

PATHS TO ENLIGHTENMENT - THE ART OF SOUTH AND SOUTHEAST ASIA BEFORE 1200

**INDIA AND PAKISTAN**

Suggestion vocabulary to know

karma	nirvana (moksha)	samsara	bodhisattva
mudra	Shakyamuni	ushnisha	Devi
Shiva	Vishnu		

1. What subjects are most commonly represented on the intaglio steatite seals of Moheno-daro?
2. List three features of the figure shown in FIG. 6-3 that indicate that it may represent a prototype of the Hindu god Shiva. You may want to reference page 178 of your text (12<sup>th</sup> ed.) "Hinduism and Hindu Iconography."
3. Who was Ashoka and what was the significance of the pillars he erected throughout his kingdom?
4. What is usually contained in a stupa? What does the Great Stupa at Sanchi symbolize? What is the meaning of the yasti, the pole that rises from the center of the hmarinka above the stupa? The torana gates, which marked the cardinal points include many symbolic carvings. Give the meaning of the following: jatakas, wheel, yakshis  
List two stylistic characteristics of the carving that decorates the toranas of the Great Stupa.
5. What is a chaitya hall? Give two stylistic features that distinguish the chaitya hall at Karle?
6. Which culture provided artistic models for the images of the Seated Buddha and the frieze from Gandhara?
7. List three stylistic characteristics of the Mathura Buddha.
8. Look carefully at the Buddha from the Gupta period shown in Fig. 6-12 and describe how it combined the styles of Gandhara and Mathura.
9. List three characteristics of Gupta art that are apparent in the paintings at Ajanta.
10. What is meant by "an avatar of Vishnu". Name one.
11. The primary function of a Hindu temple is:
12. Draw a sketch of a Hindu temple. Label what the *mandapa* and *sikhara* are and identify their roles.
13. What is the significance of the reliefs on the exterior of the Vishnu temple at Khajuraho?
14. What is the significance of bathing, feeding and clothing an image like the Shiva Nataraja shown on?

**SOUTHEAST ASIA**

1. In what country is the stupa of Borobudur located? How large is the stupa? What do most scholars think is the intended meaning of the monument? Name three types of objects that pilgrims would encounter as they climbed it:
2. List three stylistic characteristics of the Early Khmer figure of Harihara created in the seventh century (FIG. 6-27).
3. List two types of temples that appear at Angkor:
4. How did Khmer rulers use art to demonstrate their power and their connection with their personal god?

**DISCUSSION QUESTIONS**

1. Look at the figures in this chapter and ones from other temples in previous chapters. Which figures seem to be the most spiritual? Which stylistic features do you think achieve this quality?
2. In what way does the function of a temple as residence of the god rather than as a hall for congregational worship affect the style of the architecture of Hindu and Greek temples? Compare the Hindu temples in Chapter 6 with a Greek temple in Chapter 5. What function does light play in each type of building? How is sculpture used in each?
3. What Greek and Egyptian figures can you think of that share the monumental calm and sense of timelessness of the Early Khmer figure of Harihara (FIG. 6-27)? What stylistic features do they have in common?
4. What different metaphysical views are represented by the image of Shiva dancing (FIG. 6-24) and the Meditating Buddha (FIG. 6-9)?
5. Discuss the practices and iconography of Buddhism as seen in the Great Stupa at Sanchi and in the stupa of Borobudur in Java.

**LOOKING CAREFULLY, DESCRIBING AND ANALYZING**

Write at least one page comparing the detail of the Yakshi and elephant from Sanchi with contemporary figure of Aphrodite and Pan from the Greek chapter. First describe the subject matter and iconographic meaning of each images, and then analyze them using the following terms: form and composition; material and technique; line and color; space, mass and volume.

Note particularly the handling of the nude and the formal relationship of the nude to auxiliary figures. What sort of balance does each figure have and how did the artist create it? \*Make sure you're providing VISUAL EVIDENCE!

