

4C/2

## Chin Dynasty 221 B.C. - 207 B.C.

Chi'in Shih Huang-ti becomes emperor of a united China in 221 B.C. after years of battle between the seven Zhou states

Centralizes government abolishing feudal states and system

Builds an enormous palace at Xianyang and a treasure-laden tomb with life-size terra-cotta figures of his army

Orders the construction of the Great Wall to keep out invaders, which stretches about 4000 miles from near the coast to northern-central China (completed in 214 B.C.)

**Art Works:** Terra-cotta army of the first empire of Qin  
Concubine's crown

## Han Dynasty 202 B.C. - 220 A.D.

Confucianism, which stressed the importance of moral standards and of a well-ordered society, became the philosophical basis of society and government

Cast iron and steel, mass-produced in government foundries, replaced bronze weapons and tools

Paper was invented around 105 A.D. by Cai Lun (according to legend)

Developing of lacquering and wide use of jade

Advances in astronomy, magnetic compass invented, acupuncture was used for medicine

Opening up of "silk roads" to the west begun

Abolished unfair punishments and reduced land taxes

By the end of the Han Dynasty (220 A.D.) China had become a prosperous force in Asia

In 154 B.C. Emperor Wu makes Confucianism the official doctrine/religion of China

**Art Works:** Gilt bronze lamp  
Hu wine vessel  
"Flying Horse" bronze sculpture

## Terms/Vocabulary/Concepts:

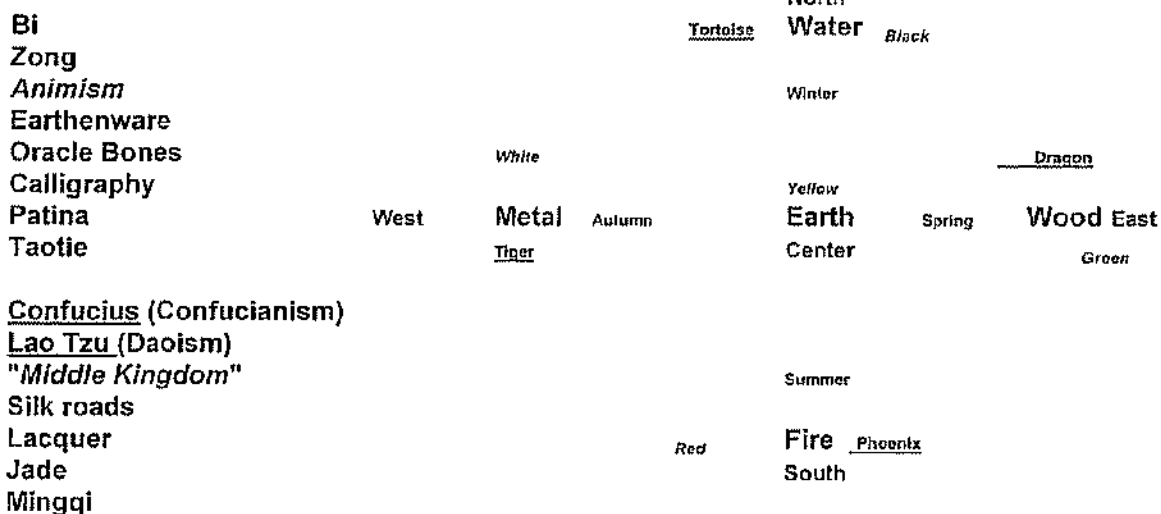


Diagram of the Universe Mirror from the Han Dynasty

**Non Western Art Comparisons #1: China**

Gardner: Pages 494-497  
Art Past/Art Present: Pages 78-79

**Shang Dynasty Ritual Bronzes**

c. 1500 B.C.E. - same time as:  
 New Kingdom (Egypt)  
 Minoan and Mycenaean

**History:**

- China was one of the last ancient civilizations to develop (1000 after Iraq) - developed along the Yellow River - only continuous culture from ancient times to present - different spoken dialects but unified by same writing
- potters wheel introduced to China (before 1500 B.C.) earthenware pottery with animistic designs
- civilization: based on moral order founded on principle of: 1) virtue, 2) ritual and 3) reverence for ancestors
- government: search for harmony on earth (rulers saw their power and authority as a "Mandate of Heaven")
- personal view: inner and outer life must be in congruence - life forces must be kept in balance (between opposites - yin/yang) > all must be achieved to gain **harmony**
- writing: began with "riddle of the dragon bones" (bones with writing on them= oracles)  
 ancient bones beginnings of Chinese script and where the ritual archives of the Shang kings
  - oracle bones used by royal diviners to communicate with the ancestral spirits
  - through the ritual and magic power of writing on the bones, communication with the spirits was achieved (communication with your ancestors...)

