

**Art Appreciation Notes**  
**Gardner's Art Through the Ages: A Global History**

**I. What are the elements of art appreciation?**

**A. How old is a piece?**

1. Chronology= the dating/age of an object.
2. Physical evidence= the material used to make an object
3. Stylistic evidence= the manner in which an object was created.

**B. What is the piece's style?**

1. Period style= the characteristics of a piece that are specific to a particular time period and culture.
2. Regional style= variations in styles based on geography.
3. Personal style= particular style of an individual artist.

**C. What is the subject?**

1. What is the piece about?
2. There are categories of subjects.
  - a. Religious
  - b. Historical
  - c. Mythological
  - d. Portrait
  - e. Landscape
  - f. Still life
3. Symbols= images that stand for other images or ideas.
  - a. A cross
  - b. Pacman
  - c. Peace symbol

**D. Words and terms used to describe art**

1. Form= an object's shape and structure.
2. Composition= how a piece of art is organized or arranged.
3. Technique= the method in which an artist creates a piece of art.
4. Primary colors= colors that are without being combined with another color (red, blue, and yellow).
5. Secondary colors= colors that are a result of mixing primary colors
  - a. Red and yellow= orange
  - b. Red and blue= purple
  - c. Yellow and blue= green
6. Texture= the quality of the surface of a piece of art.
7. Perspective
8. Foreshortening= when an object in an image is at an angle to the picture plane.
9. Frontal and profile views.
10. Proportion= the relationship in terms of size of the parts of a person, building, or object within an image.
11. Sculptural carving (subtractive and additive)

## II. Prehistoric Art

- A. Prehistoric art is called “Old Stone Age” or Paleolithic art
  - 1. Paleolithic comes from the Greek paleo= old, and lithos= stone.
  - 2. During this period, man created work that encompassed more than simple *recognition* of human and animal forms to the *representation* of those forms.
  
- B. Venus of Willendorf
  - 1. In the earliest found pieces of art, images were mainly of women.
    - a. Women were usually naked.
    - b. Not many pieces of men.
  - 2. Several small statues were found.
    - a. These statues were called “Venuses.”
    - b. Named after goddess of beauty and love who was usually depicted nude.
  - 3. It was found in Willendorf, Austria.
  - 4. Features of the piece.
    - a. Shaped like a ball.
    - b. Anatomical exaggerations.
    - c. Assumed that this served as a fertility god.
  
- C. Woman holding bison horn
  - 1. Found in Laussel, France.
  - 2. One of the oldest known relief sculptures.
  
- D. Cave paintings  
(Spotted horses and negative hand imprints, wall painting in the cave at Pech-Merle, France; Hall of Bulls in the cave at Lascaux, France; Aurochs, horses, and rhinoceroses, wall painting in the Chauvet Cave, Vallon-Pont-d Arc)
  - 1. To make cave paintings, painters used stone lamps filled with marrow and fat for light.
  - 2. For actual drawing and painting, they used whatever clay/dirt materials they could find, stones served as palettes, and branches, twigs, or reeds served as brushes.
  - 3. Why did they paint these images?
    - a. By putting these animal images on walls, the Paleolithic hunters could have been trying to bring the animals under their control.
    - b. They could have been used as teaching tools for other hunters or children.
    - c.
  
- E. Stonehenge
  - 1. The most famous megalithic monument in Europe.
  - 2. Henge is an arrangement of megalithic stones in a circle.
  - 3. It was used as a burial and cremation center.

## III. Tribal Art (African)

- A. Tribal beliefs that affected art
  - 1. In general, Africans shared many core beliefs and practices.

- a. Honoring ancestors
    - b. Worshipping nature deities
    - c. Elevating rulers to sacred status
    - d. Consulting magicians/diviners/witch doctors
  - 2. These beliefs have led to lavish ceremonies/festivals, dress, and lifestyles.
- B. Material used to create art
- 1. Nomadic and seminomadic people created rock art and special objects to be used for adornment.
  - 2. Farmers created work out of terracotta, wood, and metal.
    - a. Many of the things created were for religious purposes.
  - 3. Most Africans created work to express their identities and social status.
  - 4. Many pieces of Tribal art do not bear signatures or labels.
- C. Social status as reflected in art
- 1. Powerful people were able to have the highest quality art produced on their behalf.
    - a. Political leaders
    - b. Spiritual leaders
    - c. Social leaders
  - 2. Quality was reflected in the size, durability, expense, and visibility.
    - a. Leaders' pieces were often layered, and made of costly material, such as ivory, beads, copper alloys, and other metals.
    - b. Certain objects, like stools and chairs, clothing, or special weaponry were created to draw attention to the person's superiority.
    - c. Other objects, like fans and shields, were symbols signifying protection, both physically and spiritually, of the owner.
  - 3. In certain images, aspects of the superior person were emphasized.
    - a. The highest person on the object was the most superior person, with the remaining people/animals/objects ranked in descending order.
    - b. Oftentimes, a superior person's body parts were exaggerated in order to emphasize a certain strength (head to emphasize wisdom, arms to emphasize strength, etc.).

