



ART OF THE NON- WESTERN WORLD STUDY GUIDE



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Introduction : Mastering Art History

What does it take to do well in art history classes? A lot of memorizing, right? Actually, doing well in art history requires developing keen observational and analytical skills, not rote memorization. In fact, art history is so good at teaching these skills that many medical schools, including the prestigious Harvard Medical School, are offering art classes to medical students with the aim making them more thoughtful and meticulous observers and ultimately better diagnosticians.

So how do you actually develop these good observational skills? The first step is **Mindful Looking**. Researchers at the J. Paul Getty Museum have found that adult museum-goers spend an average of 30 seconds in front of any work of art¹. How much can you glean about a work in half-a-minute? In that time the mind registers a general impression but not much more. Most people hurrying through life (and art museums) aren't really paying attention and aren't mindfully looking, which is one of the reasons that studies have shown so-called eye-witnesses to be really bad at correctly identifying suspects. Passively, you saw them but did not observe them. The barrage of media that assaults us 24/7 in the modern digital world exacerbates the problem; the ceaseless flow of inately superficial infotainment is mind-numbing and the overwhelmed mind tunes out.

Mindfulness is the difference between merely looking and really seeing. It requires real **concentration, being consciously in the moment**. All distractions need to be shut away, if we

¹ http://www.getty.edu/education/teachers/trippack/activity_during_30second.html

are do more than glance and pretend to see like the 30 second museum visitor. To really understand what a work of art is telling us often does not require the genius of the fictional detective Sherlock Holmes but we can benefit from his methodology. What sets Holmes above his colleague Dr. Watson and the rest of the oblivious world is Holmes' mindfulness and concentration. He takes time to really observe and think about what his observations signify. He actively listens to what the dead body—or in our case, the art work—tells him about itself?

There is a wonderful scene in the BBC's updated Sherlock Holmes episode—A Study in Pink—in which the detective examines the body of a murder victim who is wearing a bright pink raincoat. He sees that the nail polish on one hand is chipped where she has scratched “Rache” into the floor board. He examines her jewelry, feels under the collar of her coat, notices her umbrella is dry, and that there are splash marks down the back of one leg,

Dr. Watson and the police assume that the victim has committed suicide and the word she is writing is German for revenge. Holmes, however, analyzes the scene very differently, From his careful observation of the details of her costume and jewelry, he deduces that she is from Cardiff where there has been rain but too much wind to use an umbrella, that she had a string of extramarital affairs, and importantly that she was murdered as the roller suitcase that caused the splash marks on the back of her leg is missing.

If we apply Sherlock Holmes' method to our study of art history, especially to the study of works of art from the non-western world, we will begin to really see them and understand what they are telling us about themselves. So, as you look at any work of art, try to shut out the distractions of the world or classroom around you and follow these steps:

- **Step 1: Observation**—we must really look closely at the work, collecting all the facts of the piece without bias.

Eliminating bias is particularly important as it impedes our ability to learn. As humans we often form opinions intuitively. We might decide whether or not we like a person or not in the first 30 seconds of meeting them. Have we really learned that much in 30 seconds?

Unconsciously we may be allowing past experiences, past likes and dislikes, cultural typecasting to color the present. Perhaps we meet someone who is blonde and immediately decide that she is pleasant but not too bright based on cultural stereotypes of the “dumb blonde”.

The same thing happens with art. Perhaps we have heard biased descriptions of the peoples of the non-western world as “primitive,” “third world,” “superstitious or “poverty-ridden” and as a result react negatively to the art of the region as being inferior to that of the West. Or we have heard such and such artist criticized as a “hack” or “second rate” and that colors our perception of his work. Or maybe the subject of the work is something taboo or unpleasant and we form an opinion based on our distaste for the work and the person who would breach cultural norms by creating such a thing! We must be careful not to allow cultural baggage to impede our understanding of the materials being studied.

- **Step 2: Analysis**—we classify the information we have observed, trying to piece it together, identify symbols and motifs we have seen.

Analysis requires active thinking. We must look at the elements of the piece and try to figure out what the artist is trying to tell us. For example, in the frescoes of the Palace of the Jaguars at Teotihuacan (Chapter 1), one room shows an image of a parade of large yellow felids

blowing conch shells. Down the back and tail of each cat is a row of what appear to flints or perhaps feathers. Our first question would be are these cats actually jaguars as the name of the building suggests? If we look carefully, we notice that they lack the typical dark rosette pattern of jaguars, so these felines may not be jaguars. What do the elements down the backs and tails of the cats tell us? Flints are hard and sharp, and if the elements are flints, we might conclude that they are telling us that the cat's spine is hard and prominent, an indication that the animal is not well-fed. If they are feathers, it might suggest that the cats are associated with something celestial? Perhaps, they function somehow in the bringing of rain. We notice that the conch shells they are blowing drip water and in the border above the felids are star-shaped forms with Tlaloc masks.

- **Step 3: Interpretation** (our hypothesis about the meaning of the work)—taking our observations and the conclusions we have drawn, we form a hypothesis about what the work is telling us.

Based on the information we have observed, we conclude that the cats are probably Pumas or Mountain Lions, and that they seem to be associated with the rain god, Tlaloc.

- **Step 4: Context**—we test the accuracy of our interpretation by doing some research that will provide contextual information.

Determining which possible interpretation is more correct may take some additional research to find a context for our Teotihuacan fresco. We might do an internet search for wild cats

indigenous to the Valley of Mexico and learn that the Puma is found in the high, arid region, while the Jaguar is not normally found there. We might also look for articles that have been published on other frescoes from Teotihuacan and find that Scholars have interpreted the long scrolls emanating from the end of the conch as “speech” scrolls and that conchs are associated with water.

In parts of the world where more information is available than we have for Teotihuacan, we might research the history of the period, its prevailing philosophy or religion, its culture and traditions, or the artist if known, information about his or her life and other works. In art history, research is a necessary part of the process as all the answers cannot be laid out in any textbook. Do not be afraid to spend some time on the internet looking for links to articles that give further information. We need to take in a lot of information and process it carefully to really get the meaning of a work of art, but all is a lot easier when we **mindfully observe** at the beginning.

The exercises in this study guide are intended to help you develop and practice these skills. Each chapter will begin with a section “**Think About It**” which will present a main idea from the chapter content and ask you to evaluate it in terms of your own experiences. This will be followed by a “**Key Points**” section in which you are asked to think about what you have read and learned in class. Then select three things you learnt, which you think are important and explain why. The final section, “**What Do You Know?**” consists of objective and essay questions designed to help you review the material covered in the chapter. Section headers have been provided to assist you in finding the material covered in the questions.

Chapter 1: Mesoamerica

“Think About It”

In his 1943 article, *Mesoamerica, its Geographic Limits, Ethnic Composition, and Cultural Characteristics*, Paul Kirchhoff catalogued the cultural characteristics which he believed defined the high civilizations of Mesoamerica. These included long lists of agricultural practices, such as the use of a digging stick and building chinampas; military practices, such as one-piece warrior costumes and wooden swords with obsidian blades, the use of hieroglyphic writing and both a 260-day ritual and 365-day vague year calendar, and rituals such as human and animal sacrifice, blood-letting, pan-Mesoamerican gods such as Tlaloc, and a nine-level underworld. For art practices, Kirchhoff listed only making **clay novelties, polishing obsidian and pyrite mirrors, copper drill tubes, use of rabbit hair to decorate weaves, stepped pyramids, stucco floors and patios with rings for the ball game.**

What Mesoamerican art forms are missing from Kirchhoff’s list? Does his limited selection of art and architectural practices suggest a Colonialist view of a non-western culture area? Explain the reasons for your answer.

“Key Points”

List three things you learned in the chapter or lectures on Mesoamerica that you thought were particularly important and explain why.

“What Do You Know?”

Test your knowledge and understanding of the material.

Part 1: The Early or Pre-Classic Period (c.2000 BCE – 100 CE)

1. In addition to the Olmec, several other cultures rose in Mesoamerica during the Pre-Classic. What were they?
2. What is the meaning of the name “Olmec”? Who gave this name to the people of the Gulf Coast and why?
3. The Olmec inhabited an area along the Gulf Coast which includes the modern states of _____ and _____



FIGURE 1.1 LEFT: LA VENTA STELA 1; RIGHT: LA VENTA STELA 3

12. Essay Question: Compare and contrast the two stelas above in terms of style and context.

The Middle or Classic Period in the Valley of Mexico and the Maya Realm (c. 100 to 900 CE)

13. What are the elements that define the Classic Period in Mesoamerica?
14. What does “Teotihuacan” mean? Who gave that name to the ancient city and why?
15. Why is the “Avenue of the Dead” not an avenue? What basic concept of Mesoamerican architecture is illustrated by its divisions?
16. _____ was the second highest structure in the New World until the 20th century.
17. Describe talud-tablero construction? What architectural advancements made it possible?
18. What is an adosado? How did its use benefit archaeology at Teotihuacan?
19. Explain the significance of a pyramid having nine terraces in the Maya realms?
20. What was the “Hiatus”? How did it impact art and architecture at Tikal?