**Shang Dynasty**

c. 1700 B.C. - 1100 B.C.

- Shang Dynasty was the first of the Chinese dynasties
- known for the creation of magnificent bronze vessels, the development of horse drawn chariots and a system of writing begun on "oracle bones"
- ushered in Bronze Age in China Bronze in China was of high copper concentration and the techniques used to manipulate it differed from those of other cultures. Unlike the lost-wax process of their western counterparts, the Chinese made their vessels by the piece mold technique (four separate molds made of the exterior of the piece, then joined together and bronze poured into cavity, then exterior mold broken away to expose bronze form)
- jade was also a great art form in Shang China

**Art Works:**

Neolithic vases: c. 4000 B.C.E.  
 fang ding vessels: c. 1200 B.C.E.  
 Taotie bronze bowl c. 1500 B.C.E.  
 Li vessel

**Context / Function:**

-shamanism – animistic designs on earthenware  
 -honoring of ancestors –ritual bronze vessel  
 -elaborate burials – vessels found in royal tombs

**Vocabulary:**

ying / yang  
 oracle  
 taotie

"Mandate of Heaven"  
 animistic  
 fang ding

harmony  
 shaman

**Techniques:**

ceramics: kiln / fire

color change of slip when fired determined by 3 factors:

earthenware (low fire)

- heat: temperature in the kiln

stoneware slip (high fire)

- oxygen: how much in kiln

slip (clay + water)

- chemical compounds in slip

bronze casting: "piece mold" technique:

- original shape made in clay then let dry

- mold of soft clay made of original vessel form is removed in pieces which are then reassembled around center form with spacers separating the two parts

**Assignment:****Due:** Monday, October 1<sup>st</sup> 2001

Select any western art object (including art or artifacts from Ancient Egypt, Mesopotamia or the early peoples of the Aegean region - Minoan, Mycenaean or Cycladic) and compare / contrast (in chart form) the following:  
 formal qualities - (sculpture list) materials used/ technique context and function

Non Western Art Comparisons #2: China**Qin Dynasty Terracotta Warriors**Gardner:

Pages 497-498

c. 200 B.C.E. - same time as:

Hellenistic Greeks  
Republican Rome

**History: Qin Dynasty** (221-206 BCE) established briefly by ruler known as Shi Huangdi who was the First Emperor of China  
- time when two great belief structures were emerging in China: Confucianism and Daoism

Confucianism: Confucius (born 551 BCE) during the "Axis Age" (5th Century BCE)  
writings evolved into ideas that the state must be governed with a moral order based on virtue  
how to build a just and stable society - centered on the belief that rulers had to be just and moral and  
virtuous to maintain harmony - was in essence a practical, common sense approach  
belief that we are not born good, but learn goodness, and that rulers must teach goodness (by example)  
rules must teach goodness and regulate themselves - scholars must influence rulers  
failure to do so will mean forfeiture of the *mandate of heaven*

Daoism: emerged out of the teaching of Laozi (c. 530 BCE) and Zhuanzi (c. 300 BCE)  
mystical belief that earth, nature and the cosmos all held in harmonious order  
individuals search for the right path - the dao through an intuitive awareness (in contrast to the careful  
reasoning of Confucianism)  
humans should seek to harmonize their movements with the universe - often in isolation - emphasis on  
flexibility and non-struggle and submission to the universal path or principle (the Dao)  
role of nature as the source of all harmony - man should go with the force of nature

**Qin Dynasty** 221 B.C. - 206 B.C.

Shi Huangdi becomes emperor of a united China in 221 B.C. after years of battle between the seven Zhou states  
centralizes government abolishing feudal states and system  
builds himself an enormous palace at Xianyang and a treasure-laden tomb with life-size terra-cotta figures of his army  
orders the construction of the Great Wall to keep out invaders, which stretches about 4000 miles from near the coast to  
northern-central China (completed in 214 B.C.)