#### **IV. The Ancient Near East**

The Neolithic Revolution precipitated a fundamental change in the nature of daily life in Mesopotamia. (Mesopotamia is a Greek word that means the land between the Tigris and

Euphrates rivers.) During this time, humans learned to use the wheel and plow, learned how to control flood waters, and construct irrigation canals. The land became a giant oasis.

This area gave birth to Judaism, Christianity, and Islam.

#### A. Sumer

1. Rulers and priests directed all communal activities. Eventually, people had very specific jobs. For some this meant that they solely concentrated on creating art and art related items.
2. Writing became prevalent during this time period. The oldest known written documents come from Sumer.
  - a. They consisted of inventories of cattle, food, and other items.
  - b. Writing consisted of scratching pictographs (simplified pictures representing words) into soft clay with a sharp tool.
  - c. Images were arranged in boxes and were read from the top down and read from right to left.

#### B. Gods and goddesses of Mesopotamia

1. Anu- the chief deity. God of the sky and the city of Uruk.
2. Enlil- Anu's son. He was the lord of the winds and earth. Eventually became king of the gods.
3. Inanna- goddess of love and war. Later known as Ishtar.
4. Nanna- moon god. Later known as Sin. Chief deity of Ur.
5. Utu- son god. Later known as Shamash. Known for having flames coming from his shoulders.
6. Marduk- chief god of the Babylonians.
7. Nabu- son of Marduk. God of writing and wisdom.
8. Adad- god of storms.
9. Ningirsu- god of Lagash and Girsu.
10. Ashur- god of Assur. Became king of Assyrian gods.

#### C. Temples for the gods

1. The layout of Sumerian cities reflected the central role of gods in daily life.
2. The main temple to each state's chief god formed the city's monumental nucleus.
3. The temple complex was essentially a city within a city.
4. A staff of priests and scribes carried on official administrative and commercial business, as well as oversaw all religious functions.
5. By design, most temples did not accommodate large groups of people, but only a select few. The priests and leading community leaders.
6. The temples had several rooms. A central hall was used for the divinity statue and a stepped altar.
7. The temples were referred to as waiting rooms, which reflected their belief that the deity would descend from heaven to appear before the priests while they were in the central hall.

## V. Egypt under the Pharaohs

The Greek historian Herodotus wrote, “Concerning Egypt itself I shall extend my remarks to a great length, because there is no country that possesses so many wonders, nor any that has such a number of works that defy description.”

### A. Important people and gods of Egypt

1. Pharaohs- the ancient kings of Egypt
2. Gods and Goddesses- Egyptians believed that before the beginning of time the primeval waters, called Nun, existed alone in the darkness. At the moment of creation, a mound rose out of the limitless waters. On this mound the creator god appeared and brought light to the world.
  - a. Amen (Re)- the god of the sun, or supreme god.
  - b. Shu and Tefnut- the primary male and female forces in the universe. They were created by Amen by masturbation.
  - c. Geb (earth) and Nut (sky)- they were born to Shu and Tefnut.
  - d. Osiris, Seth, Isis and Nephthys- all born to Geb and Nut.
    - i. Osiris- eldest born, the god of order and was revered as the king who brought civilization to Egypt. After his death, he was resurrected and eventually became ruler of the Underworld.
    - ii. Seth- evil opposite of Osiris, god of chaos. Murdered Osiris and cut him into pieces and spread them out over all Egypt.
    - iii. Isis- Osiris’ sister and wife. Worked with Nephthys to find Osiris’ body parts, and used magic to restore him.
  - iv. Nephthys- Seth’s wife.
  - v. Horus- son of Osiris and Isis. Avenged his father’s death by displacing Seth as ruler.
  - vi. Mut- consort of the sun god.
  - vii. Khonsu- moon god and son of Amen and Mut.
  - viii. Thoth- god of knowledge and writing.
  - ix. Hathor- daughter of Re, and divine mother of the pharaoh. Known for nourishing pharaohs with her milk.
  - x. Anubis- god of the underworld and mummification.
  - xi. Maat- daughter of Re, goddess of truth and justice.

### B. Painting and sculpture of the predynastic and early dynastic periods.

1. Egypt was divided geographically and politically into Upper Egypt and Lower Egypt.
2. The major art findings came from the Upper region.

### C. People, boats, and animals detail of a watercolor copy of a wall painting from tomb 100 at Hierakonpolis, Egypt.

1. The oldest Egyptian mural painting found. It depicts boats, a heraldic group of a human and animals, and a man striking prisoners. The random arrangement of the motifs is characteristic of Neolithic painting.