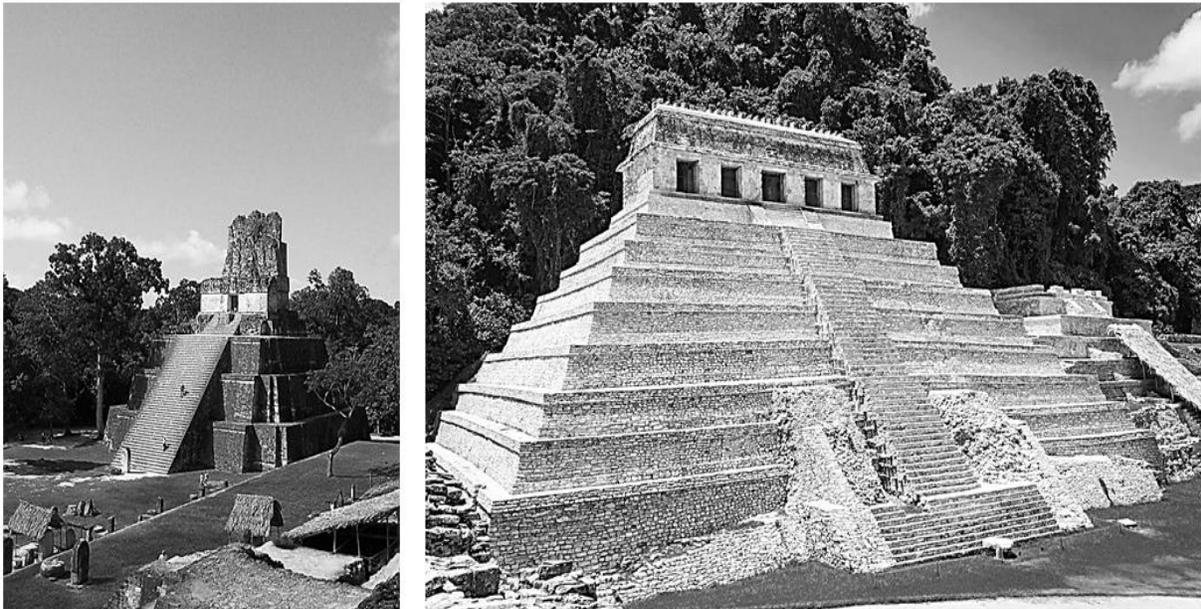


Figure 1.2 Left: Tikal, Temple II; Right: Palenque, Temple of Inscriptions

24, Essay Question: Compare and contrast the two temples in terms of style and context.

25. How does the quality of the local limestone impact the form of relief sculpture in the Maya region?

26. Describe the techniques used in fresco painting at Teotihuacan and in the Maya region.

[H3] The Late or Post Classic Period (900-1450 CE)

27. What is the Puuc Style? What are its characteristics? How do buildings in the Puuc style differ from earlier building practices in the Maya region?

28. After the collapse of Teotihuacan various groups of nomadic peoples began moving into the Valley of Mexico, one of these was the Toltecs who founded their capital at Tula. Two adjacent pyramids were the focus of the ceremonial district. One of these was dedicated to Tlahuizcalpantecuhtli. Describe the sculptural decoration of this structure.

29. One of the last groups to arrive in the Valley of Mexico were the Mexica. They are popularly known as the Aztecs. What is the origin of this name? What myth has it come to be associated with?

30. In the heart of Tenochtitlan, next to the Palace of Montezuma, was the Sacred Precinct containing the Temple Mayor. Describe this temple. How was it constructed? How did it differ from the pyramids of earlier Mesoamerican civilizations? Why did it have two temples on its summit? What did these temples represent in terms of the Mexica origin story?

31. The Mexica or Aztecs used visual kennings in their art. What are some of the kennings used in the statue of Coatlicue?

32. What myth does the Coyolxauhqui disk illustrate? What does this myth explain?

33. What is a chinampa?

The Colonial Period: Native Art in Mexico (1533-1821 CE)

34. What is meant by Christian-Indigenous style?

35. After the mid-16th century Indigenous artists were largely excluded from receiving commissions from the Catholic Church. Why was this?

36. Explain the technique of feather mosaic used in *The Mass of St. Gregory*. What segment of Aztec society practiced this art form?

37. The Native artists who painted the frescoes at The Church of San Miguel Arcángel in Ixmiquilpan tried to make the story of the Biblical battle between good and evil more accessible to an indigenous audience. How did they do this?

38. Indigenous artists such as Hermenegildo Bustos were often self-taught and approached their subjects without the affectations often found in European art of the period. How does his self-portrait differ from those of European artists in the 19th century that you may be familiar with from Western Art History?

39. Native Peoples often appear as characters in the work of Diego Rivera and other Muralists, Rufino Tamayo depicted indigenous subjects very differently. How are his different and why?

Chapter 2: The Andes

“Think About It”

In Chapter 1 we saw that the quality of the local limestone dictated whether stelas or wall tablets were made at Tikal and Palenque. Local resources played a significant role in the development of arts in the Andes. For example, pottery developed later in Peru than elsewhere in South America due to the scarcity of fuel resources to fire ceramics. While gold working developed in Peru, metal craftsmen did not practice lost wax casting due to the scarcity of bees that produced wax suitable for modeling. What could you make using only natural materials available locally? Describe the piece that you could make.

“Key Points”

List three things you learned in the chapter or lectures on South America that you thought were particularly important and explain why.

“What Do You Know?”

Test your knowledge and understanding of the material.

The Early Cultures (2200 BCE – 200 CE)

1. Although weaving and metal-working appear early in Peruvian pre-history, the first ceramics appear very late compared to other regions of South America. What accounts for this lag in Peru?
2. The Central Structure at Cerro Sechín is one of the earliest monumental structures in Peru. Describe how this building was constructed and decorated.
3. Later enlargements of the Central Structure included stone reliefs set into a wall around its perimeter. What did these reliefs depict? What story is suggested by these images?
4. What is a sunken relief?
5. The Chavín style is considered to be the first Horizon Style in the Andes. What is a “Horizon Style”? What features define Chavín style?
6. The Lanzon is one of the earliest images of the Chavín Primary Deity. What are the creators of this image telling us about the nature of their god by their use of visual kennings?

7. The main structure at Chavin is the Old and New Temple. Describe the stages of construction that went into the creation of these structures.

8. During the subsequent enlargements and alterations of the Old Temple, access to the Lanzon chamber was preserved. Where is the Lanzon gallery accessed in the last stage of construction? What do the relief images in the circular courtyard suggest about the rituals connected to the Lanzon?

9. Explain what a battered wall is? Why is this done?

10. Chavin masons took great pains to create walls that not only had square corners but also were visually interesting. What did they do to relieve the monotony of the stone courses?

11. The New Temple was constructed during what is known as the “Black and White Period.” What features of the temple architecture bear out this designation?

12. What is contour rivalry in Chavin sculpture?

The Middle Period Cultures (200-1000 CE)



FIGURE 2.1 LEFT: PARACUS BOWL; RIGHT NASCA DOUBLE SPOUT VESSEL

13. Essay Question: Compare and contrast these two vessels. How are the motifs similar? What reasons can you give for this? The two vessels show differences in technique. What are those differences?

14. How were the Nasca lines and geoglyphs created? What is desert varnish?

15. In what ways were the Moche Huaca de la Luna and Huaca del Sol both similar and different from the earlier Chavin Old and New Temple?

16. Essay Question: The Moche made two types of stirrup-vessels. What were these? How and where was each type made? Describe the construction process for each.



FIGURE 2. 2 MOCHE FINE-LINE STIRRUP VESSEL

17. Essay Question: Scholars studying Moche ceramics have identified the styles of several artists, some having styles so closely related as to have been part of the same pottery workshop. Looking carefully at the detail above, describe the scene and then list the characteristics that define the artist's style.

18. True or False: Some Moche Portrait Vessels are so realistic that scholars believe them to be portraits of particular individuals.

19. Which of the following is a signifier of divinity in the ancient Andes?

- a. Full-body halo
- b. Multiple arms
- c. Snake appendages
- d. Fangs

20. What did the earlier Chiripa and Yayamama contribute to the Tiahuanaco culture?

21. Our understanding of the architecture of Tiahuanaco has been seriously obstructed by what events in the last five hundred years?

