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# Welcome

Japanese Art History  
ARTH 2071  
Chapter Three: Raigo Painting and Heian  
Shinto Shrines

The Rich Aesthetic of Japanese Art ▶▶

1 Chapter Three: Raigo Painting & Shinto Shrines

Lecture Summary ▶▶

- Raigo Paintings
  - Raigo – the welcome to Western Paradise by Amida Buddha
  - The images from The Phoenix Hall now in a dynamic painting
  - Figures are in motion, celebrating with music, the entrance of the newly enlightened person to paradise
  - Elements of Design and Composition used to communicate personal greeting, serenity and pleasure.
  - Yamato-e style, Japanese landscape, (although impossible to see in the reproductions available to us.)

2 Chapter Three: Raigo Painting & Shinto Shrines

Heian Painting ▶▶


A \*



*Amida Raigo Triptych (Center)*  
Late 11<sup>th</sup> century  
Color on silk  
H: 81 inches  
Mason fig. 178

3 Chapter Three: Raigo Painting & Shinto Shrines


Heian Painting ▶▶



*Amida Raigo Triptych (Right)*  
Late 11<sup>th</sup> century  
Color on silk  
H: 81 inches  
Mason fig. 178

4 Chapter Three: Raigo Painting & Shinto Shrines

Heian Painting ▶▶




*Amida Raigo Triptych (Right, detail)*  
Late 11<sup>th</sup> century  
Color on silk  
H: 81 inches  
Mason fig. 178

5 Chapter Three: Raigo Painting & Shinto Shrines

Heian Painting

**A**

*Amida Raigo Triptych*  
 (Right, detail)  
 Late 11<sup>th</sup> century  
 Color on silk  
 H: 81 inches  
 Mason fig. 178




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A Cultural Challenge

What was it like to live in a world with no recorded music? What would you feel like when you did hear music?

*Amida Raigo*  
 Detail: Musicians  
 Late Heian



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Lecture Summary

- Hanging Scrolls
  - Shaka Nyorai - radiates wisdom
    - Color used to express religious faith
    - Gold added to intensify message
    - Shaka is radiant luminous being
  - Kongo Yasha
    - Decorative elements show his power and determination
    - Symbols teach that action is equally as important as thought and meditation

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Heian Painting


*Shaka Nyorai Buddha*  
 Color on silk, H: 63 inches  
 12<sup>th</sup> century  
 Mason fig. 180



9 Chapter Three: Raigo Painting & Shinto Shrines

Heian Painting


*Shaka Nyorai Buddha*  
 (Detail)  
 Color on silk  
 H: 63 inches  
 12<sup>th</sup> century  
 Mason fig. 108



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Heian Painting

*Kongo Yasha*  
 From a set of five Myoo  
 Hanging scroll, color on silk  
 Mason fig. 192



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## Heian Painting



*Kongo Yasha*  
From a set of five Myoo  
Hanging scroll, color on silk  
Mason fig. 192

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## Lecture Summary

- Heian Hand Scrolls
  - Copied handscrolls to gain spiritual merit
  - Women created gorgeous illustrations
- Heiko Nokyo
  - 34 scrolls created by the Taira family and donated to Istukushima Shrine (a Buddhist artwork at a Shinto Shrine)
  - Miroku, the Buddha of the Future
  - Scroll suggests that the Lotus Sutra illuminates the long night of darkness before the dawn of a new era

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## Heian Painting



*Heike Nokyo*  
Gold and Color on Paper, Dated 1164  
Mason fig. 194 \* (Scan: Great Buddhist Art)

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## Heian Painting



*Heike Nokyo (Detail)*  
Gold and Color on Paper,  
Dated 1164  
Mason fig. 194 \*  
(Scan: Great Buddhist Art)