**Art Works:**Context / Function:

<b>Qin Dynasty warriors</b> c. 210 BCE	-guardian warriors (6000!) of Emperor Qin's burial mound
<b>Bronze Chariots/ Warriors</b>	
<b>Great Wall of China</b> c. 214 BCE	-guard against invading northern people

**Vocabulary:** Confucianism      Daoism      harmony / virtue / order  
terracotta

**Techniques:** mold technique of ceramic  
individual details added for each figure

**Assignment:****Due:** Monday, October 29<sup>th</sup> 2001

Select any western sculpture from Ancient Egypt, Mesopotamia, Greece or Rome and  
compare / contrast (in chart form) the following:

formal (sculpture) qualities	materials used/ technique	context and function
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Non Western Art Comparisons #3: Japan**Kofun (Archaic) Haniwa figures  
Shinto Shrine at Ise**

c. 600 C.E. - same time as:

Early Christian

Byzantine Period

Gardner: Pages 530-532  
Art Past/ Art Present Pages 162-163

<b>History:</b>	<b>Jomon culture</b> c. 12,000-300 BCE	- earliest period dating from around 3000 B.C. - decorated ceramic vessels and <i>dogu</i> (effigy) figures (associated with magic)
	<b>Kofun Period</b> c. 300 BCE - 552 CE	- ("old tomb") beginnings of architecture in the form of <u>Shinto shrines</u> - Shinto shunned pictorial representation - tomb burials of emperors, <u>haniwa guardian figures</u> on grave mounds
	<b>Asuka Period</b> c. 552 - 646 CE	- Introduction of Buddhism into Japan from ancient Korea (552) - figurative sculpture (in bronze) and painting develop - art and architecture influenced by China's Tang dynasty

**Shinto Beliefs and Ritual in Japan**

Shinto ("Way of the Gods") belief system of early Japan and did not derive from one religious figure or religious writings based on a love of nature, family (and above all the ruling family who were direct descendants of the gods)  
 Shinto traditions / beliefs developed as part of early agricultural society's planting and harvesting rituals - connected to various gods (*kami*) which were believed to exist in nature (mountains, waterfalls etc.) and in charismatic people  
 Shinto also connected with *shamanism* (the belief a priest - shaman - can influence the ancestral spirits, gods and demons who produce good and evil) - carved images of gods / spirits were not part of the ritual  
 structure of society centered around clans, which built *shrines* their family *kami* which could not be entered by anyone but priest who made offerings on behalf of clan members  
purity was an important component to ritual - shrines were constantly rebuilt to rid sacred site and structure of physical and spiritual impurities which accumulate over time.  
 Shinto ritual came to be associated with emperor - who was seen as a living *kami* whose divinity surpassed other *kami*  
 the shrine at Ise houses the sacred neckless (jewels representing the soul spirit, which can enter the body of the possessor)

**Art Works:**Context / Function:

<b>Haniwa guardian figures</b>	<b>6<sup>th</sup> Cent. CE</b>	- found around burial sites (facing out) and were thought to be guardian figures and links between the living and the dead
<b>Ise Shrine</b>	beginning during the <b>5<sup>th</sup> Cent. CE</b>	- Shinto shrine (3 buildings) within an enclosed sanctuary

**Vocabulary:** Shinto animism *kami*

**Techniques:** shoden (main sanctuary of the Ise Shrine)  
 torii arch (sacred gateway to shrine)

"heart pillar"  
 mortise-and-tenon system of construction

**Assignment:****Due:** Monday, December 3<sup>rd</sup> 2001

Select any western sculpture or building from Ancient Egypt, Mesopotamia, Greece or Rome and compare and contrast (in chart form) the following:  
 formal qualities materials used/ technique context and function

Non Western Art Comparisons #4: India

The Great Stupa at Sanchi, India  
 The Chaitya Hall at Karli, India  
 Gandhara Buddha figures