22. What is the key to figuring out the motif on Huari tunics?

23. How are supernatural beings identified in the sculptures of San Agustin, Colombia?

24. True or False: Both Panama and Costa Rica lacked any tradition of large scale stone sculpture.

The Late Period (1200-1550 CE)

25. What political events at the beginning of the 16th century facilitated Francisco Pizarro's conquest of the Inca?

26. In the 15th century the Sapa Inka Pachacuti saved Cuzco from attack by the Chancas, Name three other things attributed to Pachacuti?

27. What were the functions of the Koricancha? How did the Spanish later use it?

28. In the walls of Sacsahuaman overlooking the city of Cuzco, is the famous stone of 12 angles. The Inca were exceptional stoneworkers, able to fit even oddly shaped stones so closely together that a knife blade cannot be inserted between stones. How did they accomplish this feat?

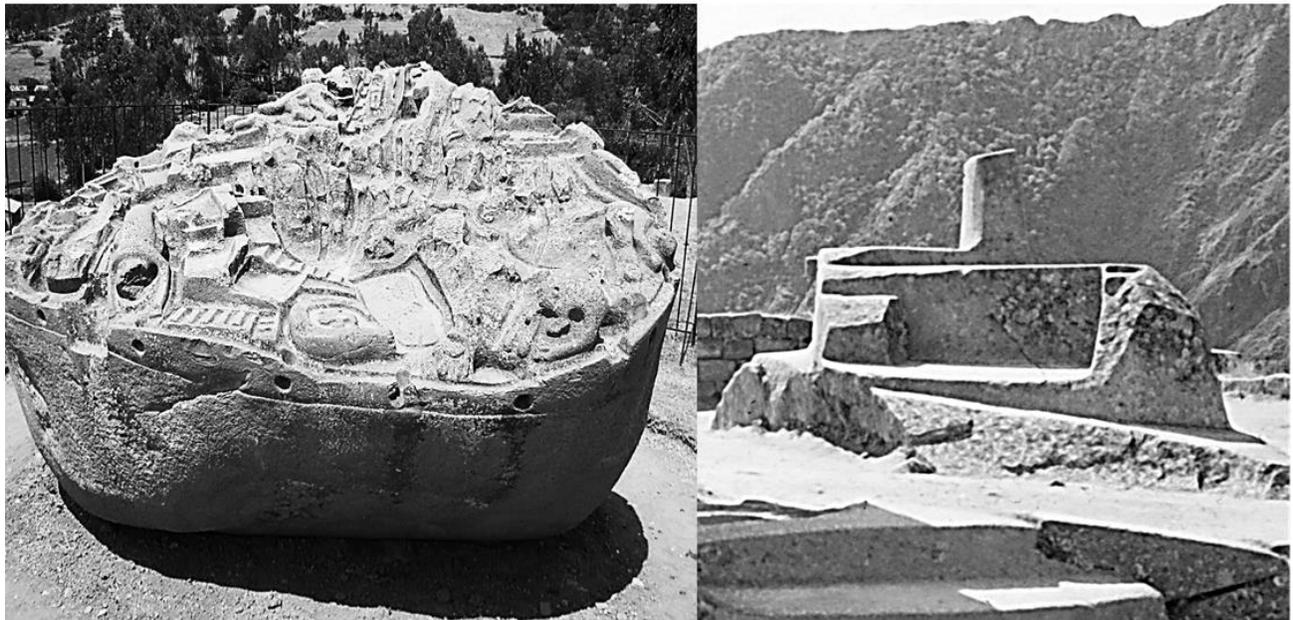


FIGURE 2.3 LEFT: SAYHUIITE STONE; RIGHT: INTIWATANA STONE

29. Essay Question: Compare and contrast this two Inca rock carvings. What was the significance and function of each?

30. How did the design of Inca tunics differ from earlier versions of this male garment produced by the Huari and other Andean peoples?

31. What is an aryballo? How did its design and decoration differ between those made in the Inca capital and those made in the provinces?

The Colonial Period

32. How did the guild system's response to indigenous artists in the Andes differ from that of early Colonial Mexico?

33. Inca nobles continued to wear traditional dress after the Conquest despite Missionary efforts to get them to wear Spanish attire. What impact did Spanish contact have on the design and decoration of these Inca garments?

34. What impact, if any, did *Indigenismo* have on Indigenous Peoples in the Andes?

Chapter 3: North America

“Think About It”

What did you learn about Native American history in your elementary or high school classes? In many schools the curriculum makes only the most cursory mention of the achievements of First Peoples before the arrival of Europeans. Usually, students learn a romanticized story about the first Thanksgiving at Plymouth Colony and that’s about it. Why are the Native cultures of North America less well-known to most Americans than those of the Maya, Aztec, or Inca? Why do most histories of the United States begin with the arrival of Europeans? Is this simply a result of the blinders of Eurocentrism or was excluding pre-European cultures and accomplishments politically expedient in the era of manifest destiny? Think about the ways Native Americans have been depicted in the movies and on television. What is the underlying message of these depictions?

“Key Points”

List three things you learned in the chapter or lectures on North America that you thought were particularly important and explain why.

“What Do You Know?”

Test your knowledge and understanding of the material.

The Early Period (4000 - 1000 BCE)

1. _____ in Louisiana is the earliest known monumental architecture site in North America.
2. Its eleven earthen _____ are connected by _____.
3. True or False: The earliest North American earthworks predate the earliest pyramids in Mexico.
4. Poverty Point in Louisiana has an unusual set of concentric crescent-shaped ridges. What do scholars believe was the function of these ridges?

5. “Bird Mound” at Poverty Point was originally thought to resemble a bird in flight. What are its actual component parts? How does the design of this earthen mound compare to the Great pyramid of La Venta?

The Middle Period Cultures (c. 1000 BCE – 500 CE)

6. Adena Mound in Ohio was a conical mound. What does this shape tell us about its construction and use?
7. Great Serpent Mound in Ohio is located on land that was part of an ancient meteor crater. How do scholars think this influenced the design of this earthwork?
8. When Mound 25 at the Hopewell site was excavated in 1891 with horse-drawn scrapers, what was found within the conjoined mounds?
9. How were the structures within the mound constructed?
10. Why has the term “Anasazi” fallen out of use?

11. What motifs commonly appear in Ancestral Puebloan rock art? How were they created?

The Late Period Civilizations (c. 700- 1550 CE)

12. Explain the distinction between Caddoan and Mississippian cultures? What are some of the characteristics that both shared?

13. How does Monks' Mound at Cahokia differ from Mesoamerican pyramids?

14. Finds of _____ at Spiro indicates a trading relationship with Cahokia.

15. Other commodities found at Spiro which provide evidence of long-distance trade networks include _____ and _____.

16. Spiro seems to have been a center for shell gorget working, developing techniques and motifs that are unique to the site such found in the Raccoon Dancers. Discuss how this gorget was created, pointing out the things the artist did to heighten the illusion of depth in the scene.



FIGURE 3.1 LEFT: ADENA EFFIGY PIPE; RIGHT SPIRO SMOKER PIPE

17. Essay Question: Compare and Contrast these two Anthropomorphic pipes. Consider how the materials used and the function of the objects impacted their design.

22. Explain the process used to create the Square Tower frescoes at Cliff Palace in Mesa Verde. What do the paintings seem to represent?



FIGURE 3.2 LEFT: BLACK AND WHITE ANCESTRAL PUEBLOAN BOWL; RIGHT MIMBRES -MOGOLLON BOWL

23. Essay Question: The Ancestral Puebloan peoples of Mesa Verde created fine black and white ceramics. Later the Mimbrenos -Mogollon peoples also produced black and white painted pottery. Compare and contrast the above ceramic bowls.

27. Northwest Coast totem poles were erected for what purposes?
28. Kwakwaka'wakw totemic animal masks were performed as part of reiterations of a potlach host's family genealogy. What special qualities did these masks have?
29. The designs of Chilkat Dance Blankets are often difficult to read. Why is this the case?
30. The Inuit Peoples of the Artic regions also made masks. How did these differ from those of their Northwest Coast neighbors? What factors contributed to these differences? How and where did the Inuit dance these masks?
31. Describe the process of carving Iroquoian False Face Masks. What is the story that explains their distorted images? How were they used? Why do the Iroquois object to these masks being displayed in museums or illustrated in books?

32. The Cherokee also made masks known as Booger Masks. What do these masks represent?
33. Explain the origin of the Santa Fe Studio Style. How was it associated with concepts of “authentic Indian” art?
34. Why are some of the state names erased in Jaune Quick-to-See Smith’s painting of the United States, entitled “State Names”?

