

South, East, and Southeast Asia

300 B.C.E-1980 C.E.

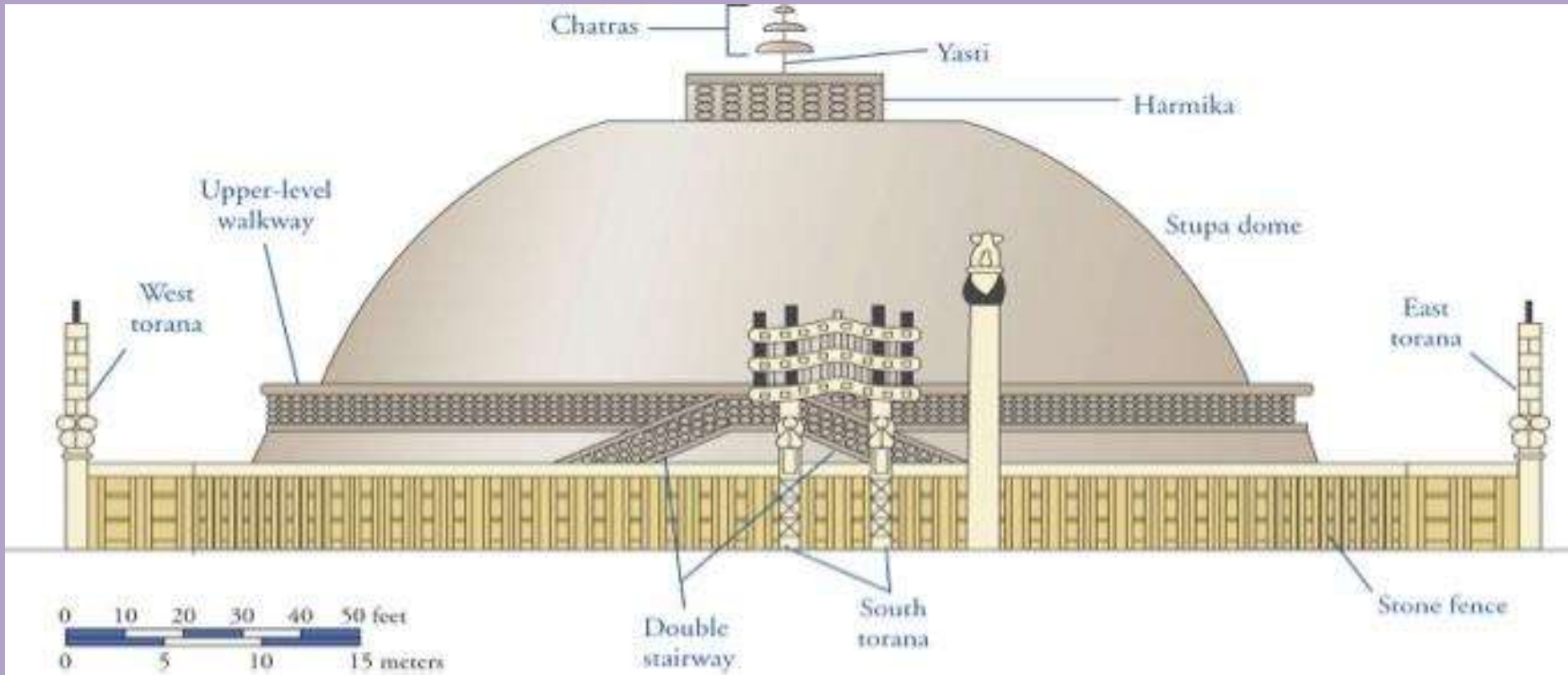
INDIA

192. Great Stupa at Sanchi



Madhya Pradesh, India
Buddhist; Maurya, late Sunga Dynasty
c. 300 B.C.E.-100 C.E.
Stone Masonry, Sandstone on dome