2. One black and five white boats are symbolic of the journey down the river of life and death. The boats carry cargo of uncertain significance.
- D. Egyptian tombs.
1. Egyptian tombs provide the principal, if not exclusive, evidence for the historical reconstruction of Egyptian civilization.
  2. The items left behind in the pyramids were dedicated to ensuring safety and happiness in the next life.
  3. The standard tomb was the Mastaba (Arabic for bench). It was rectangular, made of brick or stone, and had sloping sides erected over an underground burial chamber.
  4. The main features of the tombs, other than the burial chamber, was the chapel, which had a false door through which the ka (life force) could join the world of the living and partake in the meals placed on an offering table.
  5. Some tombs also contained a serdab, a small room housing a statue of the deceased.
  6. Egyptian pyramids were symbols of the sun. The sun's rays served as ramps that pharaohs used to ascend to heaven.
  7. They also served as the place where kings were reborn in the afterlife, just as the sun was "reborn" each day at dawn.
  8. The four sides of each pyramid corresponded to the points on a compass.
- E. The great Sphinx
1. It is a lion with a human head.
  2. It was associated with the sun god and stood for the image of a pharaoh.
  3. The form suggests that the pharaoh combines human intelligence with the immense strength and authority of the king of beasts.
- F. Menkaure and Khamerernebtj
1. This frozen stereotypical gesture indicates their marital status.
  2. The aim of the piece was not to portray living figures, but to suggest the timeless nature of the stone statue that was designed to provide an eternal substitute home for the ka.
- G. Seated Scribe
1. The idealism that characterizes the portraiture of the Egyptian god-kings did not extend to the portrayal of non-elite individuals.
  2. This is evident in the fact that this piece shows obvious signs of age and wear.

## **VI. The Prehistoric Aegean**

Aegean is based on the area/region surrounding the Aegean Sea.

### **A. Cycladic Art**

1. Cycladic art is the art of the Cycladic Islands which circle around Delos.
2. Helladic art is the art of the Greek mainland (Hellas in Greek).

### **B. Woman of Syros**

1. Like other prehistoric art, it is of a nude woman. Her arms are folded across her abdomen.
2. It is rendered in a highly schematic manner. Large simple triangles dominate the form.
  - a. The head, the body, and the pubic area are triangles.
  - b. The feet are too fragile to support the weight of the piece.
  - c. It is believed that this was laid flat on a grave, like the dead body in the grave.

### **C. Landscape with swallows (Spring Fresco) from room Delta 2, pg. 87**

1. One of the earliest examples of pure landscape painting.
2. It was painted in wet fresco which required rapid execution.
3. Very different from first cave paintings.

### **D. Pottery and sculpture**

1. Kamares-ware jar- contained creamy white and reddish-brown decoration on a black background.
2. Snake Goddess- figure is possibly a priestess, or a bare-breasted goddess.
  - a. The fact that she has snakes in her hands, and a cat on top of her head, symbolizes her power over animals.
3. Young God- probably represented a god.
  - a. Made of ivory, gold, serpentine, and rock crystal.
  - b. Piece was only able to be partially restored.
4. Harvesters Vase
5. Funerary Mask- beaten gold found at a royal shaft grave.
  - a. It is life size.

## **VII. Ancient Greece (part 1)**

### **A. Ancient Greek art occupies a special place in history of art.**

1. Many of the values of the Greeks remain fundamental tenets of Western civilization.
2. Greeks exalted humanity as the “measure of all things.”
3. Greeks created the concept of “democracy”, ruled by the people.
4. They borrowed ideas, motifs, conventions, and skills from previous civilizations.
5. Slavery was regarded as natural, universal, and beneficial.

6. Women were not equal to men. They normally stayed in their homes, and only came out for special occasions, such as funerals, weddings, and religious festivals.
  7. Only a few female artists are known from this time, and none of their work still exists.
  8. Slavery and the exclusion of women are seen in the art of the time.
- B. Gods and goddesses.
1. Greek gods differed from humans only in that they were immortal.
  2. The portrayal of beautiful humans became the focus of much of the art.
  3. Greeks were interested in both a strong intellectual and strong physical exercise. Both of these ideas played a part in daily education.
    - a. Their aim was to achieve a balance of intellectual and physical discipline.
    - b. "A sound mind in a sound body."
  4. Gaia/Ge- earth
  5. Ouranos/Uranus- heaven
  6. Earth and heaven mated to produce 12 Titans.
  7. Kronos, one of the Titans, castrated his father earth in order to rule in his place. He eventually married his sister, and swallowed all of his children as they were born, so they would not overthrow him.
  8. When Zeus/Jupiter was born, Rhea tricked Kronos by feeding him a stone wrapped in baby clothes. Eventually, Zeus grew up and forced Kronos to vomit up the 12 children he had swallowed. They eventually overthrew Kronos and ruled all things from Mount Olympus.
- C. Herakles and Nessos.
1. The man in the image is likely Herakles/Hercules. His opponent is a centaur (half man half horse), probably Nessos, who volunteered to carry the hero's bride across a river and then assaulted her.
  2. The man is larger than the horse, which signifies his power and pending victory.
  3. Early example of mythological narrative.

During the 600 BCs, Greek trade and colonization accelerated. Greek artists became exposed to foreign art, ideas, and techniques. This helped to influence what they were creating and how it was created.

- D. Mantklos Apollo
1. A small bronze statue dedicated to Apollo.
  2. Shows the increasing interest by Greek artists to reproduce details of human anatomy, such as the long hair, elongated neck, ab and arm muscles.
  3. Triangular torso and face.
- E. Lady of Auxerre
1. Limestone sculpture.
  2. Uncertain whether it is of a mortal or a god.