Chapter 4: African

“Think About It”

Some of the earliest evidence of art making, dating back some 70,000 years, was found during the excavation of Blombos Cave in South Africa which was the site of an early paint making workshop. However, the oldest currently known art works were the stone plaques found in the Apollo 11 Cave in Namibia that date only to 27,000 BCE. Other large time gaps are common in the record of early African art. What is the reason for this? How have these gaps sometimes created a false impression of artistic production on the continent?

“Key Points”

List three things you learned in the chapter or lectures on Africa you thought were particularly important and explain why.

“What Do You Know?”

Test your knowledge and understanding of the material.

Paleolithic to Neolithic Art (100,000-1000 BCE)

1. At Blombos Cave paint makers were mixing shades and tints of ochre. What is ochre?
2. One of the Apollo 11 Cave plaques shows what may be a therianthrope. What is a therianthrope?
3. What is the difference between petroglyphs and pictographs?
4. Dating rock art is notoriously difficult. As a result, a relative chronology was developed for the Tassili-n-Ajjer region in the Sahara. What is this chronology based on?
5. Some of the rock art in the Tassili-n-Ajjer was created as sunken reliefs. What are sunken reliefs and how were they created?



FIGURE 3.1 LEFT: TEMPLE OF MENTUHOTEP II; RIGHT: TEMPLE OF HATSHEPSUT

17. Essay Question: Compare and Contrast the two funerary temples illustrated above.

18. Why did the sculptures at Hatshepsut's Djeser-Djeseru at Deir el-Bahri show her in masculinized form and with masculine titles?

24. Prior to King Ezana's conversion to Christianity in the 4th century CE, the tombs of Ethiopian kings were marked by the erection of tall stone steles known as Aksum Obelisks. How were these monuments carved and what is the significance of their surface decoration? What does this suggest about the function of these monuments?

25. Legend attributes to King Lalibela of the Zagwe Dynasty the eleven rock-cut churches which grace the city bearing his name. What was the technique used by Ethiopian artisans to construct these architectural marvels?

Southeastern Africa

26. What does the term "**zimbabwe**" mean? Is the site known as Great Zimbabwe unique?

27. What are some of the theories about the construction of the site that were expounded during the 19th century? Why were colonialists like Cecil Rhodes adverse to accepting the idea that these sites were produced by native African peoples?

28. How were the buildings at Great Zimbabwe constructed? What were the respective functions of the Hill Temple and Great Enclosure?

The Niger River and the Cultures of West Africa

29. One of the earliest currently known cultures of West Africa is the Nok. Describe the types of ceramics produced by the Nok People. What design elements in the large-scale figures were intended to facilitate their firing?

30. Igbo Ukwu metalworkers created complex ritual and personal items from copper and bronze. What techniques did they use to create and assemble these works?



FIGURE 4.3 LEFT: IFE MEMORIAL HEAD; RIGHT: BENIN MEMORIAL HEAD

31. Essay Question: Compare and Contrast these two bronze heads. How do they reflect the aesthetics of their respective cultures?

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-
-
-
32. What is meant by the designation “Friday Mosque” or “masjid-I jami”?
33. Which of the standard mosque layouts does the Jenné mosque follow? Which of its walls marks the direction of Mecca? What is the purpose of the torons embedded in the mosque’s walls?

The Arts in Colonial Africa (1800- 1976)

34. What was the *Scramble for Africa*?
35. African arts were not recognized as works of art initially. What was necessary for Europeans to see African masks, sculptures, and textiles, etc., as art rather than artifact? How did European Colonial attitudes toward Africans hamper the recording of information about these works?
36. What is tourist art? Why is this designation usually considered to be a negative?

“Key Points”

List three things you learned in the chapter or lectures on West Asia you thought were particularly important and explain why.

“What Do You Know?”

Test your knowledge and understanding of the material.

Neolithic West Asia (9000-1500 BCE)

3. Jericho is known as the world's first walled city. How were these walls built?

4. The over-modeling of human skulls at Jericho points to the beginnings of what two things?

5. What was the process used to create these over-modeled skulls?

6. Çatal Hüyük arose in Anatolia about a millennium after the founding of Jericho. Where Jericho relied on walls for protection, the architects at Çatal Hüyük came up with a different solution for securing the community. What was this?

7. The houses of Çatal Hüyük featured various types of decoration on the interior including fresco paintings. One of these is significant as the first known example of what?

8. Some two thousand clay and stone figurines have been found at Çatal Hüyük. One in particular depicts a woman seated on bench with leopard sides. What is unusual about the state in which many of the anthropomorphic figurines were found? To what practice at the site does this seem to relate?

Ancient Mesopotamia (5500- 500 BCE)

9. The first settlers to establish themselves in ancient Mesopotamia were the _____ who arrived in the 6th millennium BCE and established coastal cities in the south along the Persian Gulf.

10. The focus of every Sumerian city was a temple to its patron _____?

11. Over time, the successive rebuildings of this main temple resulted in an accumulating debris mound that became the basis of the stepped platform known as a _____?

12. A remarkable alabaster vase, the Warka Vase, was found in the excavation of the temple at Uruk. Its surface is divided into registers which tell an important story of offerings being brought to the temple. Who are the main actors in this narrative relief and what conventions are used in their representation?

13. Sargon's daughter, Enheduanna, served as high priestess of Ur, a position commemorated in the Disk of Enheduanna. For what else is Enheduanna known to history?

14. The Victory Stele of Naram-Sin celebrates his victory over the Lullubi of the eastern Zagros Mountains. How does the illustration of this battle break with earlier conventions of Mesopotamian art?

15. The Great Ziggurat at Ur was one of those restored by the Neo-Sumerian king, Ur-Nammu. Describe how the ziggurat was rebuilt.



FIGURE 5.2 LEFT: SUMER, URUK, STATUETTE OF A PRIEST-KING; RIGHT: NEO-SUMERIAN FOUNDATION PEG OF UR-NAMMU

16. Essay Question: Compare and Contrast the two statuettes of Mesopotamian rulers, paying attention to the changes in the stylistic canon from the Sumerian to the Neo-Sumerian periods.

-
-
17. The *Foundation Figure of Ur-Nammu holding a Basket* shows the king as a **canephore** or “basket-carrier.” What role does this suggest for the king in the building of the temple?
18. The *Stele of Hammurabi* was inscribed with the laws promulgated by Hammurabi. What does the image that crowns the monolith say about the king’s power to make the laws? How do the rod and ring reinforce this power?
19. What was the function of the Lamassu sculptures at the palace of Dur-Sharrukin? What do they tell us about the Assyrian sculptor’s approach to carving the block?
20. The reliefs of Assurbanipal Hunting Lions show the king taking part in a staged lion hunt. What was the purpose of these hunts? How does the extreme naturalism of the scene reflect this?

21. The facades of the Ishtar Gate were decorated with modeled reliefs of bulls and dragons, each of these was identical to others of its species. How were these probably made?

Ancient Iran (4000-330 BCE)

22. How did the Elamite ziggurat at Chogha Zanbil compare with its Mesopotamian prototypes and in what way was it different?
23. The Elamites seemed particularly concerned that others would damage its architecture or steal its sculptures. What precautions did they take against defacement or theft in the creation of the Statue of Queen Napirasu?
24. Cyrus II's splendid capital city of Pasargadae was unique in ancient Iran. How were the city's design, building types, and construction methods different from the regional norm?
25. When Darius I seized the Persian throne, he also built a new capital city. In what ways was Persepolis similar to and different from Pasargadae?

26. The Taq Kisra was the centerpiece of the Sassanian Persian capital of Asbānbar. What was unique about this building?

The Islamic Caliphates (632-1258 CE)

27. After defeating Roman and Byzantine attempts to expand into Iran, the Sassanian Persian Empire fell to the forces of the Islamic Rashidun Caliphate. What is a caliphate? How was the Caliph chosen?
28. The Umayyad Caliphate had its seat in Damascus but its first major architectural project was the Dome of the Rock in Jerusalem. What was the purpose of this structure? Why was its location significant? What earlier structures inspired its design?
29. The exterior of the Great Mosque of Damascus was originally decorated with mosaics, some of which were discovered in a restoration undertaken in 1929. What was the narrative scene of these mosaic murals? Why was this appropriate for a mosque?

30. Caliph al-Mutawakkil built two minars for mosques at Samarra, what was unique about their design?
31. Koca Mimar Sinan was one of the great architects of the Ottoman Empire. What inspired his design for the Suleymaniye Mosque?
32. The Abbasid Caliphate's defeat of the Tang armies at the Battle of Talas River not only stopped Chinese expansion into Central Asia but laid the foundations for Ottoman miniature painting. How did it do this?
33. Ottoman painters were organized into the _____ if they were Christians or the _____ if Muslim.
34. The tradition of realistic portraiture began during the reign of the Ottoman Sultan _____ and was rooted in his cultural engagement with the _____?
35. The Iranian Shah Abbas moved the Safavid capital to Isfahan and built a great mosque there. How did his Masjid-I Shah differ from the Arab style mosque?
36. Explain the process of making *haft rang* tiles.

