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Welcome

Japanese Art History
ARTH 2071
Chapter Three: Heian Painting and Sculpture

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The Rich Aesthetic of Japanese Art



1 Chapter Three: Heian Painting & Sculpture

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Lecture Summary

- Yamato-e painting style
 - Grew out of calligraphy
 - Rejected Chinese painting traditions, which included:
 - Narrative themes
 - ferocious, mythical animals
 - rugged mountains
 - Yamato-e, reflection of the Japanese experience
 - Softer, contoured landscape
 - Rich but not brash colors
 - Themes from nature, drawn from poetry

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Lecture Summary

- Emakimono – Handscrolls
 - Picture scrolls, read right to left
 - Otokoe = men’s pictures, sketchy
 - Onnae = women’s pictures, built up color
- Emakimono, patronage and social organization
 - Commissioned by aristocracy
 - Also created by aristocracy at parties and competitions

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Lecture Summary


- Tale of Genji Handscroll, early 12th century
 - *Tale of Genji* written by Lady Murasaki Shikibu in the early 11th century. Immediately popular at the Japanese court. The world’s first recognized novel.
 - Surviving handscroll created by five teams: calligrapher, artists and colorists
 - Theme One: the pathos of things, difficult to express, used blown off roof, odd angles and presence or absence of space.
 - Theme Two: Prince Genji’s karma, each action is a result of previous actions and affects future actions.

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Heian 794 - 1185


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Genji Monogatari (Tale of Genji) (Genji Acknowledges The Baby)
1st half 12th century, Mason fig. 140

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Genji Monogatari (Tale of Genji) (Genji as a scholar)
1st half 12th century, Tokugawa Museum

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Genji Monogatari (Tale of Genji) (Women's Quarters)
1st half 12th century, Tokugawa Museum

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Genji Monogatari (Tale of Genji) (Genji's favorite wife is dying)
1st half 12th century
Mason fig. 141

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Genji Monogatari (Tale of Genji) (Genji Acknowledges The Baby)
1st half 12th century, Mason fig. 140

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Genji Monogatari (Tale of Genji) (Genji Acknowledges The Baby)
1st half 12th century, Mason fig. 140

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Lecture Summary

- Scroll of *Frolicking Animals & Humans*
 - Continuous narrative illustrations with no text
 - Very satirical of aristocrats and clergy
- *Ban Dainagon* Handscroll
 - Story of a fire set to discredit a rival at court
 - Used human figure as basic mode of expression, grief in faces and body language
- These scrolls herald two changes
 - a new growth in the central role of human behavior in art – secular, not religious
 - narrative shows all levels of society

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Choju jinbutsu giga, mid-12th century
Scroll of Frolicking Animals and Humans
Mason fig. 144 (studyblue.com)

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Choju jinbutsu giga,
mid-12th century
*Scroll of Frolicking Animals
and Humans*
Mason fig. 142

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Choju jinbutsu giga, mid-12th century
Scroll of Frolicking Animals and Humans
Mason fig. 142 - 144 * (Japan Times)

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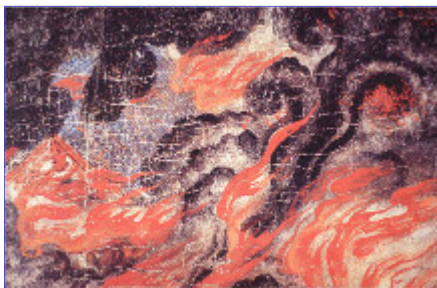


Ban Dainagon ekotoba
Tokiwaka Mitsunaga, 12th century
Mason fig. 146 *

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Ban Dainagon ekotoba
Tokiwaka Mitsunaga, 12th century
Mason fig. 146 *

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Ban Dainagon ekotoba
Tokiwaka Mitsunaga, 12th century
Mason fig. 146 *

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Ban Dainagon ekotoba (Detail)
Tokiwa Mitsunaga, 12th century
Mason fig. 146 *

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Ban Dainagon ekotoba (Detail), Tokiwa Mitsunaga, 12th century
Mason fig. 147 *

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Lecture Summary



- Two new sects, Shingon and Tendai Buddhism, affect painting and architecture. The Shingon sect most affected the arts:
 - Emphasis on rituals and meditation
 - Mandaras, complicated visual maps of major beliefs and deities, are aids to meditation
 - Pagodas built with references to stupas – buildings to hold Buddha's relics.
 - Altars have more sculptures, grouped as a mandara
 - Cult of the Godai Myoo – Five Great Kings – represent Buddha's wrath against evil and ignorance.