3. She is clothed, as all Greek goddesses and women are from this period.
  4. She is wearing a headdress.
  5. The placement of her right hand over her chest is a gesture of prayer.
  6. Triangular flat-topped head is framed by hair that forms a triangle.
- F. New York Kouros
1. One of the earliest examples of life-size statuary in Greece.
  2. Made of marble.
  3. Kouros= youth.
  4. Similar to an Egyptian funerary statue. Differences are that the Kouros is naked and the body is “perfect.”
- G. Calf Bearer
1. The calf bearer smiles.
  2. The smile is to indicate that the person in the image is alive.
- H. Anavysos Kouros
1. Statuary for deceased person.
  2. Far more realistic than other statues that had been found up to that point.
  3. Head is in proportion. The face is softer and rounded. Hair flows more naturally. Realistic hips and waistline.
- I. Peplos Kore
1. Unlike men, women in Greek art are usually clothed.
  2. This is a votive statue of a goddess wearing four garments.
  3. The image previously held her identifying attribute in her missing left hand.
- J. Doric and Ionic Orders
1. It is the student's responsibility to become familiar with the elevations of the Doric and Ionic orders of temples.
- K. Basilica, Paestum
1. The prime example of Doric temple design.
  2. Made of heavy, closely spaced, cigar-shaped columns with bulky, pancake-like capitals.
- L. Vase Painting
1. Black-figure technique was learned from the Corinthians.
  2. Exekias- the master of the black-figure technique.
  3. In his vase paintings, he did not divide the image into horizontal bands.
  4. Instead, he placed figures of monumental stature in a single large framed panel.
  5. He was known for creating pieces that had intricate details and brilliant composition.
  6. He intentionally designed pieces to help move the viewer's eye around the image.

#### M. Bilingual Vase Painting

1. Bilingual= the same scene appears on both sides of the vase, one in black figure, and one in red figure.
2. Vases that had one image in black on one side and another image in a different color on the other side.
3. The artist used the same black glaze, but instead of using it to create the silhouettes of the figures, the painter outlined the figures and then colored the background black.
4. The figures' bodies were then made of the red clay.
5. Interior details were then drawn with a soft brush or a stiff metal graver.

#### N. Dying Warrior

1. Posture of warrior is more natural.
2. He's still smiling.
3. He is looking away from the viewer, giving the sense that he is concentrating on his struggle to stay alive.

### **Art Appreciation Notes**

#### **Ancient Greece**

#### **Part 2**

1. Temple of Zeus, Olympia
  - a. The second Hera temple at Paestum was modeled on Libons Temple of Zeus at Olympia.
  - b. The Paestum temple reflects the Olympia design, but the later building lacks the pedimental sculpture of its model.
2. The Seer
  - a. The balding seer in the Olympia east pediment is a rare depiction of old age in Classical sculpture.
  - b. He has a shocked expression because he foresees the tragic outcome of the chariot race.
3. Kritios Boy
  - a. This is the first statue to show how a person naturally stands.
  - b. The sculptor depicted the shifting of weight from one leg to the other (contrapposto).
  - c. The head turns slightly, and the Archaic smile is gone.
4. Riace Warrior
  - a. The bronze Riace warrior statue has inlaid eyes, silver teeth and eye-lashes, and copper lips and nipples.
5. Charioteer of Delphi
  - a. The charioteer is almost all that remains of a large bronze group that also included a chariot, a team of horses, and a groom, requiring hundreds of individually cast pieces soldered together.
6. Artemision Zeus

- a. In this Early Classical statue of Zeus hurling a thunderbolt, both arms are boldly extended and the right heel is raised off the ground, underscoring the lightness and stability of hollow- cast bronze statues.
- 7. Myron, Diskobolos
  - a. This marble copy of Myrons lost bronze statue captures how the sculptor froze the action of discus throwing and arranged the nude athletes body and limbs so that they formed two intersecting arcs.
- 8. Polykleitos
  - a. Polykleitos sought to portray the perfect man and to impose order on human movement.
  - b. He achieved his goals by employing harmonic proportions and a system of cross balance for all parts of the body.
- 9. Kresilas
  - a. In his portrait of Pericles, Kresilas was said to have made a noble man appear even nobler.
  - b. Classical Greek portraits were not likenesses but idealized images in which humans appeared godlike.
- 10. Details of the Panathenaic Festival
  - a. The Parthenons Ionic frieze represents the procession of citizens on horseback and on foot that took place every four years under the watchful eyes of the gods.
  - b. The temple celebrated the Athenians as much as Athena.
- 11. Caryatid from Erechtheion
  - a. The south porch of the Erechtheion features caryatids, updated Classical versions with contrapposto stances of the Archaic caryatids of the porch of the Siphnian Treasury at Delphi.
- 12. Nike adjusting her sandal
  - a. The image of winged Victory was repeated dozens of times on the parapet around the Athena Nike temple.
  - b. Here, the sculptor carved a figure whose garments appear almost transparent.
- 13. Achilles Painter
  - a. White- ground painters applied the colors after firing because most colored glazes could not withstand the kilns heat.
  - b. The Achilles Painter here displayed his mastery at drawing an eye in profile.
- 14. Niobid Painter
  - a. The placement of figures on different levels in a landscape on this red- figure krater depicting the massacre of Niobes children reflects the compositions of the lost panel paintings of Polygnotos of Thasos.
- 15. Praxiteles, Aprodite of Knidos
  - a. The first nude statue of a goddess caused a sensation in the fourth century BCE. But Praxiteles was also famous for his ability to transform marble into soft and radiant flesh. His Aphrodite had dewy eyes.
- 16. Praxiteles, Hermes and the infant Dionysos
  - a. Praxiteles humanized the Olympian deities.
  - b. This Hermes is as sensuous as the sculptors Aphrodite.
  - c. The god gazes dreamily into space while he dangles grapes as temptation for the infant god of wine.

