




Non-Western Art History

The Art of Japan Part Two

Art of Japan 2

End





2

Art of Japan 2

End





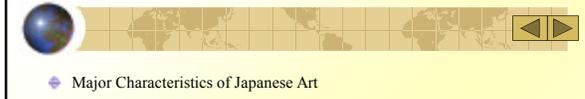
Japanese Art History

- Pre-history: 5,000 BC to 710 AD, Jomon, Yayoi, Kofun
- Nara & Asuka: 552 - 794
- * Heian: 794 - 1185
- * Kamakura: 1185 - 1333
- * Muromachi: 1392 - 1573
- Momoyama: 1573 - 1615
- Edo: 1615 - 1868
- Meiji: 1868 - 1911
- Modern: 1911 - Present, Taisho, Showa, Heisei

3

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Major Characteristics of Japanese Art

- Reverence for nature and awareness of the seasons from the native Shinto religion.
- Influenced at key points by the art, architecture and religions of other cultures.
- During periods of isolation, adapted foreign influences into arts to develop a unique aesthetic based on Japanese values
- Developed one of the first popular culture artistic traditions

4

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Heian 794 - 1185

- Politics 794 - 951: Emperor Kanmu distributed the *han* (smaller political divisions) to aristocratic families
- Politics 951 - 1086: Fujiwara family became most powerful by marrying into the imperial family
- Politics 1086 - 1185: Imperial family wrested wealth and power back from Fujiwara through bribes
- Economics 951 - 1086: A time of peace and prosperity, culture flourished in the imperial court

5

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Heian 794 - 1185

- Religion 794 - 951: Buddhism lost some of its influence over social and political life.
- Religion 951 - 1086: Esoteric cults developed based on complex rituals; savior cults spread to the common people.
- Religion: 1086 - 1185 Many temples founded, to gain merit in this life and the next

6

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Heian 794 – 1185

- Artistic 951 – 1086: Aristocrats had time and money to pursue the arts. Court women devoted themselves to writing
- Artistic 794 – 951: Japanese looked inward at their own artistic achievements and revived old styles and techniques
- Artistic 1086 – 1185: Handscrolls became a major art form, ie. *The Tale of Genji*. Women remain devoted to painting

7 Art of Japan 2 End

Heian 794 – 1185

- International 794 – 951: the Japanese felt they had surpassed the Chinese; broke off embassies in 894. The Tang dynasty, riddled with corruption, collapsed in 904.
- International 951 – 1085: Very little contact with the other cultures, China or Korea.

8 Art of Japan 2 End

Wisdom King Fudo
(Fudo Myo-o)
12th century, Wood
H: 63.75 inches
Metropolitan Museum of Art



9 Art of Japan 2 End

Kongokai Mandara
(Diamond World),
H: 72 inches
2nd half 9th century
Kyoogokokuji Temple,
Kyoto



10 Art of Japan 2 End

Sculptural Mandara, Fudo Display
9th century, Kyoogokokuji Temple



11 Art of Japan 2 End



A: GOMI BOSATSU	B: GOMI BUTSU	C: GOMI NYŌ	16: Tamonten
1 Kongō Haranitsu	6 Daishiki	11 Fudo Myōō	17 Bonten
2 Kongō Saitsu	7 Aeshuku	12 Kongō Yasha	18 Jikokuten
3 Kongō Hō	8 Hōshō	13 Gōzanzō	19 Kōmokuten
4 Kongō Gōjō	9 Fukūōju	14 Daikoku	20 Taishakuten
5 Kongō Hō	10 Muryōju	15 Gūdarai	21 Zōshōten

Sculptural Mandara, Kyoogokokuji Temple
Source: *History of Japanese Art*, P. Mason

12 Art of Japan 2 End



Ninnaji Temple Garden
Edo Period
Scan: Gardens in Kyoto

13 Art of Japan 2 End



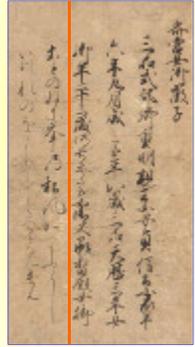
Heian Imperial Palace
Web: Asian Historical Architecture

14 Art of Japan 2 End



Portrait of the Poetess Saigo Nyogo Yoshiko (929-985)
Late 12th/13th century, 11 x 20 inches
Freer Gallery of Art

15 Art of Japan 2 End



◆ Poem by Saigo Nyogo Yoshiko from the portrait

“With the sound of the koto
The wind in the pines of the mountain peak
Seems to communicate.
With which notes shall I begin?”