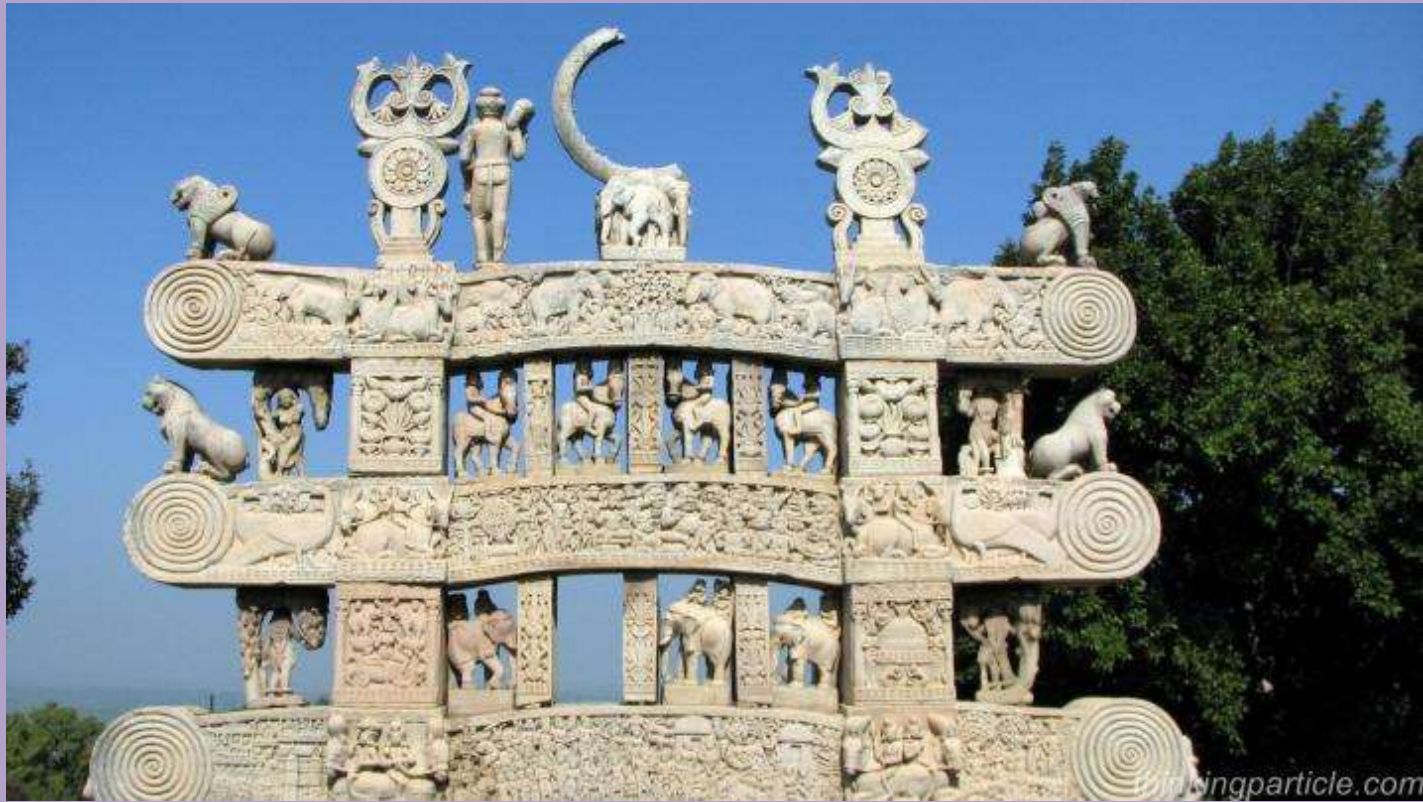


Dome
 Height: 54ft
 Diameter:120ft

Theme: Integration of Sculpture and Architecture
 Religious Spaces

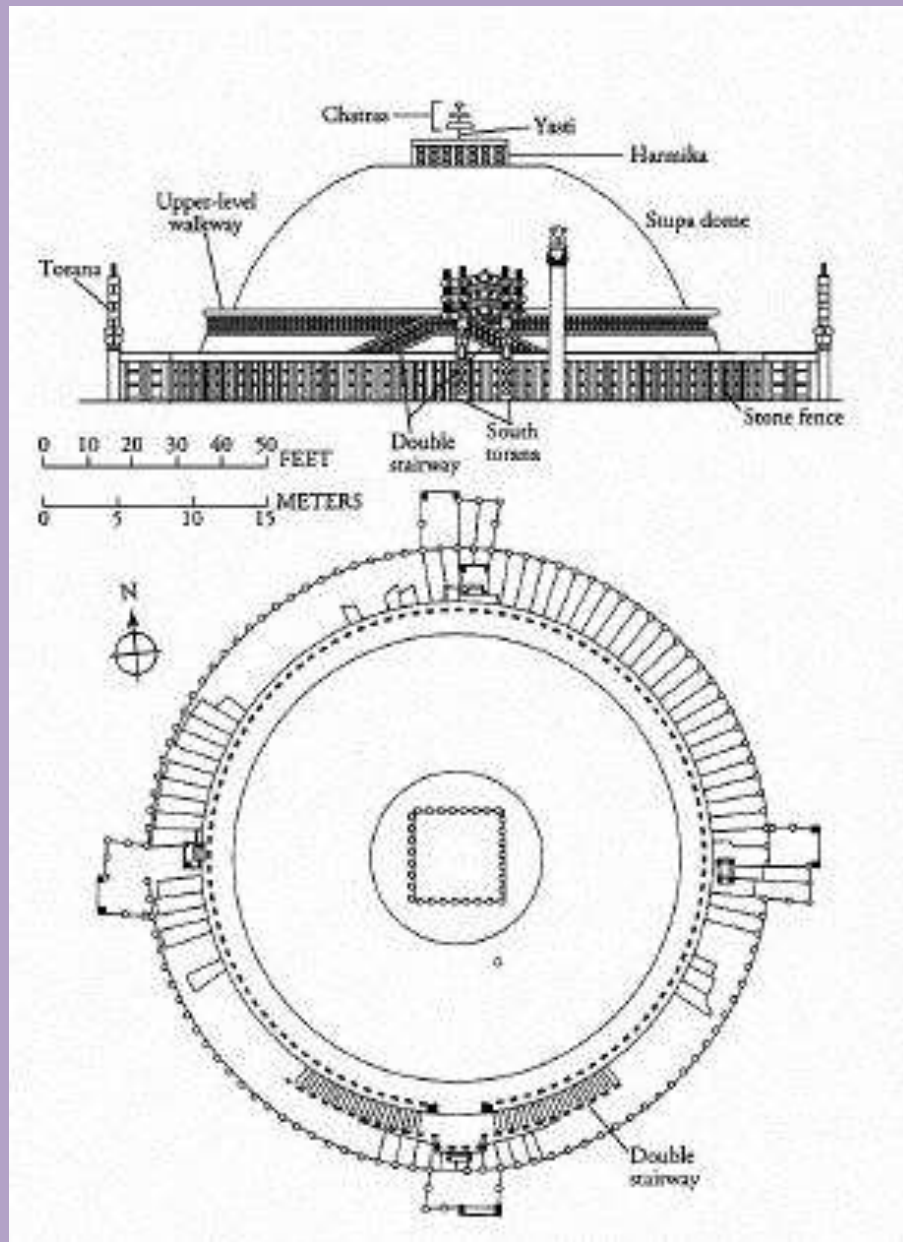


192. Great Stupa at Sanchi



North Gate