17. Lysippos, Weary Herakles
  - a. Lysippos portrayal of Herakles after the hero obtained the golden apples of the Hesperides ironically shows the mythological strong man as so weary that he must lean on his club for support.
18. Hades abducting Persephone
  - a. The intense drama, three-quarter views, and shading in this representation of the lord of the Underworld kidnapping Demeter's daughter are characteristics of mural painting at the time of Alexander.
19. Battle of Issus
  - a. Philoxenos' Battle of Issus was considered one of the greatest paintings of antiquity. In it he captured the psychological intensity of the confrontation between the two kings.
20. Athena battling Alkyoneos
  - a. The tumultuous battle scenes of the Pergamon altar have an emotional power unparalleled in earlier Greek art.
  - b. Violent movement, swirling draperies, and vivid depictions of suffering fill the frieze.
21. Epigonos
  - a. The Gauls in the Pergamene victory groups were shown as barbarians with bushy hair, mustaches, and neck bands, but they were also portrayed as noble foes who fought to the end.
22. Nike of Samothrace
  - a. Victory has just landed on a prow to crown a victor at sea. Her wings still beat, and the wind sweeps her drapery.
  - b. The placement of the statue in a fountain of splashing water heightened the dramatic visual effect.
23. Venus de Milo
  - a. Displaying the eroticism of many Hellenistic statues, this Aphrodite is more overtly sexual than the Knidian Aphrodite.
  - b. The goddess has a slipping garment to tease the spectator.
24. Sleeping Satyr
  - a. In this statue of a restlessly sleeping, drunken satyr, a Hellenistic sculptor portrayed a semihuman in a suspended state of consciousness the antithesis of the Classical ideals of rationality and discipline.
25. Defeated boxer
  - a. Even when Hellenistic artists treated traditional themes, they approached them in novel ways. This bronze statue represents an older, defeated boxer with a broken nose and battered ears.
26. Polyeuktos
  - a. One of the earliest Hellenistic portraits, frequently copied, was Polyeuktos' representation of the great orator Demosthenes as a frail man who possessed great courage and moral conviction.
27. Athanadoros
  - a. Hellenistic style lived on in Rome. Although stylistically akin to Pergamene sculpture, this statue of sea serpents attacking Laocöon and his two sons matches the account given only in the Aeneid.

## South and Southeast Asia Before 1200

1. Interior of the Chaitya Hall, Karle, India
  - a. An early example of Buddhist architecture, the chaitya hall at Karle is carved out of the living rock.
  - b. It has a pillared ambulatory that allows worshipers to circumambulate the stupa in the apse of the cave.
2. Great Bath, Mohenjo-daro, Pakistan
  - a. The Indus cities of the third millennium BCE had sophisticated water- supply and sewage systems, which made possible this brick complex used for ritual bathing of a kind still practiced in South Asia today.
3. Robed Male figure
  - a. Little art survives from the Indus Civilization, and all of it is of small scale.
  - b. This bearded figure, which scholars think represents a priest- king, has iconographic similarities to some Sumerian sculptures.
4. Nude male torso, from Harappa, Pakistan
  - a. This miniature figure, with its emphasis on sensuous polished surfaces and swelling curves, already displays many of the stylistic traits that would characterize South Asian sculpture for thousands of years.
5. Seal with seated figure in yogic posture
  - a. This seal depicting a figure ( with three faces?) wearing a horned headdress and seated in a posture used in yoga is evidence that this important Indian meditative practice began as early as the Indus Civilization.
6. Vedas religion
  - a. The basis for the new religious ideas were the oral hymns of the Aryans, a mobile herding people from Central Asia who occupied the Punjab, an area of northwestern India, in the second millennium BCE.
  - b. The Aryans ( Noble Ones) spoke Sanskrit, the earliest language yet identified in South Asia.
  - c. Around 1500 BCE, they composed the first of four Vedas. These Sanskrit compilations of religious learning (Veda means knowledge) included hymns intended for priests, called Brahmins, to chant or sing.
  - d. The Brahmins headed a social hierarchy, perhaps of pre-Aryan origin, that became known as the caste system, which still forms the basis of Indian society to-day.
  - e. Below the priests were the warriors, traders, and manual laborers, including artists and architects.
  - f. The Aryan religion centered on sacrifice, the ritual enactment of often highly intricate and lengthy ceremonies in which the priests placed materials, such as milk and soma, an intoxicating drink, into a fire that took the sacrifices to the gods in the heavens. If the Brahmins performed these rituals accurately, the gods would fulfill the prayers of those who sponsored the sacrifices.
  - g. These gods, who were primarily male, included Indra, Varuna, Surya, and Agni. They were associated with the rains, the ocean, the sun, and fire.
  - h. There is no evidence to indicate the Aryans made images of these deities.
7. Upanishads