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## Two Icons of Japan



Mt. Fuji, Hakone Shrine Gate  
Photo: H. Rindsberg



Itsukushima Shrine, Torii Gate  
Photo: Wikipedia

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## Lecture Summary

- Itsukushima Shrine (Miyajima, near Hiroshima)
  - Shinden style of architecture
  - An Imperial Shinto Shrine
  - Setting, arrangement, all to represent the pleasures of Amida's Buddhist Western Paradise.
- Shinto Sculpture
  - Blending of Buddhism and Shintoism
  - Shinto kami now take on human form, historical figures who are deified
  - Natural wood, preferred home of kami

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Heian Shinto Architecture

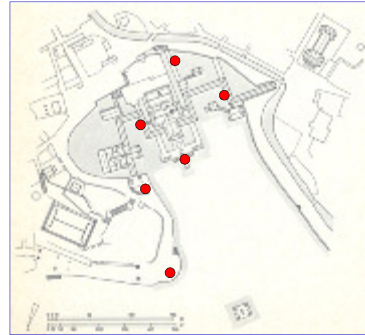


Itsukushima Shrine, Aerial View

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Heian Shinto Architecture



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Heian Shinto Architecture



Itsukushima Shrine, Miyajima, Hiroshima  
Main Torii Gate  
Photo: H. Rindsberg

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Heian Shinto Architecture



Itsukushima Shrine, Miyajima, Hiroshima  
Originally constructed 12<sup>th</sup> century  
Photo: H. Rindsberg

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Heian Shinto Architecture



Itsukushima Shrine, Miyajima, Hiroshima  
Main Performance Stage  
Photo: H. Rindsberg

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Heian Shinto Architecture



Itsukushima Shrine, Miyajima, Hiroshima  
Guardian Figure on Main Stage  
Photo: H. Rindsberg

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### Heian Shinto Architecture



Itsukushima Shrine, Miyajima, Hiroshima  
Looking out to torii gate and mainland  
Photo: H. Rindsberg

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### Heian Shinto Architecture



Itsukushima Shrine, Miyajima, Hiroshima, Side Building  
Photo: H. Rindsberg

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### Festival of 10,000 Lanterns



Japanese Ukai Night Fishing, Gifu  
By Peter Swann  
[www.littlebigpictures.co.uk/page4.htm](http://www.littlebigpictures.co.uk/page4.htm)

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### Shintoism and Buddhism

- Before building Todaiji Temple, the emperor consulted Amaterasu at Ise Shrine
- The Sun Goddess replied that she and the Universal Buddha were emanations of each other.
- Each Buddhist deity became identified with a Shinto counterpart.
- Buddhism had already done this with Hindu gods and goddesses in India.
- Before this kami had been represented by an object, ex. Amaterasu's mirror, she now had a human face.
- Sculptures created in wood, natural, where kami preferred to reside on earth.

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### Heian Shinto Arts

A



*Shinto God Hachiman*  
Hachiman Triad, Yakushiji  
Late 9<sup>th</sup> century  
H: 15 inches  
Mason fig. 196

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### Heian Shinto Arts



*Shinto Goddess*  
9<sup>th</sup> century  
Painted wood, H: 33 inches  
Kyoto National Museum Mason  
fig. 195 \*

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Heian Shinto Arts



*Seated Shinto God*  
10<sup>th</sup> century  
Wood & traces of color  
H: 20.5 inches  
Metropolitan Museum  
of Art



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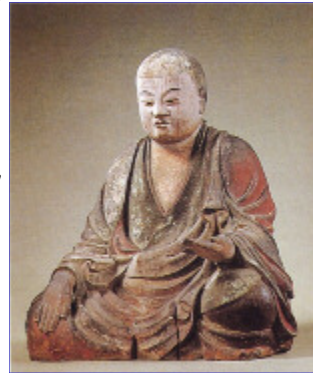
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Heian Shinto Arts



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*Shinto God Hachiman*  
Hachiman Triad, Yakushiji  
Late 9<sup>th</sup> century  
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Heian Painting



A

*Amida Raigo Triptych*  
(Right, detail)  
Late 11<sup>th</sup> century  
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