Hiragana on left - Japanese
Kanji on right - Chinese

16 Art of Japan 2 End

◆ Tale of Genji Handscroll

- ◆ *The Tale of Genji* is the first novel in the world, written by Lady Murasaki Shikibu of the imperial court about 1025 AD.
- ◆ Much of Japanese literature and even film today is based on themes from *The Tale of Genji*.
- ◆ The handscroll was created by five teams: calligrapher,s artists and colorists
- ◆ Theme One: the paths of things, difficult to express, used blown off roof, odd angles and presence or absence of space.
- ◆ Theme Two: Genji’s karma, each action is a result of previous actions and affects future actions.

17 Art of Japan 2 End



Genji Monogatari (Tale of Genji)
1st half 12th century
Tokugawa Art Museum, Nagoya

18 Art of Japan 2 End



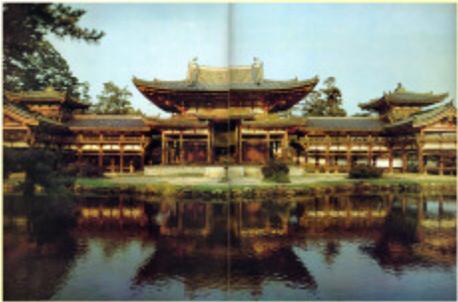
Genji Monogatari (Tale of Genji)
1st half 12th century, detail 8 x 12 inches
Tokugawa Art Museum, Nagoya

19 Art of Japan 2 End

◆ Buddhist Temple Architecture

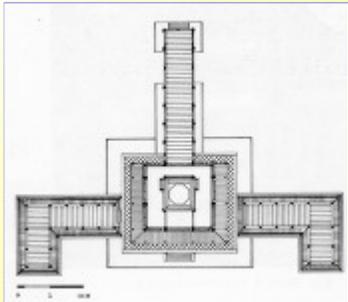
- ◆ Temple architecture was based on the shinden style of architecture of aristocrats mansions – arranged around gardens and pond
- ◆ Byodoin (Phoenix Hall) Temple is an excellent example of the shinden temple style.
- ◆ Byodoin (Phoenix Hall) portrays the descent of Amida Buddha to welcome the deceased to paradise. It is the Western Paradise in architectural reality.

20 Art of Japan 2 End



Hondo, Phoenix Hall, Byodoin, Kyoto
Scanned: Arts of Japan

21 Art of Japan 2 End



Plan of Byodoin Temple, Founded 1053
Scanned: Arts of Japan

22 Art of Japan 2 End



Amida Nyorai, Byodoin Temple
Scanned: Arts of Japan

23 Art of Japan 2 End



Apsaras from Byodoin
By Jocho, 1053
Scanned: Arts of Japan

24 Art of Japan 2 End

25 Art of Japan 2

◉ Kamakura - Muromachi Periods 1185 - 1573

- Politics: this is the era of the samurai who ruled the country in the name of the emperor.
- Politics: the samurai created the bakufu bureaucracy which oversaw all political powers - taxes and spending - between warring periods.
- Religion: Zen Buddhism promoted a quieter, austere aesthetic and their philosophy shaped the intellectual and aesthetic life of the samurai.
- Religion: Zen monks became cultural advisors to the shogun and samurai.

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26 Art of Japan 2

◉ Kamakura - Muromachi Periods 1185 - 1573

- Economics: Prosperity (between the civil wars) brought a flowering of the arts and the shogun and samurai were major patrons of the arts.
- Economics: in the 16th century, the merchants gained wealth and power and became patrons of the arts.
- Social: courtiers, monks and crafts persons were respected as artists
- Social: castle towns grew and a vibrant urban culture developed.
- Artistic: Civil wars forced many artists and craft persons to flee Kyoto and seek refuge in provincial capitals, spreading the teaching of artistic skills and aesthetic tastes.

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27 Art of Japan 2

◉ Kamakura - Muromachi Periods 1185 - 1573:

- Artistic: Zen monks developed a new, simpler style of painting based on calligraphy and the expressiveness of ink and brush.
- International: Japan and China began trading again in the 13th century; the aesthetic of the Song Dynasty – sober, austere, and introspective - became influential.
- International: Japanese monk artists traveled to China for study for both spiritual and artistic growth.