THE SILK ROAD AND BEYOND- THE ART OF EARLY CHINA AND KOREA

**CHINA**

Define or identify the following terms:

Confucianism	Daoism
Clustered brackets	Bays

1. Where was the prehistoric Yangshao culture located? What was its major artistic form?
2. What is the difference between earthenware and stoneware?
3. List six types of objects found in tombs of Shang rulers and those of Sanxingdui and note the material from which they were made.
4. What was found in excavations around the tomb mound of Emperor Shi Huangdi at Shaanxi?
5. What were the primary sources of the subject matter of the art of the Han dynasty?  
Using terminology learned in previous chapter, list three stylistic characteristics of Han reliefs.
6. What was the Silk Road and what effect did it have on Chinese culture and art?
7. Describe three stylistic features, derived from Gandharan prototypes, that occur in the earliest Chinese image of the Buddha. In what ways does the figure of Vairocana Buddha at Longmen differ from it?
8. What features distinguish traditional Chinese architecture from that of Egypt and Greece?  
Describe the method of construction:  
What materials did they commonly use? What colors were favored? What type of roof line was favored?
9. What type of perspective was used in the painting of the Paradise of Amitaba?
10. List three stylistic characteristics of the Tang painting style that can be seen in the detail from *The Thirteen Emperors*.
11. List two devices that were used in the Tang painting style to give a sense of depth and space to the composition.
12. List four types of figurines commonly found in Tang tombs:
13. Describe three stylistic characteristic of Fan Kuan's *Travelers among Mountains and Streams*
14. What influence did calligraphy have on Chinese painting?
15. What is a pagoda, and from what form did the Chinese pagoda develop?
16. List three elements that are typical of Southern Song landscape painting:
17. How did the beliefs of the Chan (Japanese Zen) sect of Buddhism influence art?

**KOREA**

1. What religion dominated Korean art during the Silla and Koryo periods?
2. How does the structure of Korean Buddhist monument at Sokkuram differ from the Chinese monument at Longmen?
3. Compare the features of the Korean Buddha statue with others from chapters 6 and 7 and say which it most resembles. Why?
4. What is celadon? Where and when was it invented?

**DISCUSSION QUESTIONS**

1. Compare a bronze kuang from the Shang period (FIG. 7-2) with the Paleolithic Bison (Fig. 1-8) and the Minoan vase (FIG 4-11). How does each artist relate the form of the vessel to the form of the animal? Can you think of another period in Western art when animal patterns were closer to those expressed in the Chinese bronze?
2. Compare a Han relief (FIG. 7-7) with a Sumerian seal (FIG. 2-11). In each case consider the type of line used, the relationship of the figures to the space, and the formal conventions used for depicting the figures.
3. Discuss the influence of the philosophies of Confucianism and Daoism on Chinese painting.
4. What is the major difference between Chinese and Western attitudes toward nature? How have these attitudes been reflected in art? Select specific works to illustrate your discussion.
5. The following figures were created within approximately 200 years of each other: the Standing figure from the Shang dynasty in FIG. 7-3, the Minoan Snake goddess in FIG. 4-14 , the Statue of queen Napir-Asu from

Susa (FIG. 2-19), and the pillar statue of Akhenaton (FIG. 3-32). Discuss the material, the scale, and the emotional effect as well as the possible purpose of each.

6. Select two representations of the Buddha, one Chinese, one Indian. How do they differ in the treatment of the figure and the drapery?

### **LOOKING CAREFULLY AND ANALYZING**

Look carefully at Fan Kuan's painting that is reproduced on page 207 (FIG. 7-18) and describe it as fully as you can. The following questions can help you, but should not limit your observations. First describe the materials and the painting techniques that are used by the artist. Are the colors opaque or transparent? Are they bright, subtle, highly contrasting? Then describe the shape of the mountains. How does the shape of the upper mountains differ from that of the lower mountains? Next describe the shapes of the trees. Which are covered with leaves, which are not? How do their shapes differ? What forms does the water take? Describe the scale and the relationship of the various shapes to each other. Which forms come forward, which recede? What devices are used by the artist to create the sense of space? Can you find the human beings? How does their relationship to the mountains affect the mood of the picture? What philosophical ideas are implied by the painting.