Contemporary Islamic Art

37. Explain the *Naqqashi-Khat* movement in Iran. What were its influences?
38. Gulay Semercioglu uses _____ in place of paint in her pieces.

Chapter 6: India

“Think About It”

The Indus Valley Civilization appears to be unique in world history. Not only did the Indus cities offer fired brick apartment complexes with advanced sewage and water systems as early as the third millennium BCE, but differs from other early states in that it appears to lack palaces, temples, and fortifications. Its art does not glorify kings or commemorate military victories. Imagine your home town following the example of the Indus Valley peoples.

What would change in your local environment? How would it affect public buildings in your community? What civic priorities would change? How would these changes affect artists?

Think of the Public Art sponsored by your community; how many would be eliminated?

What would you imagine taking their place?

“Key Points”

List three things you learned in the chapter or lectures on India you thought were particularly important and explain why.

“What Do You Know?”

Test your knowledge and understanding of the material.

The Indus Valley Civilization (3300 – 300 BCE)

1. How were the cities and towns of the Indus Valley organized?
2. The Great Bath is believed to have been a pool for ritual purification. What is significant about the presence of such a pool in the Indus Civilization? What does it tell us about early Hinduism?
3. What does the small-scale red sandstone sculpture of a male torso tell us about the development of an Indian art canon for human and also, possibly, for divine images?

10. What are Jataka tales?

11. What is the purpose of a chaitya hall? How were rock-cut halls, such as at Karli, created? Why are these early halls of special interest to art history?

The Kushan Empire (135 BCE – 280 CE)

12. The Kushan, or Yuezhi as they were known to the Chinese, established themselves in what is today Pakistan and northern India, having their summer capital at Peshawar and their winter capital at Mathura. How did their movement between these two capitals impact the development of Buddhist art during the period?

13. The Gupta period caves at Ajanta are famous for their remaining fresco paintings. How were these frescoes done? What do they tell us about early Indian painting? In what ways do the Gupta period artists approach painting in ways that are similar to western art of the same period? In what ways are they more advanced than contemporaneous paintings in the west?

14. During the Gupta Period a new school of Buddhist sculpture arose at Sarnath. What are the characteristic features of the Sarnath School? How is it different from the earlier Mathuran and Gandharan styles?

15. What role did the Pali Canon play in standardizing how the Buddha was represented in art?

16. What is the difference between a Bodhisattva and a Buddha? How is each represented in Indian art?

The Hindu Temple (600- 1665 CE)

17. The golden age of Hindu temple building began after the fall of the Gupta. Two regional styles were defined. These were the Southern or _____ and Northern or _____ styles. What are the defining characteristics of each?



FIGURE 5.1 LEFT: AJUNA TEMPLE, MAMMALLAPURAM; RIGHT: PARASHURAMESHVARA TEMPLE, BHUVANESHVAR

18. Essay Question: Compare and contrast these two early Hindu Temples in terms of design and method of construction. How is each a prototype for later temples in its area?

19. How did the rise of Tantric Hinduism impact the exterior sculptural themes of the Hindu temples at Khajuraho?

Muslim India (1175- 1707)

20. Although the neighboring Muslim rulers had made periodic incursions into India, the first to attempt to consolidate conquered territories in the sub-continent was _____ . After his assassination, he was succeeded by _____ ?

21. The first structure built after the establishment of the Delhi Sultanate was the mosque known as _____ ? Its most striking feature was a tall minar, the tallest in the Islamic world, known as the _____ minar.

22. Typically, a minar provided a platform for the muezzin to call the faithful to prayer but the Qutb minar, with a height of 238 feet, seems to have a purpose well beyond the practical. What additional purpose did it have according to inscriptions on it?
23. What does the term, “Mughal” mean? Who were the Mughals?
24. One of the greatest of the Mughal rulers was the emperor Akbar. What were his contributions to art and architecture?
25. In the painting *Jahangir Preferring a Sufi Shaykh*, the artist Bichitr is afforded an exceptional honor. What was that honor? Who are the personages to the left of Jahangir’s throne?
26. Describe the elements in the Taj Mahal that are Persian in origin? Which are influenced by Hindu architecture?

The British Raj (1858 – 1947)

27. Practically speaking, what impact did British rule in India have on Indian art?

28. In his portrait, attributed to Narsingh, Maharaja Sir Jaswant Singh II, is shown in a setting that is very different from portraits created for a local audience. He wears a mix of ornaments and attire that are European and India. What message is he conveying to his audience, and who is the intended audience for this painting?

Indian Art after Independence (1947--)

29. After Independence artists working to define a new non-Colonial Indian art coalesced into two camps, the Progressives and the Nationalists. What did each of these groups promote as the correct path for art to take to express the nation's concerns?

30. One of India's great 20th century painters, MF Husain ultimately had to leave India because of the furor over his paintings. Why were his works negatively received by some segments of the population?

31. Stainless steel pails, pans and lunch buckets feature prominently in the paintings and sculptures of Subodh Gupta. What is the appeal of these items to the artist?

Pakistan after Independence (1947--)

32. How was modernism in art perceived in Islamic Pakistan after Independence?

33. What elements comprise “flesh and blood” in Rashid Rana’s work? How are these elements used in his Veil Series? What message does this send to the viewer?

Chapter 7: Southeast Asia

“Think About It”

Southeast Asia, sandwiched as it is between the dominant cultures of India and China, has long been regarded as a cultural province of its larger neighbors. This explanation is too simplistic. Southeast Asia, from the earliest times, was a cultural crossroads, periodically receiving infusions of migrating peoples, who brought new art styles and working methods. Pick one of the Southeast Asian nations and trace its art history through these successive arrivals by charting the changes in a common artwork, for example, the image of the Buddha, an architectural feature such as the pagoda, and noting the new technologies that were introduced by each immigrant group. Then think about the history of your own country; how, for example, was the art of the 20th century enriched by the arrival of immigrant artists?

“Key Points”

List three things you learned in the chapter or lectures on Southeast Asia you thought were particularly important and explain why.

“What Do You Know?”

Test your knowledge and understanding of the material.

Neolithic Southeast Asia (4,000 BCE -300 CE)

1. The earliest Ban Chiang pedestal pottery was made by coiling and joining the separate parts. How were these vessels decorated?
2. The Dong Son culture of Vietnam is known for its bronze drums. How were these made? How were they played?

Indianization and Sinification in Medieval Southeast Asia (c. 500-1500)

3. When and where did Indian influence begin in Southeast Asia?

4. How and when were Buddhism and Hinduism introduced into Southeast Asia? When did Islam arrive?

5. The Bawbawgyi Pagoda is one of the earliest surviving Indianized pagodas in Southeast Asia. How does it differ from the typical Indian Stupa?

6. In Yangon stands one of the most revered Myanmarese pagodas, the Shwedagon Pagoda. How did it grow from a 27 ft. high structure to its current 326 ft.? What is the significance of the 72-carat diamond atop its spire?

7. What is the Shwedagon believed to contain?

8. Nathlaung Kyaung Temple is one of the earliest surviving Hindu temples in Myanmar. It is a Gu temple. Explain the concept and design of a Gu temple. Can you name any structures in India which may have served as inspiration for the Nathlaung Kyaung?

9. Many of the Nathlaung Kyaung Temple's devotional images were removed by foreigners during the 19th century. One that survived is the image of Harihara from the sanctuary of the temple. Explain the hybrid form of Harihara. Why was this particular work not removed from the temple. How does the sculpture's style relate to those of India?

15. Explain the concepts of devaraja and Buddharaja in Khmer art.
16. In what ways are Angkor Wat and the Bayon similar and dissimilar?
17. The Tai people settled in Thailand in the 10th century CE. What was their original homeland? In the 13th century CE, the Tai leader Sri Intraditya broke free of the Khmer Empire and changed the name of his people to Thai. What was the significance of this change?



FIGURE 6.1 LEFT: SUKHOTHAI WALKING BUDDHA; RIGHT: KAHUSANDHA BUDDHA

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24. Javanese temples have a tripartite arrangement in which they are compared, in elevation, to the standing human figure. Explain the origins of this concept and the symbolism of the parts.
25. Javanese mosques, such as the Masjid Agung Demak, are very different from the typical Arab-style mosques and minars of West Asia and India. Describe the design and layout of the Javanese mosque. What inspired the change? What local sources inspired the design? In what ways do they differ from the standard designs of mosques?
26. For more than a thousand years China ruled in northern Vietnam. How did the Chinese culture influence the development of Vietnamese art and architecture?