Plan and elevation

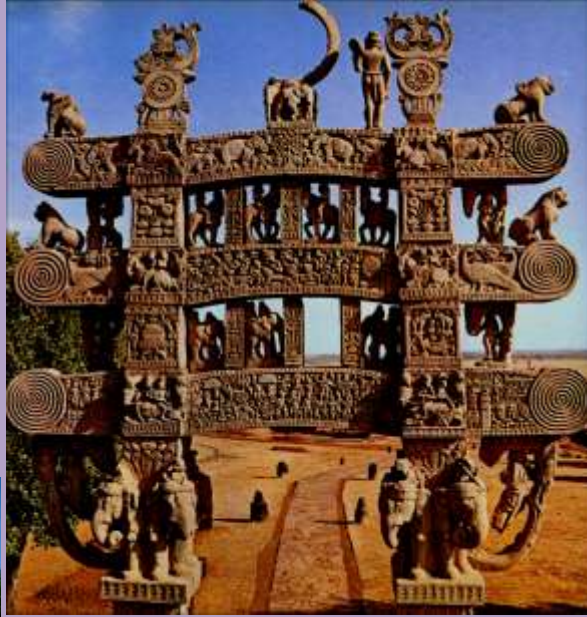


Shalabhanjika on Eastern Torana (gateway), is the best known sculpture of Sanchi complex.

She is an “absorbed” fertility goddess who is kicking the tree into blossom.