- a. The next phase of South Asian urban civilization developed east of the Indus heartland, in the Ganges River Valley.
  - b. From 800 to 500 BCE, religious thinkers composed a variety of texts called the Upanishads. Among the innovative ideas of the Upanishads were samsara, karma, and moksha (nirvana).
    - 1. Samsara is the belief that individuals are born again after death in an almost endless round of rebirths.
    - 2. The type of rebirth can vary. One can be reborn as a human being, an animal, or even a god. An individual's past actions (karma), either good or bad, determine the nature of future rebirths.
    - 3. The ultimate goal of a persons' religious life is to escape from the cycle of birth and death by merging the individual self into the vital force of the universe.
    - 4. This escape is called either moksha (liberation, for Hindus) or nirvana (cessation, for Buddhists).
8. Hinduism and Buddhism
- a. Hinduism and Buddhism, the two major modern religions originating in Asia, developed in the late centuries BCE and the early centuries CE.
  - b. Hinduism, the dominant religion in India today, has its origins in Aryan religion.
  - c. The founder of Buddhism was the Buddha, a historical figure who advocated the path of asceticism, or self discipline and self denial, as the means to free oneself from attachments to people and possessions, thus ending rebirth.
  - d. Unlike their predecessors in South Asia, both Hindus and Buddhists use images of gods and holy persons in religious rituals. To judge from surviving works, Buddhism has the older artistic tradition.
9. Meditating Buddha
- a. Many of the earliest portrayals of the Buddha in human form come from Gandhara and depict the Enlightened One as a robed monk.
  - b. The style of this Gandharan Buddha owes much to Greco- Roman art.
10. The life and death of the Buddha
- a. This Gandharan frieze is one of the earliest pictorial narrative cycles in which the Buddha appears in human form.
  - b. It recounts the Buddha's life story from his birth at Lumbini to his death at Kushinagara.
11. Buddha seated on lion throne
- a. Stylistically distinct from the Gandharan Buddhas are those of Mathura, where the Buddha has the body type of a yaksha but wears a monks robe.
  - b. This example depicts the Buddha under the Bodhi tree.
12. Seated Buddha preaching his first sermon
- a. Under the Guptas, artists formulated the canonical image of the Buddha, combining the Gandharan monastic robe type with the Mathuran type of soft, full-bodied figure attired in clinging garments.
13. Shiva, Vishnu, Krishna, Devi

- a. Shiva is the Destroyer, but, consistent with the multiplicity of Hindu belief, he is also a regenerative force and, in the latter role, can be represented in the form of a linga (a phallus or cosmic pillar).
    - 1. When Shiva appears in human form in Hindu art, he frequently has multiple limbs and heads, which are signs of his suprahuman nature, and matted locks piled atop his head, crowned by a crescent moon.
    - 2. Sometimes he wears a serpent scarf and has a third eye on his forehead (the emblem of his all seeing nature).
    - 3. Shiva rides the bull Nandi and often carries a trident, a three-pronged pitchfork.
  - b. Vishnu is the Preserver of the Universe.
    - 1. Artists frequently portray him with four arms holding various attributes, including a conch- shell trumpet and discus.
    - 2. He sometimes reclines on a serpent floating on the waters of the cosmic sea.
    - 3. When the evil forces of the universe become too strong, he descends to earth to restore balance and assumes different forms (avatars, or incarnations), including a boar, fish, and tortoise, as well as Krishna, the divine lover, and even the Buddha himself.
  - c. Devi is the Great Goddess who takes many forms and has many names.
    - 1. Hindus worship her alone or as a consort of male gods ( Parvati or Uma, wife of Shiva; Lakshmi, wife of Vishnu), as well as Radha, lover of Krishna.
    - 2. She has both benign and horrific forms. She both creates and destroys.
    - 3. In one manifestation, she is Durga, a multi-armed goddess who often rides a lion.
    - 4. Her son is the elephant-headed Ganesha.
14. Boar Avatar of Vishnu rescuing the earth
- a. The oldest Hindu cave temples are at Udayagiri, a site that also boasts some of the earliest Hindu stone sculptures, such as this huge relief of Vishnu as the boar Varaha rescuing the earth.
15. Dancing Shiva
- a. Shiva here dances the cosmic dance and has 18 arms, some holding objects, others forming mudras.
  - b. Hindu gods often have multiple limbs to indicate their suprahuman nature and divine powers.
16. Shiva as Mahadeva
- a. This immense rock cut image of Shiva as Mahadeva (Great God) emerges out of the depths of the Elephanta cave as worshipers eyes adjust to the darkness.
  - b. The god has both male and female faces.
17. Vishnu asleep on the serpent Ananta
- a. Sculptors carved the reliefs of the Vishnu Temple at Deogarh in classic Gupta style.
  - b. In this image, the four- armed Vishnu sleeps on the serpent Ananta as he dreams the universe into reality.
18. Shiva as Nataraja

- a. One of many portable images of the gods used in Hindu worship, this solid-bronze statuette of Shiva as Lord of the Dance depicts the god balancing on one leg atop a dwarf representing ignorance.
- 19. Death of the Buddha
  - a. The sculptor of this colossal recumbent Sri Lankan Buddha emulated the classic Gupta style of a half millennium earlier in the figures clinging robe, rounded face, and coiffure.
- 20. Towers of the Bayon
  - a. The sculptor of this colossal recumbent Sri Lankan Buddha emulated the classic Gupta style of a half millennium earlier in the figures clinging robe, rounded face, and coiffure.