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Lecture Summary



- Tendai Buddhism
 - Established in Japan by Saicho (767 – 822)
 - Centers on the Lotus Sutra
 - All humans possess the Buddha nature and can become enlightened by realizing this in themselves
- Shingon Buddhism
 - Established in Japan by Kukai (774 – 835)
 - Based on revealed visions of the Universal Buddha
 - Anyone can reach enlightenment through meditation and rituals

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Five Pronged Vajra (Shingon Buddhism)
12th century, Bronze, L: 6.5 inches
Mason fig. 148

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Negorodera Pagoda
Shingon Buddhism
1126 at Wakayama
Mason fig. 150 *

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Kongokai Mandara (Diamond World),
H: 72 inches
2nd half 9th century
Mason fig. 153

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- Mandara: aid to meditation adapted from India
- Helps concentration during meditation
- Visualize deities and the concepts they represent.
- This design copied in China and brought back to Japan.
- Kongo: indestructible nature of truth
- Top center: Dainichi Buddha



Kongokai Mandara, (Diamond World),
H: 72 inches (6 feet)
2nd half 9th century
Mason fig. 153

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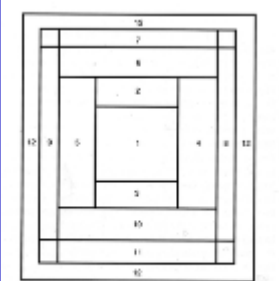
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Kongokai Mandara (detail) (Diamond World),
Detail of Upper Left
H: 24 inches
2nd half 9th century
Mason fig. 153

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Taizokai (Womb World) Mandara
9th century Kyoogokokuji
Mason fig. 152

1. Court of Eight Paths	5. Lotus Womb's Court	8. Jade Court
2. Court of Elements	6. Palace of Clouds	9. Kinsu's Court
3. Court of Mirrors	7. Brahma Court	10. Court of Reflections
4. Vajra Palace's Court	11. Muryu Court	11. Court of Reflections
	12. Jigokido Court	12. Heaven Court

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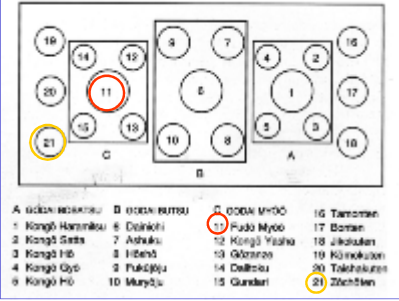
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Kongokai Mandara (Diamond World),
H: 72 inches
2nd half 9th century
Mason fig. 153

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Heian Sculpture 794 - 1185

A. 1. Kongo Hanzoku	B. 2. Kongo Setsu	C. 3. Kongo Inb	D. 4. Kongo Gyo	E. 5. Kongo Ho	F. 6. Dainichi	G. 7. Ashuku	H. 8. Inbani	I. 9. Fudojyu	J. 10. Muryu	K. 11. Fudo Myoo	L. 12. Kongo Yasha	M. 13. Kotonzo	N. 14. Daitoku	O. 15. Ganderi	P. 16. Tamozon	Q. 17. Botan	R. 18. Jikokuten	S. 19. Kinokuten	T. 20. Tokokuten	U. 21. Zochiken
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Sculptural Mandara, Kyoogokokuji Temple (Toji)
Mason fig. 156

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Sculptural Mandara, Fudo Display
9th century, Kyogokokuji Temple
Mason fig. 156

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Zochoten
Mid-8th century

Zochoten (Detail)
Kyogokokuji Temple
9th century
Scanned Image

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Fudo Myoo
(The Immovable)
In Kodo, 9th century
Kyogokokuji Temple
Mason fig. 158

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Fudo Myoo
(The Immovable)
In Kodo, 9th century
Kyogokokuji Temple
Mason fig. 158

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Heian 794 - 1185

A

Fudo Myoo
(The Immovable)
In Kodo, 9th century
Kyogokokuji Temple
Mason fig. 158

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A

Genji Monogatari (Tale of Genji)
(Genji Acknowledges The Baby)
1st half 12th century
Mason fig. 140

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A

Kongokai Mandara
(*Diamond World*),
H: 72 inches
2nd half 9th century
Mason fig. 153



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