Colonialism, Nationalism, and Modern Art in Southeast Asia (1511- 1947)

27. In the 16th century the first European traders arrived in Southeast Asia and began establishing colonies, ultimately bringing most of the region under Dutch, British or French control. What impact did colonial rule have on the arts of this region?

Contemporary Art in Southeast Asia

32. Many of these countries achieved independence after World War II and began the process of creating a post-colonial national art. Some Southeast Asian states were more successful at this than others. What social, political, or artistic factors contributed to the success or failure of these efforts?

33. The contest between East and West is a constant theme in the art of Jirapat Tatsanasomboon. Explain his “Forbidden Fruit” in the context of this contest.

Chapter 8: China

“Think About It”

In the West a distinction is made between the “high” or fine arts, and the “low” arts or crafts based primarily on the medium in which it was executed. For example, the West, traditionally, has categorized painting in all genres and sculpture in stone or bronze as fine arts while ceramics, textiles, wood carving ectara are classed as crafts. In China, and much of Asia, the distinction between artist and craftsman was based, not on material considerations, or differentials of skill, but on intent. Those who practiced their art solely as an exercise of meditation and aesthetics—usually scholars and nobles at court, were considered artists while those who might create works of equal or greater skill and beauty for payment were craftsmen. Although in the modern world there are few artists fortunate enough to be able to create without thought of selling their works, do you think artists would benefit if distinctions between art and craft based on medium were eliminated? Explain why this would be a good thing or not.

“Key Points”

List three things you learned in the chapter or lectures on China you thought were particularly important and explain why.

4. Western historians originally believed that the first two of these were mythical. What changed their mind about the status of the second of these?

5. Does it seem probable that the last of these “mythical” kingdoms will also be shown to have been real? What problems have archaeologists encountered as they attempt to prove the existence of this first kingdom?

6. What are oracle bones? How were they used to divine the future?

7. During the Three Kingdoms Period Chinese bronze workers invented the _____ system of casting. What is one of the reasons why they may have done this?

8. The Zhou invented the concept of the _____ to explain the over-throw of their predecessors the Shang. Explain how this works.

9. The Zhou period, the first Golden Age of China, is commonly divided into the _____ and _____ periods. What events mark the division of the period?

10. The second of these is further divided into the _____ and _____ . How are the names of these two subperiods derived?

11. During the Zhou era three new philosophies were developed: _____, _____ and _____.? Briefly define each of these. What impact, if any, did each have on the arts?

12. What was the *Kao Gong Ji* or *Book of Diverse Crafts*?

13. During the Spring and Autumn period several new techniques were introduced into bronze casting. What were they?

The Qin Empire (221-207 BC)

14. One of the accomplishments of the Qin was linking up portions of the old Warring States boundary walls into a barrier along the northern frontier, known as the Great Wall of China. The images of this structure featured in travel posters are from sections of the later Ming Dynasty rebuilding. What did the wall look like during the Qin dynasty?

15. The second major building project of Qin Shi Huang's reign was his massive tomb. Outside the walls of the tomb precinct, the emperor placed his army of terracotta warriors who faced east toward the conquered Zhou states as if they might be a threat in the afterlife. How were these soldiers made, scaled, and decorated?

The Han Dynasty (206 BC-AD 220)

16. The peasant uprisings after the death of Qin Shi Huang were led by _____ who took the throne as Han _____?

17. Our knowledge of Han architecture comes from tomb models or _____. Building models of all types have been found in Han tombs, some of these were quite large. How were the multi-story tower models constructed?

18. In 1971 the remarkably preserved tomb of Lady Dai was excavated. It contained many rare and perishable items, among them her silk funerary banner. What story does this banner tell?

The Period of Disunity (220-581 CE)

19. Following the collapse of the Han, China endured more than three centuries of chaos during which the country experienced civil war and the successive turnover of small states in both the north and south. Despite the turmoil the arts flourished. What were the main sources of artistic commissions during this era?
20. The *Admonitions of the Instructress to the Palace Ladies* scroll was inspired by _____ satirical account of court life during the reign of the Jin emperor Hui when his empress _____ ruled in his name. Its lesson on proper female behavior were inspired by Confucian beliefs about the role of women. Explain how Confucianists saw the role of women in society.

The Tang Dynasty (618-907 CE)

21. The Tang dynasty is renowned for its tomb sculptures of traders, camels, and Ferghana horses. The horses imported from Ferghana were especially prized by the Chinese. These “horses of heaven” were believed to have greater speed and endurance even to the point of sweating blood. How did Tang ceramic artists show this idea in their sculptures? What new improvements in glazes facilitated this?

23. Most of the Tang Emperors espoused Confucianism; however, Wu Zetian patronized Buddhism, building numerous monasteries and personally sponsoring the carving of the Fengxian Grotto. What reasons did Wu Zetian have for preferring Buddhism to Confucianism?
24. The Mogao escarpment near Dunhuang was a gravel conglomerate not really suitable for carving sculptures. For those cave patrons who wished to have sculptures, what means was used to create them? What advantages did this method offer over carving in hard stone?
25. The Great Buddha Hall of Nanchan Temple is a unique surviving example of Tang architecture. The temple is a timber frame structure; how is such a building constructed? The plan of the building is the prototype for many later Buddha Halls. How was it laid out? What advantages are offered by this system?

26. The Nanchan Temple roofline shows the beginning of the upturned eaves so characteristic of later Chinese architecture. How did Chinese builders frame the roof to create this flexibility?

The Sung Dynasty (960-1279 CE)

27. The Sung Dynasty is divided into the Northern and Southern periods. Explain the geographic differences between the two. What caused the division?

28. Northern Sung artists often painted what are known as monumental landscapes. What makes a painting a monumental landscape?



FIGURE 8.2 LEFT: FAN KUAN, TRAVELERS AMONG MOUNTAINS AND STREAMS; RIGHT GUO XI, THE LOFTY MESSAGE OF FOREST AND STREAMS

29. Essay Question: Both Fan Kuan and Guo Xi created monumental landscapes but each had a very different approach to their subjects. How do Daoism and Confucianism figure into these narratives? What is each trying to express about nature?

30. Emperor, Huizong was a master calligrapher, inventing a new style called shoujinti, and a painter who specialized in birds. As a painter he practiced a style called mogu. How does the mogu style differ from that more commonly practiced by Sung artists?
31. During the Tang and Five Dynasties purges, many Buddhist sects were banned in China, one exception was the Chan Buddhist sect. Why was it not a target?
32. Chan Buddhist practiced painting as a form of meditation. Describe their approach to the act of painting and the selection of subject.

The Yuan (Mongolian) Dynasty (1279-1368)

33. In establishing his capital in the north at Khanbalik, Kublai Khan intended to replicate the splendor of the Sung court which he greatly admired. He invited China's greatest scholar-artists to serve him but they refused. What was his response? What benefits did it bring to Chinese arts particularly ceramics?
34. What did the Chinese artists who refused to serve the Mongols do? By what name are they known?

35. Zhao Mengfu broke with the other Chinese artists and decided to serve the Mongols. What was his reason for doing so and how did he express it in paintings created for the Mongols?
36. Although the Mongols admired the splendors of the Sung court, they had little understanding of the subtleties of Sung painting. Zhao Mengful devised s more virile style for his Yuan masters. What elements did he take from the painting of earlier dynasties in creating this court style?
37. Many painters of the Yuan era created paintings of bamboo. What was the symbolism of these works?

The Ming or “Radiant” Dynasty (1368-1644)

38. Emperor Yongle, the third ruler of the Ming Dynasty, moved the capital back to the old northern city of Beijing. What was the symbolic significance of this city? How does the name of his palace, Zijincheng, reflect this?

39. Two independent schools of painting Zhe and Wu developed during the Ming period. What were the characteristics of each?
40. Shen Zhou painted Lofty Mount Lu, which he had never seen, for his teacher, Chen Kuan, birthday. Why did he paint this particular subject for his teacher?
41. In his writings what did Dong Qichang insist was an important tool for enhancing one's own art work? Why?

The Qing Dynasty (1644 AD - 1911 AD)

42. During the Qing the competing schools of painting were the Orthodox and Individualist. What was the focus of each?
43. One of the great painters of this era was Zhu Ruoji, known as Shi Tao. He believed that the foundation of all painting was "primordial line." What was this? What would the same thing be called in the Western tradition?

Chapter 9: Korea and Japan

“Think About It”

During the last glaciation the Japanese Islands and the Korean Peninsula shared a physical connection that facilitated the movement into Japan of its first settlers. Even after the sea level rose submerging this ancient land bridge, the two lands continued to share a connection. In ancient times Korea served as a conduit for the movement of peoples and ideas to the islands. In the modern era Japan briefly exerted a cultural influence over Korea. Few nations on earth share such a long and intermingled history. In the arts, the influence of the mainland was often game changing for Japan. How many examples can you list of radical changes that occurred in Japanese arts and architecture as a result of direct Korean influence? What influence has Japan had on Korean art?