### **China and Korea to 1279**

- 1. Bi disks- definition and uses
  - a. The intricately shaped jade bi required long hours of grinding, piercing, engraving, and polishing to produce.
  - b. They were placed at the head, feet, and on the chest of a person being buried.
  - c. The Chinese believed dragons were symbols of good fortune and flew between Heaven and Earth.
- 2. Differences between Daoism and Confucianism
  - a. Daoism emerged out of the metaphysical teachings attributed to Laozi and Zhuangzi.
    - 1. It takes its name from Laozi's treatise Daodejing (The Way and Its Power).
    - 2. Daoist philosophy stresses an intuitive awareness, nurtured by harmonious contact with nature, and shuns everything artificial.
    - 3. Daoists seek to follow the universal path, or principle, called the Dao, whose features cannot be described but only suggested through analogies. For example, the Dao is said to be like water, always yielding but eventually wearing away the hard stone that does not yield.
    - 4. For Daoists, strength comes from flexibility and inaction.
    - 5. Historically, Daoist principles encouraged retreat from society in favor of personal cultivation in nature and the achievement of a perfect balance between yang, active masculine energy, and yin, passive feminine energy.
  - b. Confucius was born in the state of Lu (roughly modern Shandong Province) to an aristocratic family that had fallen on hard times.
    - 1. From an early age, he showed a strong interest in the rites and ceremonies that helped unite people into an orderly society. As he grew older, he developed a deep concern for the suffering the civil conflict of his day caused. Thus, he adopted a philosophy he hoped would lead to order and stability.
    - 2. The junzi (superior person or gentleman), who possesses ren (human-heartedness), personifies the ideal social order Confucius sought. Although the term junzi originally assumed noble birth, in Confucian



thought anyone can become a junzi by cultivating the virtues Confucius espoused, especially empathy for suffering, pursuit of morality and justice, respect for ancient ceremonies, and adherence to traditional social relationships, such as those between parent and child, elder and younger sibling, husband and wife, and ruler and subject.

3. Confucius's disciple Mencius, or Mengzi, developed the master's ideas further, stressing that the deference to age and rank that is at the heart of the Confucian social order brings a reciprocal responsibility. For example, a king's legitimacy depends on the goodwill of his people. A ruler should share his joys with his subjects and will know his laws are unjust if they bring suffering to the people.

3. Army of the First Emperor of Qin in pits next to his burial mound
  - a. The First Emperor was buried beneath an immense mound guarded by more than 6,000 life-size terracotta soldiers.
  - b. Although produced from common molds, every figure has an individualized appearance.
4. The Archer Yi and a reception in a mansion
  - a. This image was made by a rubbing (an impression was made by placing paper over the surface of a rock or carved image and rubbing the paper with a pencil or crayon) taken from the stone relief.
5. Chinese Wooden Construction- laid beams, struts, purlins, rafters
6. Chinese painting materials and formats- hanging scrolls, handscrolls, album leaves, fans
  - a. Hanging scrolls- Chinese painters often mounted pictures on, or painted directly on, unrolled vertical scrolls for display on walls.
  - b. Handscrolls- Paintings were also frequently attached to or painted on long, narrow scrolls that the viewer unrolled horizontally, section by section from right to left.
  - c. Album leaves- Many Chinese artists painted small panels on paper leaves, which were collected in albums.
  - d. Fans- Stiff round or arched folding fans were also popular painting formats.
7. Xie He's Six Canons of art
  - a. Engender a sense of movement through spirit consonance.
  - b. Use the brush with the bone method.
  - c. Responding to things, depict their forms.
  - d. According to kind, describe appearances [with color].
  - e. Dividing and planning, positioning and arranging.
  - f. Transmitting and conveying earlier models through copying and transcribing.
8. Shakyamuni and Prabhutaratna
  - a. The sculptor of this statuette transformed the Gandhara-derived style of earlier Chinese Buddhist art.
  - b. The bodies have elongated proportions, and the garment folds form sharp ridges.
9. Vairocana Buddha, disciples, and bodhisattvas
  - a. Empress Wu Zetian sponsored these colossal rock-cut sculptures.

