber," 1791).
6. Discuss Choson period in Korea.

## Week 14: Developments in Japanese Culture

### Goals:

1. Discuss impact of Japanese feudalism and the shogunate on Japanese culture:
  - a. Castle architecture:
    - (1) Osaka (1585);
    - (2) Himeji (late 16th-early 17th centuries);
    - (3) Nijo (1603).
  - b. Screenpainting: Kano School.
2. Discuss developments in chanoyu (chado), the Way of Tea: Raku ("enjoyment\*") tea bowls (16th century).
3. Discuss Japanese literature:
  - a. Basho (pseudonym of Matsuo Munefusa, 1644-94) and the 17-syllable haiku;
  - b. Popular theatre: Kabuki (17th-18th centuries);
  - c. Bunraku (joruri) puppet theatre: Chikamatsu Monzaemon (1653-1725), Meido no Hikyaku ("The Courier of Hell").
4. Discuss Ukiyo-e ("the Floating World") woodblock prints:
  - a. Evolution:
    - (1) Black and white prints (early 17th century);
    - (2) Color prints (by mid-18th century).
  - b. Process:
    - (1) Eshi (artist): Design on transparent paper with notations about colors;
    - (2) Horishi (engraver): Design pasted on block of cherry wood and carved out;
    - (3) Surishi (printer): Block inked and proof taken; in case of colors, each color made by a separate block, the printer responsible for accurate alignment and subtle color effects.

c. Subjects:

- (1) Bijin-e (beautiful women);
- (2) Theatre scenes (actors);
- (3) Shunga (erotica);
- (4) Landscapes (developed later).

d. Major artists:

- (1) Katsushika Hokusai (1760-1849), gakyorojin ("old man mad about drawing"): Manga (cartoons);
- (2) Utagawa (Ando) Hiroshige (1797-1858): Landscapes.

5. Discuss netsuke carvings.

6. Discuss irezumi (tattooing) as an art form.

7. Discuss the Meiji Restoration and subsequent cultural interchanges:

- a. Japonisme art movement in Europe and the United States;
- b. Adaptations of Westernism in Japan.

## Week 15: Twentieth Century in India and China

### Goals:

1. Discuss modern Indian schools of painting:
  - a. Bengal School of Painting:
    - (1) Abanindranath Tagore;
    - (2) M.A. Rahman Chungtai;
    - (3) Rabindranath Tagore;
    - (4) Jamini Roy;
  - b. Regional schools of painting;
  - c. Eclectics and surrealists;
  - d. Tantric painters;
2. Discuss architectural developments in India:
  - a. Traditional Rajput Style: New Mubarak Palace;
  - b. New Delhi as Capital: Sir Edwin Lutyens;
  - c. Punjab and Le Corbusier;
  - d. Uttam Jain: University of Jodhpur.
3. Discuss the impact of Gandhi.
4. Discuss Satyajit Ray and the Indian cinema.
5. Discuss the impact of Mao on modern China.
6. Discuss developments in modern Chinese painting:
  - a. Modernist Movement:
    - (1) Liu Haisu;
    - (2) Xu Beihong;
  - b. Communism:
    - (1) Qi Baishi;
    - (2) Fu Baoshi;
  - c. Refugees abroad:
    - (1) Zhang Daqian;
    - (2) Wang Jiqian;
    - (3) Chen Qikuan;
    - (4) Liu Guosong;
  - d. New painters:
    - (1) Yang Yanping;
    - (2) Huang Yongyu;
    - (3) Zhao Xiuhuan.

7. Discuss The Red Lantern (1965) as traditional Chinese opera-drama.

8. Discuss rise of Chinese cinema.

## Week 16: Twentieth Century Japan

### Goals:

1. Discuss modern Japanese architecture:
  - a. Frank Lloyd Wright and the Imperial Hotel in Tokyo;
  - b. Sakakura Junzo: Kamakura Museum of Modern Art;
  - c. Tange Kenzo: Olympic Stadiums (1964), Tokyo.
2. Discuss modern Japanese painting:
  - a. Yamato-e (Japanese style) painting;
  - b. Yoga (Western style) painting;
  - c. Hanga (art prints).
3. Discuss modern Japanese sculpture: Nagare Masayuki.
4. Discuss modern Japanese fiction and Yasunari Kawabata (1899-1972), winner of 1968 Nobel Prize for Literature.
5. Discuss Japanese cinema:
  - a. Akira Kurosawa as an internationally recognized auteur:
    - (1) Rashomon (1950), winner of 1951 Venice Film Festival;
    - (2) Shichinin-no-Samurai ("Seven Samurai," 1954), remade as Hollywood Western The Magnificent Seven;
    - (3) Ran (1985).
  - b. Other major directors.
5. Discuss features of popular culture in contemporary Japan:
  - a. Popular music: aidorō (idol singer);
  - b. Adaptations of Western (particularly American) culture: The Japanese Version.