“Key Points”

List three things you learned in the chapter or lectures on Korea and Japan you thought were particularly important and explain why.

“What Do You Know?”

Test your knowledge and understanding of the material.

Neolithic Korea (8000-1500 BCE)

1. The first Jeulmum pottery appeared in Korea around 7000 BCE. Describe its characteristic design, how it was used, and the context in which these ceramics were discovered.

Three Kingdoms Period (c. 57 BCE to CE 668)

2. During the first century BCE the Korean Peninsula was divided among three states. These were _____ in the north, _____, and _____ in the south.
3. The close proximity of China exerted a strong cultural influence on the Korean states. What did they receive through contact with China?

4. Early Korean tomb paintings such as that found in the Tomb of the Dancers give us a glimpse into Korean daily life and pastimes. What activities are depicted on the walls of the Tomb of the Dancers?

5. The Baekje kings adopted Buddhism in the fourth century CE and later they played an important role in the dissemination of the religion to Japan. What did they do?

6. Despite their conversion to Buddhism the Baekje continued to be buried in tumuli on Mount Songsan. Included among the 3,000 items in King Muryeong's tomb were a pair of gold diadems. Describe these diadems and tell how they were made and used. What is the possible symbolism of their design?

7. Explain how the "bone system" was used to select the Silla ruler.

8. The Silla kings and queens were also buried in tumulus mausoleums. How were these constructed?

9. A gold crown found in the Hwangnam Daechong is the most elaborate example of its type. Prior to adopting Buddhism, the Silla practiced shamanism. Explain the meaning of the various elements and attachments that make up the crown.

10. The Chomsondae observatory built by Queen Sondok in the 7th century CE is the earliest Asian observatory. It was constructed according to a lunar design. Explain how the various parts of the structure reference the lunar cycle?

The Unified Silla (668-935 CE)

11. Kim Tae-song build two important Buddhist temples_____ and _____ during the reign of King Kyongdok.
12. Kim Tae-song's Sokkuram Grotto on Mount Tohan was a unique structure. How was it constructed and what was unusual about its design?
13. Enshrined in the Sokkuram Grotto is a large granite Buddha. What are its distinguishing characteristics in terms of style?
14. The identity of the particular Buddha represented by the Sokkuram Buddha is a matter of some debate. Which Buddhas have been suggested? What elements support these identifications? Which of these do you think is the most likely? Why?

The Later Three Kingdoms and the Goryeo Dynasty (918-1392 CE)

15. Korean celadon wares are highly prized. What is celadon? Some of these were decorated with a technique known as sanggam. Explain how this was done.

16. Several genres of painting flourished at the cosmopolitan Goryeo court but very few examples have survived to the present day. One of these is the large Water Moon Avalokitesvara. For what purpose was this painting made? What is the story that it depicts?

Great Joseon Dynasty (1392-1910)

17. King Sejong is best known for inventing the Korean alphabet known as _____?

18. Ahn Gyeon was one of the great landscape painters of the early Joseon but only one painting by him has survived. What were the inspirations behind his Dream Journey to the Peach Blossom Land?

19. Who were the yangban and what role did they play in the Joseon era?

20. After the Japanese invasion of 1592, a program of economic and cultural rebuilding known as the Silhak Movement was launched. What was the focus of this movement and how did it impact the arts?

21. Jeong Seon devised a new highly realistic approach to landscape painting, which he termed “**true-view painting**.” What was true-view painting? How was it different from earlier approaches to the landscape?

22. Shin Ka-gwon commonly known as Shin Yun-bok was expelled from the official Dohwaseo for paintings such as *A Scenery on Dano Day*, which was considered extremely vulgar. What was offensive about this work?

Korean Art in the Modern Era

23. What event in 1910 brought the Joseon Dynasty and the Korean nation to an end?

24. The period of Japanese rule was a difficult time for the subjugated Korean people. In his painting *Self-portrait in a Korean Coat*, Yi Kwaedae makes a statement about the conflicting ideologies after WWII. What is he telling us about his nation’s conflict and his own inner conflict?

25. Song Soo-nam was one of the founders of the *Sumukhwa* or “Oriental Ink Movement.” What was the intent of this movement? How are its goals expressed in Song Soo-nam’s painting *Summer Trees*?

Neolithic Japan (12,000- 300 BCE)

26. The _____pottery tradition is one of the longest enduring, continuing for a period of more than _____years.
27. What characteristics inspired the name “Flame Ware” for late Jomon ceramics? What does the design of Flame Ware suggest about its function?
28. True or False: The Jomon people are the ancestors of the modern Japanese?

The Yayoi Period (900 BCE – 300CE)

29. Beginning around 900 BCE new settlers began arriving from the Korean Peninsula. These Yayoi peoples brought with them many things that are now considered characteristic of the Japanese. What were these things?
30. The iconic artwork of the Yayoi period is the bronze Dotaku or “bells.” How were these bells made? For what purpose were they made? Where and how are they most commonly found?

The Kofun Period (250-538 CE)

31. The period takes its name from the more than 30,000 imperial and aristocratic mound tombs built during it. These mounds came in four shapes: _____, _____, _____ and _____.
32. The largest of these tombs was the _____ at more than 2700 feet including moats and levees.
33. No archaeology has been done on the largest keyhole tombs. Why has this not been allowed?

34. Clay sculptures known as _____ were often placed on the slopes of Kofun era tombs. What was their function?

The Asuka Period (c. 538-710)

35. Beginning with the Asuka, Japanese period names are derived from what?
36. During the Asuka what important changes were introduced into Japanese culture?

37. Describe what Shinto shrines were like during the Yayoi and Kofun periods. What distinguishing feature marked the beginning of a sacred space or sanctuary? What changes to this design occurred during the Asuka? What inspired these changes?

38. The most sacred of all Shinto shrines is the shrine to _____ at _____. Why is this one more important than all others? What significant state symbols are contained within it and only accessed by the emperor?

39. The adoption of Buddhism in Japan was the result of the efforts of one person, _____. What role did he play in government? He is credited with establishing 46 Buddhist temples, among them Horyu-ji. Why did he build this temple? How did he obtained the skilled craftsmen to construct this new type of building and the Buddhist priests to staff it?



FIGURE 9.1 LEFT: ISE JINGU ; RIGHT: HORYU-JI

40. Essay Question: Compare and contrast the design of the two buildings depicted above. How did the religions for which each was built shape its design?

41. When the prince died, he was declared to be an arhat. What is an arhat?

42. Horyu-ji burned in 670 CE. The first building of the temple complex to be rebuilt was the kondo. What is the purpose of a kondo?

43. Kuratsukuri no Tori, known as Tori Busshi is credited with casting the first _____ . One of these is the Shakya Triad. Describe the work in terms of its various stylistic influences.

44. In the new Tang-style capital of Nara, Emperor Shomu founded Todai-ji and oversaw the creation of a great bronze Buddha image, fifty-two feet tall, of Vairocana Buddha. How was this statue modeled and cast?

45. Once the statue had been cast, the *Daibutsuden* was built around it. How large was the original Buddha Hall? What inspired its design? The current structure is considerably smaller than the original. What factors contributed to its reduced size?

Heian Period (794—1185 CE)

46. Emperor Kammu established a new Chang'an style capital at Heian-kyo in 794 CE. What prompted him to move the capital?

47. During the Heian period Japan severed ties with China. What was the reason for this? How did this separation benefit the Japanese?

48. *The Tale of Genji* was written in _____ by _____ and it is considered to be the world's first _____. The paintings that illustrate key scenes in each chapter are rendered in a style known as _____. What are the characteristics of this style?



FIGURE 9.2 LEFT: THIRTEEN EMPERORS HANDSCROLL; RIGHT: TALE OF GENJI, AZUMANYA CHAPTER

49. Essay Question: Compare and contrast the two paintings above. How does the Japanese work differ from the Chinese painting? Be sure to consider not only the differences in the artists' use of line, form, space, color, brushwork and point of view, but also the type of the moment depicted in each and the intent behind the creation of each.

50. In building the Phoenix Hall or Hōōdō, Fujiwara no Yorimici is making not only an act of devotion but he is also making a political reference to the rise of the Fujiwaras. Explain how the building expresses both of these things.

51. Enshrined in the Phoenix Hall is Jocho's gilt wood sculpture of Amida Buddha. It is the result of a new technique introduced by Jocho. What was the new way of creating a sculpture? How were sculptures created before the introduction of the new method? Why was it necessary? What advantages did it offer?

The Kamakura Period (1192-1333 CE)

52. Explain the process of dynastic shedding? Why was it necessary? What happened to those who were demoted as a result of this process?