End

28 Art of Japan 2



Illustrated Legends of the Kitano Shrine (Kintano Tenjin Engi),
13th century, handscroll, ink and color on paper
11.75 inches x 28.33 feet
Metropolitan Museum of Art

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29 Art of Japan 2



Illustrated Legends of the Kitano Shrine (Kintano Tenjin Engi),
Detail, 13th century, handscroll, ink and color on paper

End

30 Art of Japan 2



Illustrated Legends of the Kitano Shrine (Kintano Tenjin Engi),
Detail, 13th century, handscroll, ink and color on paper

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Full Suit of Armor
1578, Iron lames with silk tapes,
brocades and other materials
Metropolitan Museum of Art

31 Art of Japan 2 End



Yoroi Armor
Early 14th century
Lacquered iron and leather,
stenciled leather, silk, copper-gilt
H: 37 inches, Wt: 38 lb.
Metropolitan Museum of Art

32 Art of Japan 2 End



Himeji Castle, built 1601 – 1609
Photo: H. Rindsberg

33 Art of Japan 2 End



Himeji Castle, Interior
Built 1601 – 1609
Scanned: Arts of Japan

34 Art of Japan 2 End



Himeji Castle, built 1601 – 1609
Photo: H. Rindsberg

35 Art of Japan 2 End



Nijo Castle
Kyoto, c. 1625
Scanned: Arts of Japan

36 Art of Japan 2 End



37

Art of Japan 2

Gibbons, Sesson Shukei (1504-1589)
 Pair of six-panel screens, ink on paper
 Each 62 x 137 inches
 Metropolitan Museum of Art

End



38

Art of Japan 2

Gibbons (Detail), Sesson Shukei (1504-1589), ink on paper
 Pair of six-panel screens
 Each 62 x 137 inches
 Metropolitan Museum of Art

End



39

Art of Japan 2

Gibbons, Sesson Shukei (1504-1589)
 Pair of six-panel screens, ink on paper
 Each 62 x 137 inches
 Metropolitan Museum of Art

End



40

Art of Japan 2

Gibbons (Detail), Sesson Shukei (1504-1589)
 Pair of six-panel screens, ink on paper

End



41

Art of Japan 2

No Mask
 For a demon

End



42

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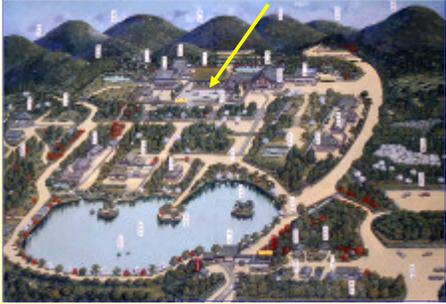
Noh Actor and Musicians On Stage
 Contemporary Noh Performance
 Scanned Image

End



No Robe Choken, 18th – 19th century
Gauze weave silk with gold leaf on paper
Freer & Sackler Galleries

43 Art of Japan 2 End



Ryoanji Temple, Established 1500
Photo: H. Rindsberg

44 Art of Japan 2 End



Ryoanji Karesansui Garden
Established 1500, Photo: H. Rindsberg
Photo: H. Rindsberg

45 Art of Japan 2 End

- ◆ Wabi Tea Ceremony
 - ◆ includes the appreciation of Japanese architecture, gardening, ceramics, calligraphy, history and religion
 - ◆ is arranged for a specific occasion; time of day and season match the event; a ceremony at dawn may be for a friend starting a new job
- ◆ Wabi Tea Ceremony Aesthetics
 - ◆ harmony with people and nature
 - ◆ respect for other
 - ◆ purity of heart and mind
 - ◆ tranquility

46 Art of Japan 2 End

- ◆ Aesthetics of the Tea Ceremony
 - ◆ Sight: the path through the garden and the artwork in the tokonoma
 - ◆ Smell: the fresh scents in the garden, fragrant wood in the fire, incense and the sharp smell of the tea itself
 - ◆ Taste: the fresh cool water as the guests rinse their mouths (cleansing the physically and spiritually); the sweet contrasts with the astringent taste of the tea
 - ◆ Sound: the sounds in the garden and the water heating in the tea kettle
 - ◆ Touch: the warmth, weight and texture of the tea bowl in your hand

47 Art of Japan 2 End



Teahouse at Suizenji Temple
Purification Basin
Established 17th century
Photo: H. Rindsberg

48 Art of Japan 2 End

49 Art of Japan 2



Replica of *Sa-an Tea House* From Daitokuji, Kyoto
Minneapolis Institute of Art

End

50 Art of Japan 2



Newly brewed *matcha* tea
Web image

End

51 Art of Japan 2

Poem:
In tranquility,
the universe is great.



Tea Bowl with Design of a Mountain Retreat
mid-18th century
Ceramic, H: 3 inches
Freer & Sackler Galleries

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52 Art of Japan 2

◆ This ends our presentation on the Art of Japan Part Two.



End