Gardner: Pages 470-476  
Art Past/ Art Present Pages 110-113

c. 100 C.E. - same time as:  
 Imperial Rome

<b>History:</b>	Pre-history:	c. 2500 BCE	civilization in the Indus Valley
		c. 1800 BCE	Aryan (Indo-European) invasion from the north
	Vedic Period:	550 BCE	Buddhism established (Sakyamuni Buddha born c. 563 B.C.)
		327 BCE	Alexander the Great conquers northern India - Greek culture into India
	Maurya Dynasty:	273 - 232 BCE	Asoka makes Buddhism the dominant religion
	Kushan Period:	1 <sup>st</sup> -3 <sup>rd</sup> Cent. CE	Hellenistic and Roman influences can be seen in the work of this period including Poseidon in torque around neck, contrapposto pose, drapery in garment and more defined musculature on torso

**Vedic Religion** earliest religious beliefs of Indian people based on *Vedas* (hymns) addressed to gods personifying aspects of nature  
*polytheism* - Vedic belief in many gods to which sacrificial offerings were made  
*samara* - the transformation of the soul into some other form of life on the death of the body (i.e. reincarnation)  
*karma* - the consequence of actions in all previous lifetimes will determine the type of existence into which the reborn could enter after death in the previous one

**Buddhism** the belief that all existence implies sorrow; the cause of sorrow is attachment to work and the self, causing rebirth  
 this attachment can be dissolved through the elimination of desires, which also binds the self to a countless succession of rebirths;  
 the cessation of rebirth can be accomplished by following the *Eightfold Path*, which prescribes simple practices of right thought, right speech and right action  
*Nirvana* - the ultimate enlightenment - complete understanding of the universe that Buddhahood  
*Bodhisattva*: beings who are capable of enlightenment but who forego it in order to help other living beings towards salvation (often serving as attendants to the Buddha - literally aids to his teachings) Presented in princely dress and ornament

**Art Works:**Context / Function:

Great Stupa at Sanchi	1 <sup>st</sup> Cent. CE	- receptacle of relics, object of adoration, symbol of the death of Buddha
Chaitya Hall at Karli	1 <sup>st</sup> Cent. CE	- sacred cave temple with stupa cut out of the living rock
Gandhara Buddha	2 <sup>nd</sup> Cent. CE	- image of Buddha to be revered and worshipped

<b>Vocabulary:</b>	aniconic	yakshis/ yakshas	mandala	ascetic	dharma
	samsara	bodhisattva	karma	nirvana	chaitya

<b>Techniques:</b>	stupa	monumental burial mound and first sacred Buddhist buildings
	yasti	mast in the center of stupa
	torana	sacred gateway to stupa
	schist	black stone

**Assignment:**

Due: Monday, November 6<sup>th</sup> 2000

Select any western building or sculpture from Ancient Egypt, Mesopotamia, Greece or Rome and compare and contrast (in chart form) the following:

formal qualities    materials used/ technique    context and function

Non Western Art Comparisons #5: Islam**Dome of the Rock Jerusalem  
Great Mosque at Cordova Spain**

c. 800 C.E. - same time as:

Art Through the Ages: Pages 320-343Art Past/ Art Present: Pages 188-191Art and Ideas: Pages 147-153Hiberno-Saxon art  
Byzantine Period

**History:** Muhammed born c. 570 CE in Mecca - at age of 40, receives calling as a prophet of a new religion. Died: 632 CE. Recognized Christians, Jews and Arabs as descendants of Abraham - recognized Jesus, but not as divine. Only Muhammed's teachings preserve God's (Allah) true message. Muhammed was not divine - a prophet. Koran Islamic holy book (*The Word of God*), collection of moral laws as revealed to Muhammed and written down after Mohammed's death by the caliph Uthman (644-656). The Koran is supplemented by the *Sunna* (moral saying of Muhammed and anecdotes of his exemplary deeds) (Caliphs descendants of families of the Prophet). Islam spread rapidly - by the 8<sup>th</sup> cent. conquered North Africa and Spain (785 CE). Constantinople fell in 1453 CE. Islam (caliphs) established new social order and took complete charge of temporal as well as spiritual affairs. Islam sponsored advanced scholarship and the translation of Greco-Roman texts from all areas of learning.