53. What is a Shogun? Why did most Shoguns create bakufu governments?

54. How did the art produced for the Shogun differ from that at the Imperial court?

The Muromachi Period (1336-1573 CE)

55. Through the practice of Zen Buddhism (Chan in China) Japanese artists developed a new aesthetical system called *wabi-sabi*. What were the seven principles of this system and how did they alter the practice of the arts in Japan?

56. Sesshū Tōyō was one of the great Zen painters of the Muromachi era. He pioneered the *haboku* or “**broken ink**” and *hatsuboku* or “**splashed ink**” painting technique. Explain these techniques.

57. During the Muromachi period the first Zen gardens were created in Japan. What was the purpose of these gardens? How did they differ from traditional Chinese gardens?

Azuchi-Momoyama Period (1573-1603 CE)

58. The period takes its name from the two areas of Kyoto where _____ built his castle and where _____ planted a peach tree.

59. Castles were the defining architecture of this period. Describe the layout of the typical Japanese castle.

60. The earliest castles were completely wooden structures. What inspired the addition of stone to the lower floors during this period?

The Edo Period (1603-1867)

61. During the Edo period new forms of art were introduced that appealed to prospering middle classes in the cities. What were these forms and what inspired them?
62. Early Japanese woodblock prints were in black and white. During the Edo a technique for making color prints was devised. Explain the process used to create a *nishiki-e* or “Brocade print.” Who is credited with inventing the process?
63. Katsushika Hokusai’s *The Great Wave off Kanagawa* is an example of a _____ print.
64. In the *Great Wave off Kanagawa* the artist combines elements of traditional Japanese art with new concepts and art materials derived from the West. What are these Japanese and Western elements?

The Meiji Period (1868-1912)

65. With the end of the shogunate and return of governing power to the imperial throne, Emperor Meiji began a program of rapid modernization. What were his reasons for doing so? What impact did this program have on Japanese arts?
66. While some Japanese artists continued to practice traditional *yamato-e* painting, new styles termed _____ and _____ were introduced. What approach did each of these new styles take? Why were they considered superior to traditional painting?

67. Takahashi Yuichi was one of the first artists to embrace western styles and materials. His painting *Oiran* appears at first glance to be a version of the traditional Japanese *bijin* painting but she is not. What is his depiction of the courtesan represent?

Post War Japan, (1926-)

68. How did the post-war occupation of Japan by Allied (American) forces impact the arts in the second half of the 20th century? Describe some of the themes that seem to recur in the works of this era? Do some research on the internet for other artists of the period beyond those featured in the text. Do the works of these artists express similar concerns?

Chapter 10: Oceania

“Think About It”

The story of Pacific exploration is usually told in terms of the daring exploits of men such as Ferdinand Magellan, Abel Tasman, Francis Drake and James Cook, who in relatively comfortable large ships of the era-- carracks and galleons, sailed into uncharted waters. But the truly remarkable era of Pacific exploration was much earlier, beginning with the intrepid Lapita who, during the second millennium BCE sailed toward the rising sun in outrigger canoes, not knowing if they would find land or even be able to return. What in your lifetime would be an equally dangerous and uncertain journey? How would be needed for such a trip?

“Key Points”

List three things you learned in the chapter or lectures on Oceania you thought were particularly important and explain why.

“What Do You Know?”

Test your knowledge and understanding of the material.

Australia

1. About when did the first settlers arrive in Australia? What conditions made their journey possible?
2. The Nawarla Gabarnmang rock shelter is important because it preserves early styles of Aboriginal art along with more recent paintings. Describe the dominate styles found on the columns and ceilings of the shelter. How were the pigments used made and applied?
3. Who were the Mimis?
4. Explain the term X-ray painting. What exactly is shown?
5. Rock engravings or petroglyphs are known from several parts of the continent but some of the oldest are from the Burrup Peninsula. What is depicted in these works?

6. Describe the process for making Aboriginal bark paintings from start to finish.

7. What styles are most commonly used for bark paintings?

8. Describe the founding and purpose of the Hermannsburg Mission. What was unusual about the work of Albert Namatjira and other Hermannsburg painters? What, if anything, did Namatjira's work do to change national and international perceptions of Aboriginal artists?

9. What was the Western Desert Art Movement? Where did it originate and who were its principle artists?

10. What was especially unique about the Utopia school of painters?

Melanesia

11. Although the first peoples arrived in the Melanesian islands very early in history; the region was not isolated like Australia when sea level rose. How did being the major route into the Pacific affect cultural development in New Guinea and the other islands?

12. Very few of New Guinea's more than 700 distinct cultures have been studied in depth. Why are peoples such as the Asmat so unknown?

13. In Asmat society carvers or *wowipits* are highly regarded. Why? How did these men receive their training?

14. One of the few Asmat carvers whose name is known to art history was _____ who was filmed by the Dutch ethnographer Adrian A. Gerbrands carving a traditional hourglass drum with a praying mantis handle. What was the significance of the praying mantis motif?

15. What is a bis pole? Describe in detail how and why was it made? What animals are commonly depicted on bis poles and what do they reference? What happened to it after it had served its purpose?

16. Explain the Kula system. What was exchanged?

17. The canoes used in the Kula exchange network were highly decorated and often featured carved splashboards or _____. What meanings have been assigned to the motifs commonly found on these splashboard and how are those motifs manipulated by the Massim artists to create a more pleasing design?

18. The Massim recognize two levels of carvers, what were they and what was the difference between them?

19. Mutuaga, a master carver from the Massim village of Dagodagoisu shares certain stylistic affinities with an earlier 19th century carver known as _____?

20. The _____ River is the longest river in New Guinea and home to diverse cultures among them the _____, and _____.



FIGURE 10.1 LEFT: IATMUL MEN'S HOUSE; RIGHT: ABELAM KORAMBO

21. Essay Question: Compare and contrast the ritual architecture of these two Sepik River cultures, paying particular attention to the design and function of each.

22. The Abelam made basketry Yam Masks. How were these made and used?
23. How did the arrival of Dutch merchant ships in 1616 impact the art of the New Ireland peoples?
24. What was the purpose of the New Ireland malangan? What was involved in the carving of figures for the tableau? What were the common types and how did they function? One of the more dramatic figure types is the *malanggatsak*. What do its elements tell us about the decedent?
25. One of the first post-independence indigenous Papuan artists to work successfully as a professional artist and teacher was _____ who was awarded the Order of the British Empire by Queen Elizabeth II.
26. Daniel Waswas is a contemporary Papuan artist, whose work explores the concept of race and identity in modern Papua New Guinea. What message is conveyed by works such as *Look Within 2*?

Micronesia

27. Lying to the north of Melanesia is a region of small volcanic islands and coral atolls ranging in size from less than one square mile to the largest _____ with an area of 212 square miles.
28. Despite the limited space and resources of these islands, Micronesian architecture is impressive, including the wooden Palauan _____, the Yapese _____ and the megalithic stone structures of _____ and _____.
29. In Palauan communities the most important structure was the bai. Explain how these buildings were built and decorated. What is the significance of the symbols painted on the gable-end storyboards?
30. Some Palauan bai had three-dimensional carved images of nude females, called Dilukai. What is the meaning of these figures?
31. On the island of Pohnpei stands the stone city of Nan Madol. By whom and how was it built? What was the function of this city in the lagoon?

Polynesia

32. The first peoples to arrive in central and eastern Pacific region of Polynesia were the _____?
33. Among the plants that were carried by these settlers in their outrigger canoes were paper mulberry seedlings. Explain the importance of the paper mulberry tree in Polynesia.
34. Describe the process of making and decorating Samoan siapo?
35. In the Hawaiian Islands the elite wore circular feather cloaks. The length of these garments and the types and colors of feathers used were determined by the rank of the wearer. How were these garments made?
36. The farthest east point of Polynesia was _____? This island had the fewest natural resources when the first settlers arrived. The island was divided among ten lineage groups whose chief claimed descent from one of _____ sons. Above these was the _____ who was considered a living god.
37. The defining artworks of Easter Island are its _____ which stood atop ceremonial platforms known as *ahu*. How were these often-large-scale sculptures carved?

38. Describe the characteristics of the three styles of moai. Why do only certain statues have topknots or eye inserts?
39. The southernmost point of Polynesia is _____ or New Zealand. The original settlers of the islands are the _____, who trace their lineages back to members of _____?
40. The ritual center of the community is the _____? This collection of buildings includes a meeting house or _____?
41. Describe the symbolism of the meeting house and explain how this is reflected in the parts of the building.
42. The indigenous arts of New Zealand suffered during the colonial era. What was the program launched in the 20th century by Sir Apirana Turupa Ngata designed to revive native arts?