She is a yakshi, a female earth spirit, accepted as a symbol of fertility by the Hindu, Buddhist, and Jain faiths. She is usually portrayed as a wide-hipped, voluptuous woman, who can cause a tree to bear fruit simply by touching it with her foot.





nirdeh singh

200. Lakshmana Temple

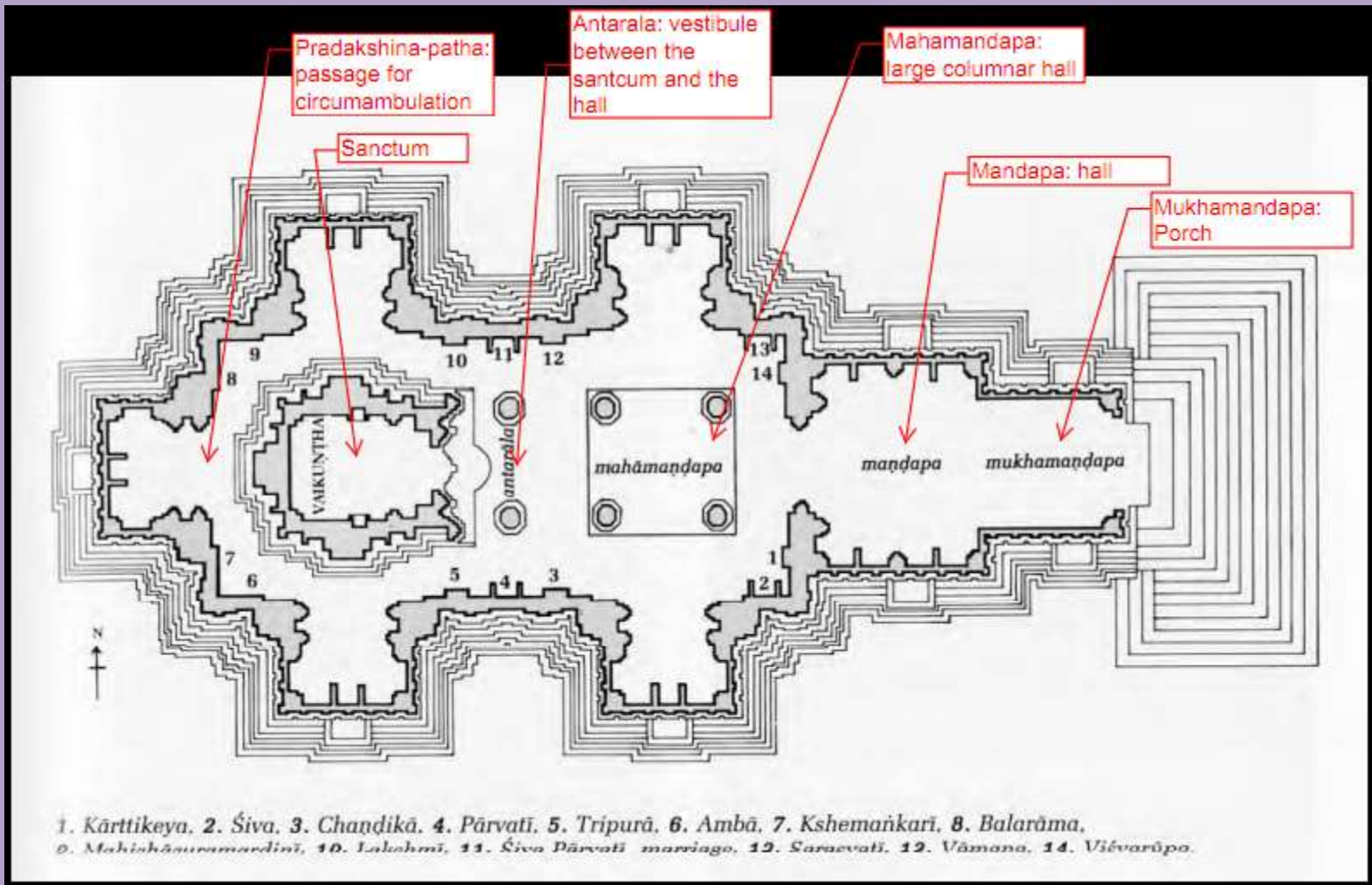


As tall as it is long
85ft



Khajuraho, India
Hindu,
Chandella Dynasty c. 930-950 C.E.
Sandstone





Theme: Ashlar Masonry