**Islamic Beliefs and Ritual**

Mohammed did not set up any priesthood or church, but the Koran's "Five Pillars" is guide of duties for all life's endeavors:  
 1: reciting the creed: "There is no god but God; Muhammad is the Messenger of God"  
 2: daily prayer (3 - 5 times) facing Mecca and Fridays in a Mosque  
 3: abstinence of food, drink and sexual activity during the daylight hours of Ramadan (9<sup>th</sup> lunar-holy- month).  
 4: the duty of almsgiving  
 5: pilgrimage to Mecca at least once before death.  
 The reward for observing the above is Paradise

Ritual centered around daily prayer and pilgrimage, without other rituals or hierarchical spiritually privileged priesthood.  
 Mosques places of daily prayer: The faithful would be called to prayer from a crier in the mosques minaret, enter enclosed courtyard, engaged in ritual washing, enter mosque and begin individual prayer on their knees facing Mecca.  
 The direction of Mecca was marked by a sacred niche, or mihrab, in the qibla wall (opposite to the entrance). In front of the mihrab was an elaborately decorated dome marking the exclusive enclosure for the caliph - called a madsourah

No images of anything living were allowed in Islamic mosques - only elaborate interweaving designs called arabesques, and calligraphic passages of text. Surfaces covered with rich, flat, linear patterns of geometric and organic design.

**Art Works:**Context / Function:

<b>Dome of the Rock</b>	<b>691 CE</b>	- Shrine (not a mosque) built around the stone from which Mohammed ascended to heaven (and Abraham was commanded to sacrifice Isaac)
<b>Mosque at Cordova</b>	<b>c. 800 CE</b>	- Mosque which was expanded at four different times to an area larger than Old St. Peters. Known for its double row of horseshoe arches (made of alternating red and white voussoirs) over a forest of columns

<b>Vocabulary:</b>	Allah calligraphic	caliph arabesque	Koran Sunna	Mecca
<b>Techniques:</b>	mosque madsourah voussoirs	mihrab minaret	qibla wall horseshoe arch	

**Assignment:****Due:** Monday, December 3<sup>rd</sup> 2001

Select any western religious building from Ancient Egypt, Mesopotamia, Greece or Rome Early Christian or Byzantine, or Romanesque periods and compare and contrast (in chart form) the following:  
 formal qualities    materials used/ technique    context and function    ritual

Non Western Art Comparisons #6: MesoamericaArt Through the Ages Pages 554-579Art Past/Art Present Pages 140-143

Colima figures Preclassic Mayan

Teotihuacan Classic Mayan

c. 200 BCE - 700 CE

Late Greek Hellenistic Period

same time as: Republican / Imperial Roman

Early Christian / Byzantine

History: Pre-classic 2000 B.C. - 300 A.D.  
 Olmec (Gulf Coast Region) "mother culture" of Mesoamerica Colossal Heads in basalt  
 Colima (West Mexico) Clay figures  
 Classic 200 A.D. - 900 A.D.  
 Teotihuacan (Valley of Mexico) ("the place of the gods") Pyramids of the Moon and Sun  
 Mayan (Guatemala - Honduras - Yucatan) Temples at Tikal, El Peten  
 Postclassic: 900 A.D. - 1521 A.D.  
 Late Mayan (Chichen Itza) Chichen Itza  
 Toltec (Tula, Valley of Mexico) Colossal Atlantids, Tula  
 Mixtec (Monte Alban, Southwestern Mexico)  
 Aztec Tenochtitlan, (Valley of Mexico) Templo Mayor double pyramid, Mexico City

**Mayan Beliefs and Ritual**

The Maya believed there were three layers to their world:

The highest was the starry arch of heaven with the double-headed Celestial Monster, (which probably was the Milky Way). The blood of the Celestial monster became rain which fell when royal sacrifices or offerings were made on earth below

The second layer was the Human Middleworld of Earth, shown as the back of a turtle. This world was alive with rivers, swamps, mountains and caves (which lead to the underworld)

The bottom layer was the dark waters of the Underworld, called *Xibalba* where God L ruled over the Gods of Death. At sundown *Xibalba* rotated above the earth to become the night sky.