SHRINES, STATUES, AND SCROLLS  
**THE ART OF EARLY JAPAN**

FROM THE SHOGUNS TO THE PRESENT  
**THE ART OF LATER JAPAN**

**Chapter 8** - Define or identify the following:

Kami	mortise and tenon	ridge pole	Shinto
Amida	Buddha triad	Mandorla	Handscroll
Tale of Genji	Torii Busshi	Yamato-e	

1. What was the main art form of the Jomon culture?
2. How do Jomon vessels differ from Neolithic Chinese examples?
3. Name the two cultures that had the strongest influence on the development of Japanese art.
4. What was the purpose of the great tumuli that were built during the Kofun period? How did haniwa relate to these structures?
5. Name the largest and most important Shinto shrine in Japan. What Japanese custom assures us that the present building looks pretty much like the first and original one?
6. What culture provided the mold for the Horyu-ji and Todai-ji temples complexes?
7. Describe the type of image that was introduced during the Heian period that reflected the influence of Esoteric Buddhism.
8. What type of birds are perched on the ends of the ridge poles of the Phoenix Hall shown in FIG. 8-12 and what is their meaning?
9. List three characteristics of the Yamato-e style seen in the Genji scrolls.

**DISCUSSION QUESTIONS**

1. Compare the architectural style and building techniques of the Kondo (Golden Hall) of Horyuji and the Phoenix Hall of the Byodoin with those of the Ise Shrine. In what way do the Kondo and the Phoenix Hall reflect Chinese prototypes?
2. Discuss the evolution and spread of the figure of the Buddha by comparing the Indian Buddha from Gandhara (chapter 6), the Chinese Sakyamuni Buddha (chapter 7), and the Buddha from Longmen (chapter 7). What differences if any, do you see that may be based upon nationality? What are based upon Buddhist sect?
3. Discuss the evolution and spread of the figure of the Buddha by comparing the Korean Buddha from Sokkuram (chapter 7) and the Japanese Shaka and Yakushi Triads. What differences if any, do you see that may be based upon nationality? What are based upon Buddhist sect? Were the Japanese figures made for Hinayana or Mahayana Buddhists? How do you know?

**Chapter 27: AN AGE OF UPHEAVAL AND WAR**

1. What about Zen appealed to the samurai?
2. What was the purpose of the dry garden at Saihoje (FIG. 27-1)
3. Name the fifteenth century master who created “broken” or “splashed-ink” paintings. Describe his technique.
4. List two features that characterize the style of Mononobu and the Kano school.
5. What art form was most popular for the painted decorations of the Momoyama period?
6. Briefly contrast the styles of the following Momoyama painters: Kano Eitoku and Hasegawa Tohaku
7. Name the religious sect that influenced the development of the Japanese tea ceremony. What was the purpose of the tea ceremony? Briefly characterize the style of vessels and buildings used in it:
8. What was the source of many of the features used the Katsura Imperial Villa? List three factors that were important in creating the aesthetic effect of the building. What feature helped blend the interior with the exterior of the building?
9. What are 2 ways in which the work of artists of the Rimpa School differed from those of the Kano & Tosa schools.
10. How were Japanese literati painters different from the Chinese literati whose work they emulated?
11. Who were the purchasers of Japanese wood block prints?
12. Name an eighteenth century Japanese artist who used wood block prints to illustrate subjects from everyday life.
13. Name a Japanese printmaker who specialized in landscapes:

**MODERN PERIOD**

1. Name three western techniques incorporated by Japanese Nihonga painters.
2. What structural system did Kenzo Tange utilize for his design of the Olympic stadium shown in FIG. 27-15?
3. What is a Japanese “living national treasure”? Name one.