Relief

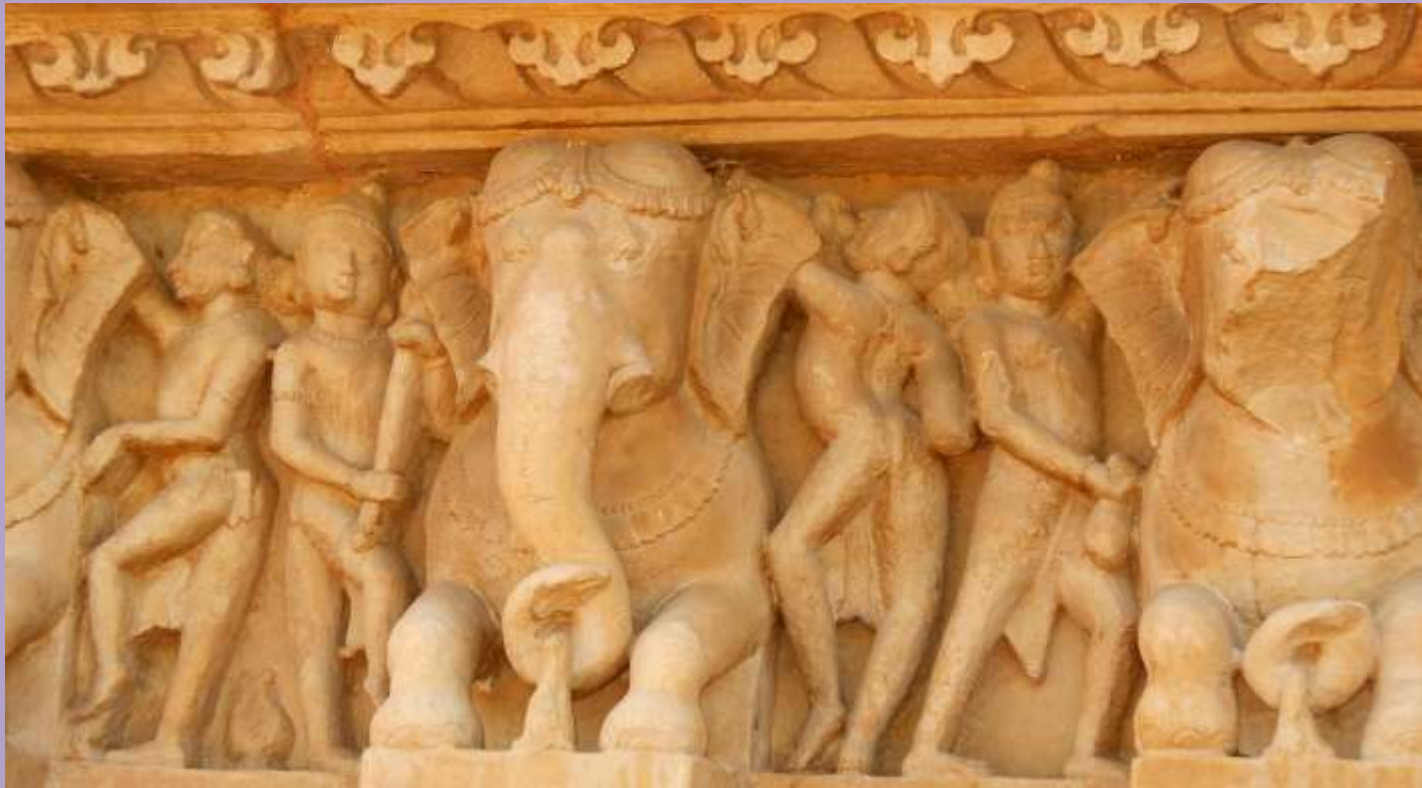




©Anupam Mukherjee









LAKSHMANA TEMPLE

THE TEMPLE DEDICATED TO VISHNU, IS BUILT BY CHANDELLA RULER YASOVARMAN BETWEEN CIRCA 930-950 AD. IT IS A SANDHARA TEMPLE OF THE PANCHAYATANA VARIETY. THE ENTIRE TEMPLE COMPLEX STANDS ON A HIGH PLATFORM. THE TEMPLE CONSISTS ALL THE PRINCIPAL ELEMENTS OF THE DEVELOPED TEMPLE - THE ENTRANCE PORCH (ARDHA MANDAPA), MANDAPA, MAHA MANDAPA, ANTARALA AND GARBHAGRIHA.