Kept track of the passing of time using a very complex numeric calendrical system of two calendars- the Long count calendar with 365 days and a short count calendar of 260 days

Believed in the "world tree" or sacred tree, which had its roots in the underworld, its trunk in the world and its branches supporting the celestial bird in the heavens - a metaphor for death and rebirth.

**Art Works:**Context / Function:

Colima figures	200 BCE - 500 CE	- how these figures are connected with burial rituals is unclear
Teotihuacan	100 BCE - 200 CE	- Pyramid of the Sun build over a sacred cave and orientated to the summer solstice and the Pyramid of the Moon

Vocabulary: Popol Vuh World Tree  
 Ritual (Short Count) Calendar  
 Solar (Long Count) Calendar  
 K'in / Uinal/ Katun / Tun / Baktun  
 glyphs

Techniques: Tablero / Talud Hieroglyphic Staircase

Non Western Art Comparisons #7: Southeast Asia

Stupa at Borodudur, Java

Angkor Wat, Cambodia

Angkor Thom Bayon, Cambodia

c. 800 - 1100 C.E. - same time as:

Hiberno-Saxon art

Romanesque Period

Art Through the Ages Pages 483-491Art Past/ Art Present Pages 196-197

Pages 214-215

**History:** Indian culture, religion and art influence the whole southeast Asian region during the first millennium due to trade. Trade meant different cultural groups absorbed language (Sanskrit), religions (Hindu / Buddhism), laws & art forms. Buddhism and Hinduism both exported to Southeast Asia and adopted by Indonesian (Java) and Khmer cultures.

**Buddhist Beliefs and Ritual**

the belief that all existence implies sorrow; the cause of sorrow is attachment to work and the self, causing rebirth. This attachment can be dissolved through the elimination of desires.

the cessation of rebirth can be accomplished by following the *Eightfold Path*.

*Nirvana* - the ultimate enlightenment - complete understanding of the universe that Buddhahood

*Bodhisattva*: beings who are capable of enlightenment but who forego it in order to help other living beings towards salvation (often serving as attendants to the Buddha - literally aids to his teachings)

**Khmer Kingship and Ritual**

Khmer king exceeding powerful - each temple mountain built to install King's personal god - Vishnu, Shiva, or the Buddha - on the top of the structure and naming the god with part of his own royal name.

Khmer believe that the king was part of the physical manifestation of the god on earth and when he died the king would be reabsorbed by the god - his image would be worshiped posthumously as a god.

The temple mountain with the deity residing in the top central shrine was reserved for worship by the King and the elite. Angkor = city, and Wat = Buddhist monastery. Stone material was reserved for religious structures.

**Art Works:**Context / Function:

Stupa, Borobudur	c.800 CE	<ul style="list-style-type: none"> <li>- Buddhist sanctuary and shrine (for pilgrims) in the form of a mandala. Shrine has 10 levels - the number of stages through which a bodhisattva must pass to become a Buddha.</li> <li>- pilgrims would circumambulate each level of the shrine - 4 times around the first level, twice around the next three - symbolizing the terrestrial world of sensation - on the way to the top 3 levels symbolizing the world of the heavens - with 72 stupas &amp; a solid stupa at the summit.</li> </ul>
Angkor Wat	c. 1150 CE	<ul style="list-style-type: none"> <li>- temple dedicated to Vishnu, it is a physical representation of Hindu cosmology in the form of a world mountain which symbolizes Mount Sumeru (Vishnu's home) at the axis of the universe with three levels and nine towers surrounded by moats.</li> </ul>
Bayon - Angkor Thom	c.1200 CE	<ul style="list-style-type: none"> <li>- bayon (Buddhist temple) dedicated to the Buddha and conceived as a world mountain with giant gods and demons in an enactment of the Hindu legend Churning of the Sea of Milk (Vishnu saves universe by restoring the balance between good and evil).</li> </ul>

**Vocabulary:** avatar      mandala      balustrade      parapet

**Assignment:****Due:** Monday, December 11<sup>th</sup> 2001

Select any western or near eastern religious building from Ancient Egypt, Mesopotamia, Romanesque or Gothic periods and compare and contrast (in chart or essay form) the following:

formal qualities      materials used/ technique      context and function      ritual