- b. The Tang artists represented the Mahayana Cosmic Buddha in serene majesty, suppressing surface detail in the interest of monumental simplicity.
- 10. Fan Juan, detail of Travelers among Mountains and streams
  - a. Fan Kuan, a Daoist recluse, spent long days in the mountains studying the effects of light on rock formations and trees.
  - b. He was one of the first masters at recording light, shade, distance, and texture.
- 11. On a mountain path in spring
  - a. The artist reduced the landscape on this silk album leaf to a few elements and confined them to one part of the page. A tall solitary figure gazes out into the infinite distance.
- 12. Sixth Chan Patriarch Chopping Bamboo
  - a. The artist depicted the Sixth Chan Patriarch's Chan moment, when the chopping sound of his blade propelled the patriarch to enlightenment.
- 13. Lohans giving alms to beggars
  - a. In this hanging scroll made for a Buddhist monastery, Zhou Jichang arranged the fore, middle, and background vertically to elevate the lohans in their bright attire above the ragged, dirt-colored beggars.
- 14. Shakyamuni Buddha, in the rotunda of the cave temple
  - a. Unlike rock-cut Chinese Buddhist shrines, this Korean cave temple was constructed using granite blocks.
  - b. Dominating the rotunda is a huge statue depicting the Buddha at the moment of his enlightenment.

## Japan before 1333

### I. General notes

#### A. Japan before Buddhism

1. The introduction of Buddhism to Japan in 552 changed the character of Japanese art and architecture.
2. Art historians divide the history of art in Japan into pre-Buddhist and Buddhist eras.

#### B. Jomon and Yayoi Periods

1. Japan's earliest distinct culture was the Jomon. It emerged roughly 10,000 years before the Buddha's birth.
2. Jomon, which means cord markings, refers to the technique Japanese potters used to decorate earthenware vessels.
3. The Jomon people were hunter-gatherers, but lived settled lives.
4. Their villages consisted of pit dwellings (shallow round excavations with raised earthen rims and thatched roofs).
5. Because they were a settled people, they were able to develop distinctive ceramic technology even before they developed agriculture.
6. In addition to rope markings, Jomon pottery contained incised lines and applied coils of clay. They also featured quasi-figural motifs that jeopardized the functionality of some pieces.

- C. Vessel from Miyanomae, Nagano Prefecture, Japan
- D. Dotaku with incised figural motifs, from Kagawa Prefecture, Japan (based on Han Chinese bells, but were ceremonial objects, and not instruments. Features geometric decoration and the earliest Japanese images of people and animals).
- E. Kofun Period
1. This period is named Kofun after the enormous earthen burial mounds, or tumuli, that had begun to appear in the 3<sup>rd</sup> Century.
  2. Ko= old
  3. Fun= tomb
  4. The tumuli recall the earlier Jomon practice of practice of placing the dead on sacred mountains.
- F. Tomb of Emperor Nintoku, Sakai, Osaka Prefecture, Japan
1. The largest Kofun tumulus, attributed to Emporer Nintoku, has a keyhole shape and three surrounding moats.
- G. Haniwa warrior, from Gunma Prefecture, Japan
1. Cylindrical clay statue of warrior that served as a protective spiritual barrier between the living and the dead.
  2. Hani= clay, Wa= circle
  3. They Haniwa pieces would be of anything the particular artist wanted.
- H. Shinto
1. Way of the Gods- the early beliefs and practices of pre-Buddhist Japan.
  2. Did not come from the teachings of any individual founding figure or distinct leader.
  3. No formal scriptures exist.
  4. Developed in conjunction with the advent of agricultural progress.
  5. The system originally focused on the needs of their agrarian society and included rituals and rites surrounding planting and harvesting.
  6. Kami were the deities that villagers prayed to. It was believed that kami existed in mountains, waterfalls, trees, and other features of nature, and charismatic people.
  7. The places where kami dwelled were considered sacred.
  8. Each clan (a local group of people claiming a common ancestry) had its own protector kami.
  9. Families offered common prayers in the spring for successful planting and in the fall they prayed for good harvest.
  10. Physical cleanness was as important as spiritual cleanness. Visitors had to wash before entering a temple.
- I. Asuka and Nara Periods

1. Buddhist art practices followed Korean and Chinese practices closely during the Asuka and Nara periods. They followed so closely that Buddhist architecture has been used to reconstruct Chinese architecture that was lost on the mainland.
2. Tori Busshi (Buddha flanked by two bodhisattvas)
  - a. Central figure in the triad is Shaka, the Indian/Chinese Sakyamuni, the historical Buddha.
  - b. He is seated with his right hand raised in the abhaya mudra, or fear-not gesture.
  - c. Behind him is a flaming mandorla, a lotus-petal shaped nimbus, which has images of other Buddhas in it.
  - d. Busshi means maker of Buddhist images.
3. Yakushi triad
  - a. Another image of the Buddha, but done more realistically.
  - b. Anatomy is more realistic, as well as the drapery of the clothing.
4. Taizokai mandara (Womb World)
  - a. The Womb World mandara (sacred diagram of the universe) is an image of the cosmic universe, composed of 12 zones, each representing one dimension of Buddha nature.
  - b. Many of the figures hold lightning bolts, symbolizing the power of the mind to destroy human passion.
  - c. Mandaras played a central role in Esoteric Buddhist rituals and meditation.
5. Portrait statue of the priest Shunjobo Chogen

## Art Appreciation Notes Chapter 9

### Etruscans

#### Art Appreciation Notes

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