UNLIKE OTHER TEMPLES, ITS SANCTUM IS PANCHA RATHA ON PLAN AND ITS SIKHARA IS CLUSTERED WITH FEWER MINOR SIKHARAS. THE WALL PORTION OF THE TEMPLE IS STUDDED WITH BALCONIED WINDOWS WITH ORNATE BALUSTRADES. TWO ROWS OF SCULPTURES INCLUDING DIVINE FIGURES, COUPLES AND EROTIC SCENES ADORN THE WALL SURFACES.

THE SANCTUM DOORWAY IS OF SEVEN SAKHAS, THE CENTRAL ONE BEING DECORATED WITH VARIOUS INCARNATION OF VISHNU. THE LINTEL DEPICTS LAXMI IN THE CENTRE FLANKED BY BRAHMA, AND VISHNU. THE SANCTUM CONTAINS AN IMAGE OF FOUR ARMED VISHNU.



202. Shiva as Lord of Dance (Nataraja)



27in high
22in diameter



Hindu; India (Tamil Nadu)
Chola Dynasty c. 11th century C.E.
Cast bronze



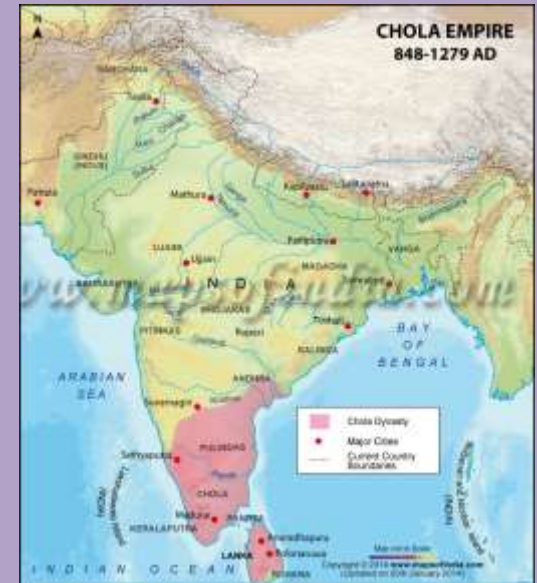
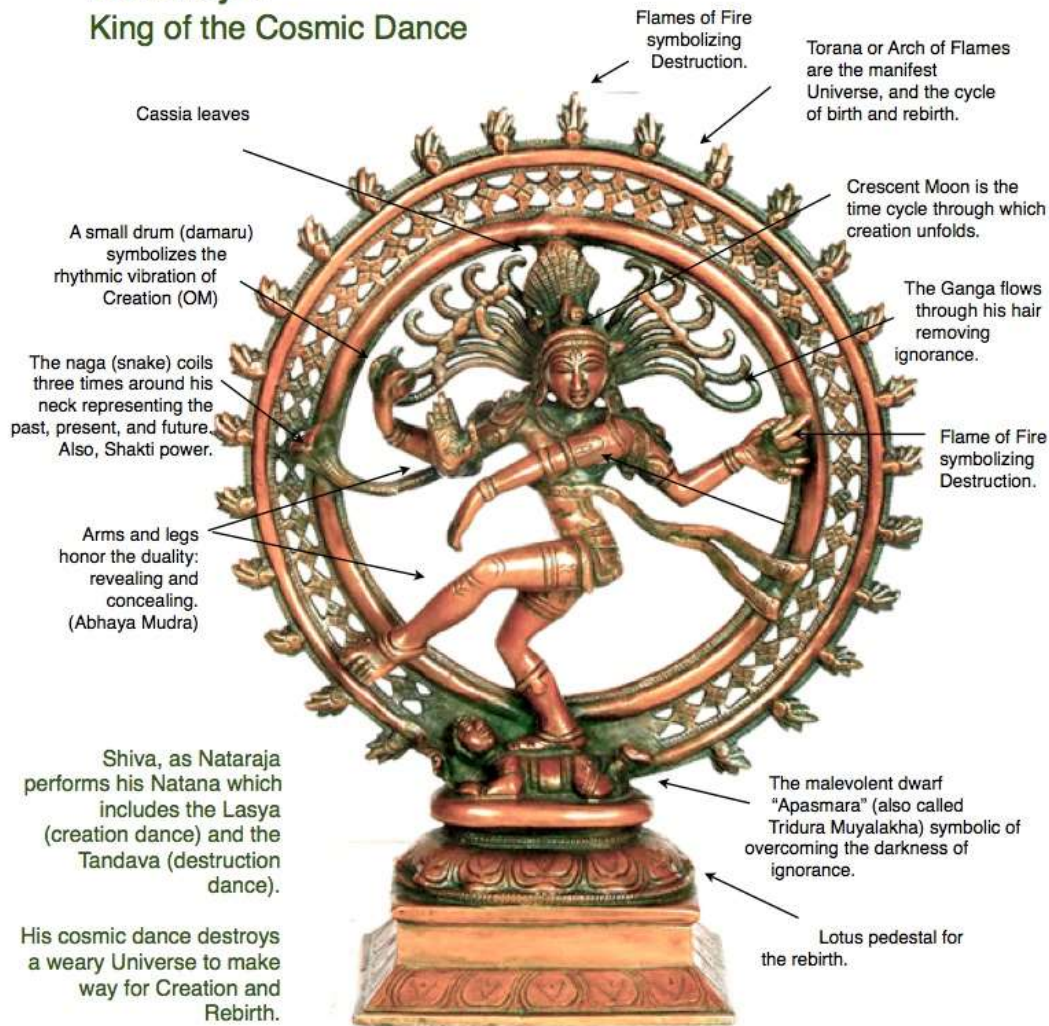
- | | |
|---|---|
| A Goddess of River Ganga, which flows from Shiva's hair. She is here shown as a snake-tailed woman in the gesture of <i>namaskara</i> (to honour Shiva) | J Long swirling locks full of flowers and snakes |
| B Drum, giving the rhythm of the dance of creation | K One male, one female ear-ring because Shiva combines attributes of both sexes |
| C Cobra | L Sacred thread |
| D <i>Abhaya-mudra</i> , the gesture granting freedom from fear | M Short dhoti of the ascetic |
| E Hand pointing to the raised foot signifies salvation | N The dance steps are the creation and destruction of universes. Shiva dances on one spot, at the centre of the universe/the human mind-heart |
| F The upraised foot, coming forward from the circle, represents salvation | O Fire, the periodic destruction and re-creation of the universe |
| G Skull, symbol of the ascetic | P Ornamantal <i>prabha-mandala</i> , the circle of glory, representing the universe/human heart |
| H Moon | Q Demon of ignorance, who is glad to be trodden on by the God |
| I Third eye | |