**REVIEW**

List the major art form used by each of the following artists and the century in which they worked:

	Type of Art Form and Brief Description	Century
Hamada Shoji		
Hasegawa Tohaku		
Hokusai		
Honami Koetsu		
Kano Montonobu		
Kano Eitoku		
Toyo Sessu		
Suzuki Harunobu		
Takahashi Yuichi		
Tsuchiya Kimio		
Yosa Buson		

**DISCUSSION QUESTIONS**

1. In what way does the Japanese tea ceremony relate to the style of the painting illustrated in FIG. 27-2?
2. Compare a Harunobu print (FIG. 27-11) with Degas’ *The Tub* (FIG. 29-30). In what ways does Degas’s composition resemble that of the Japanese print? What relation do you see between Hokusai’s *Great Wave* (FIG. 27-12) and Van Gogh’s *Starry Night* (FIG. 29-35)? Discuss the treatment of the surface and the conception of space.
3. What can you tell about the Japanese attitude toward nature from Hasegawa Tohaku’s *Pine Forest* (FIG. 27-5), Yosa Buson’s *Cuckoo Flying Over New Verdure* (FIG. 27-10), the *Dry Cascade and Pools* from *Saihoji* (FIG. 27-1) and the *Katsura Imperial Villa* (FIG. 27-8)? What do they have in common?
4. Compare Japanese and Chinese ceramics, considering Hamada Shoji’s large bowl (FIG. 27-16), the Yuan Temple vase in FIG. 26-4 and the Qing dish in FIG. 27-15. What differences do you see and what might account for them? Consider both materials and philosophy.

**LOOKING CAREFULLY, DESCRIBING AND ANALYZING**

Look carefully at the woodblock print by Harunobu shown on page 778 and FIG. 27-11, and write at least one page analyzing it. Use the following terms: form and composition; material and technique; line and color; space; mass and volume; and picture plane.

Here are some questions that might help you with your analysis, but do not be limited by them. Describe the use of straight lines and curved lines in the setting and in the figures. What shapes do they create? Pay particular attention to the use of pattern, and describe the various patterns that you see. How does the use of pattern relate to the artist’s use of the picture plane and to his depiction of pictorial space?

FROM ALASKA TO THE ANDES  
NATIVE ARTS OF THE AMERICAS BEFORE 1300

## MESOAMERICA

Define or identify the following terms:

jade celt      Quetzalcoatl      roof comb

1. List the Mesoamerican cultures that were concentrated in the following regions:

Gulf Coast  
Yucatan, Honduras, and Guatemala  
Southwest Mexico and Oaxaca  
Valley of Mexico

2. Which Mesoamerican culture is often referred to as the 'mother culture' of the region? Where was its heartland? What type of architectural structure did they create at La Venta and what was its significance? Name two types of sculpture produced by these people.
3. What medium was most favored by the artists of the West Mexican areas of Jalisco, Michoacán, and Colima? What subjects figured prominently in the art of this region? What quality is most characteristic of Colima figures?
4. Where was the ancient city of Teotihuacan located? What sort of plan was used to lay it out? What names have been given to the two largest pyramids? What originally stood on top of the pyramids?
5. What was found under the so-called "Temple of Quetzalcoatl" at Teotihuacan and what was its significance?
6. What is the meaning of the streams of water and the human hearts that flank the Goddess depicted in?
7. List two important things that were learned about the Maya as a result of the ability to read their glyphs?
8. Briefly describe the structure and style of the Temple of the Great Jaguar at Tikal.
9. What was the ritual meaning of the ball game in Pre-Columbian life?
10. What is thought to have been the purpose of the numerous figurines found on the island of Jamaica?
11. What scenes are depicted in the Bonampak murals? List 4 words or phrases that characterize the style.
12. What does the lintel shown in FIG. 14-12 tell us about Mayan religious practices?
13. How does the scene depicted on the painted vase shown in FIG. 14-13 compare to the scene from Bonampak shown in FIG. 14-11?
14. List three great cultures that declined sharply at the end of the Classic period (700-900).
15. List two cultures that flourished during the Post Classic period (900-1521).
16. Describe the form and function of the Caracol at Chichen Itza:
17. What is represented on the four colossal atlantids from Tula, the capitol of the Toltecs (FIG. 14-15)? List three characteristics of their style.

## INTERMEDIATE AREA

Define *El Dorado*.

1. What was the purpose of Taírona pendants like those on FIG. 14-16? Describe their style.

## SOUTH AMERICA

Define or identify the following terms and make sure you understand their meaning for Pre-Columbian art:

backstrap loom  
staff god

1. What sort of carving characterized Chavín sculpture like the Raimondi Stele? What type of figures are most typical?

2. What roles, in addition to providing ordinary clothing, did textiles play in ancient Andean life?
3. What are the Nasca Lines and what explanations have been given for their creation?
4. The Moche were extremely skilled potters. Many of their vessels are distinguished by the characteristic shape of the spout. Describe or draw it.
5. Describe the central figure from the Gateway of the Sun at Tiwanaku.
6. List two features each that contrast the textiles of the Paracas and Wari:

## **NORTH AMERICA**

Define or identify the following terms and make sure you understand their meaning for Native American art:

effigy mound

gorget

1. What was the favorite material of Eskimo carvers? List two stylistic characteristics of prehistoric Eskimo art:
2. What is thought to have been the purpose of most of the Adena and Mississippian art objects that have been found?
3. What group of people was first thought to have created the Serpent Mound shown in FIG. 14-28? What changed, and who do scholars now believe is responsible? How long is the mound? List two purposes that have been suggested for the construction of the mound:
4. List two characteristics of prehistoric pottery made by the Mimbres people. What method was used to make this pottery?
5. What is most significant about the Cliff Palace at Mesa Verde (FIG. 14-31)
6. Describe a kiva. What was its purpose?

## **DISCUSSION QUESTIONS**

1. Compare the sculptural style of the Raimondi Stele (FIG. 14-18), the Maya stele from Copán (FIG. 14-7), the Toltec atlantids from Tula (FIG. 14-15), and the pipe from Adena (FIG. 14-27). What was the function of each type of sculpture, and how might the functions have influenced the styles of the pieces?
2. Compare the incised gorget from the Mississippian culture (FIG. 14-29) with Mesoamerican painting. Is it closer to Lintel 24 seen in FIG. 14-12 or to the Central Mexican style of Teotihuacan seen in FIG. 14-6)? In what ways? Do you think that direct influence might have been possible from one of these cultures?
3. How do the pyramids of pre-Columbian America compare in structure and function with those of Egypt and the ancient Near East.
4. What similarities can you find between the social structures of pre-Columbian America and those of Egypt and the ancient Near East? In what ways do you think the art forms of the various cultures were influenced by their social structures?

## **LOOKING CAREFULLY, DESCRIBING AND IMAGINING**

Write at least a page on the views of the Mesoamerican site of Teotihuacán (FIG. 14-4). Describe the various buildings that you see and note how they are related to each other. Look carefully at every portion of the site and see how many different buildings you can find. Imagine that you are an archeologist and come up with a theory about what sort of activities took place on the site. What sorts of ceremonies might have gone on and what parts of the site would have been involved?

SOUTH FROM THE SAHARA  
**EARLY AFRICAN ART**

Traditionalism and Internationalism  
**LATER AFRICAN ART**

**Chapter 15**

1. List three core beliefs or practices shared by many African societies that give rise to art images.
2. In what way does the fact of being nomadic or settled farmers influence the type of art a people produce?

AFRICAN ART 1000-1800

Define or identify the following:

Oba

Olakun

Queen Mother

1. List three types of figures that were commonly represented on the terracottas found in Jenne:
2. What was the major art form of the Ife? Describe the style used to portray the Ife king from Nigeria. Why is his head so large in proportion to his body?
3. What do archaeologists believe was the function of the buildings of Great Zimbabwe? Trade goods found in this structure indicate active trade with whom? What were the great soapstone birds found at Great Zimbabwe thought to have symbolized?
4. Many of the rock-cut buildings in Ethiopia were constructed by people who belonged to the religion of \_\_\_\_?
5. List two stylistic characteristics of Benin art.
6. What is the symbolic meaning of the leopards that flank the Benin king shown on FIG. 15-11?
8. The saltcellar shown in FIG. 15-12 was the result of African artists of which group? Who were the patrons? What were the materials used?