Other views of Shiva

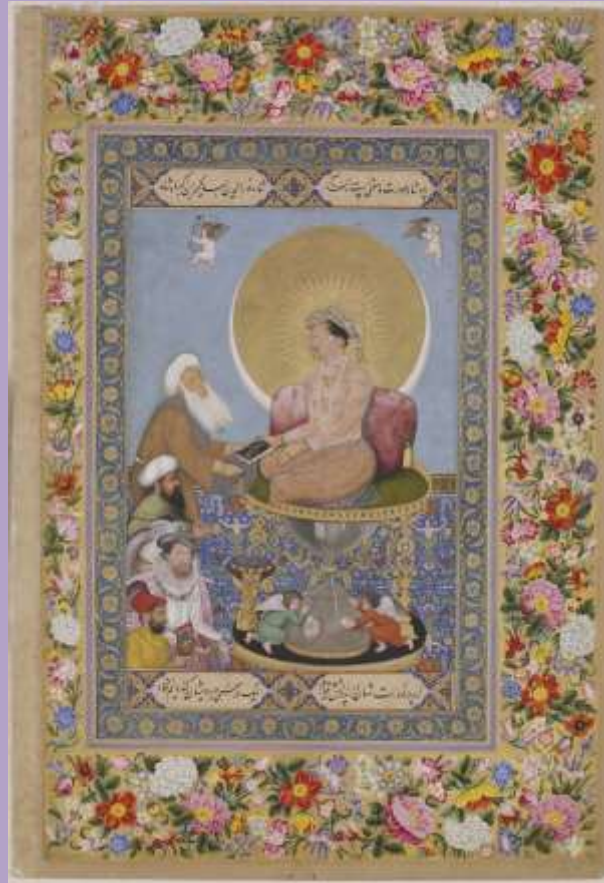


Nataraja: King of the Cosmic Dance



Nataraja Nataraja Nartana Sundara Nataraja
The Lord of the Cosmic Dance. Beautiful dancer.