**DISCUSSION QUESTIONS**

1. Discuss the problem of chronology and dating of African art.
2. What do the images of the Benin Queen Mother shown in FIG. 15-10 and the Mother with children shown in FIG. 15-5 tell us about the role of women in African societies?
3. Compare the artistic and political effect and the symbolic meanings of the costumes of the Ife king, the Mayan ruler (from the Americas), the Byzantine empress (Empress Theodora from the Byzantine chapter), and the Egyptian pharaohs (in general). What does the clothing that leaders wear say about the way they see their role?
4. Compare the construction techniques used at Great Zimbabwe with those used at Mesa Verde at Chichén-Itzá (from the Americas chapter). What similarities and what differences do you see?

**Chapter 32**

1. What do the rock paintings of the San people often depict?
2. What was the common function of Fang and Kota figures?
3. What was the purpose of the wooden Kongo figures from the Shiloango River area? Give three adjectives or phrases that describe its style.
4. How were power figures like the Nkisi n'kondi figure activated? List four activities that figures like this could control.
5. What was the purpose of Dogon carvings such as the couple? How does the artist treat the human body? Why is the image called "conceptual" rather than "perceptual"?
6. Where were Baule figure sculptures like the ones on FIG. 32-7 usually kept?
7. Give the meaning of the following terms from the Benin royal ancestor altar.

King's head:

Elephant tusk:

Rattle staffs:

Pyramidal bells:

What was usually the central sculpture of such shrines?



8. How will the head being modeled by the female artist in FIG. 32-9 be used? What earlier tradition is she following?
9. Name two well-known 20<sup>th</sup> century African sculptors and briefly characterize the style of each.
10. What role did costume and adornment play for the Kuba kings as shown in FIG. 32-13?
11. Describe the social function of African masquerades.
12. What do the Senufo masks of the western Sudan region represent? Who wore such masks?
13. List five creatures whose features are combined in the mask of the Senufo masquerader of the Côte d'Ivoire in western Africa. What is the purpose of such costumes?
14. What does the Satimbe mask of Dogon, Mali commemorate?
15. What female ideals are symbolized by the following features of Mende? How are these masks used?  
 High broad forehead:  
 Intricately plaited hair:  
 Small closed mouth:  
 Downcast eyes:
16. What type of materials did the Kuba typically use to create their masks and costumes?
17. What is a *Mbari* house?
18. What role do costume and adornment play among the Sanburu of Kenya?
19. List three African forms that are traditionally produced by men.
20. Identify the following:  
 Mamy wata  
 Togu na  
 Ga coffins
21. What traditional concept does Trigo Piula integrate into the 20<sup>th</sup> century painting?
22. What is the political meaning of Willie Boster's *Homage to Steve Biko*?
23. Describe an important change in the function of African arts during the past 50 to 100 years.

### DISCUSSION QUESTIONS

1. Discuss the role of the ancestors in the traditional spiritual life of Africa, including the art forms and rituals that are used to evoke them.
2. How do the roles of art and the artist differ in African groups as compared with those in European and Oriental cultures?
3. Describe briefly the function of masks in the cultures of Africa, Oceania and among Native Americans in North America. What similarities and what differences do you see. Select two examples from each area to illustrate your discussion.
4. Discuss the costumes and accessories used by African rulers to symbolize their power. Select appropriate images from both chapters 15 and 32 to illustrate your discussion.

### LOOKING CAREFULLY, DESCRIBING AND ANALYZING

Look carefully at the photograph of the Kuba and the painting of King Louis XIV from the Baroque chapter. Write at least one page analyzing and comparing the images, focusing on the role that adornment plays in signifying royalty. Here are some questions that might help you with your analysis, but do not be limited by them. Describe the setting and the position of the each king. What accessories do you see in each picture? What symbols of power can you find in each image? What is each king wearing? How many different materials and patterns can you see in each image? In what way do these enhance the projected power of the ruler. What type of clothing do contemporary rulers wear? What does that say about their claim to power and their relation to their people?

As an alternative to this assignment, you could design a costume for a contemporary ruler that would project his or her power in the same way that these two kings do and write up an explanation of the various symbols you use.