208. Jahangir Preferring a Sufi Shaikh to Kings



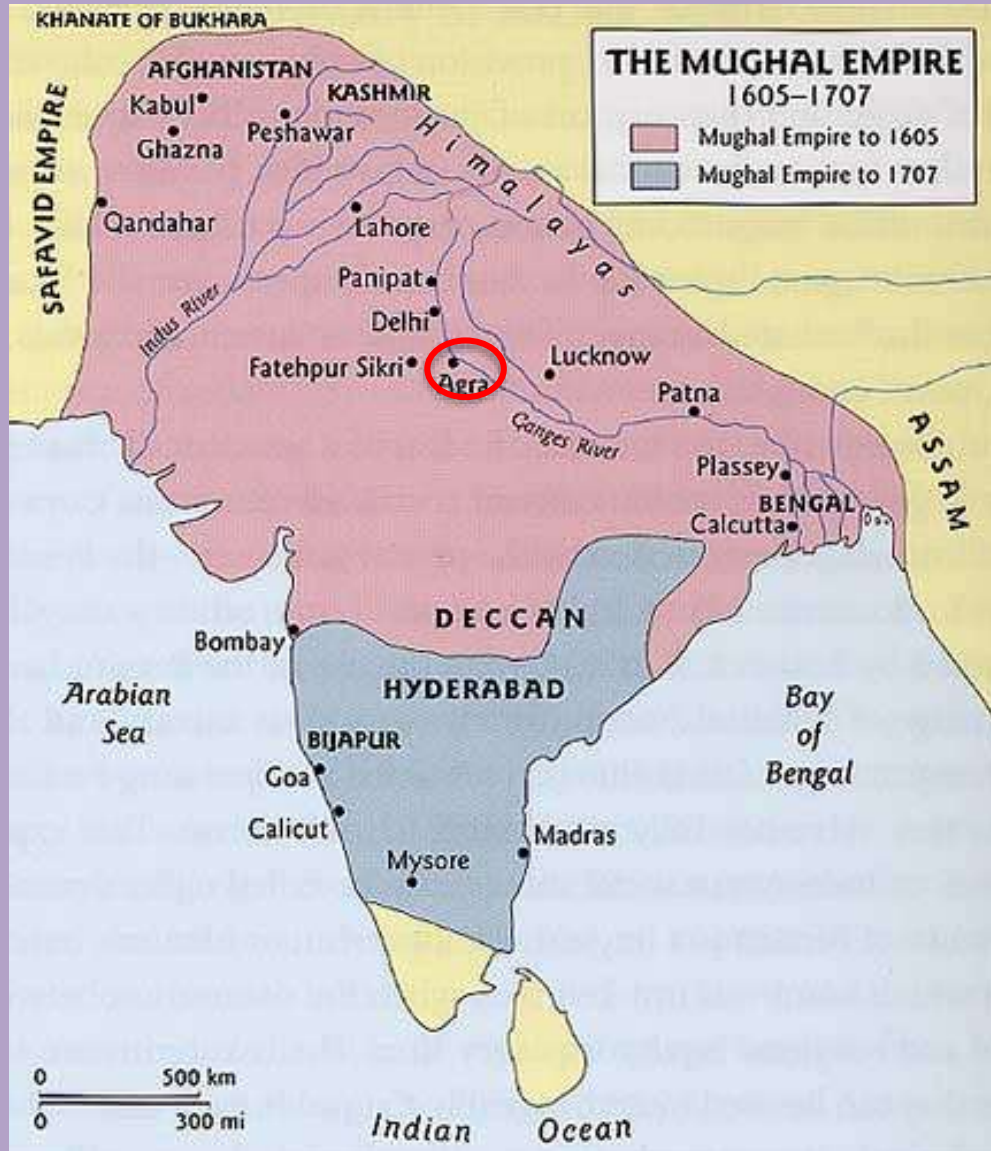
7in x 5in



Bichitr

c. 1620 C.E.

Watercolor, gold, and ink on paper





King James I



The Artist – self portrait



Theme: Royalty and Court
Western Influence



Crouching angels write (in Persian),
“O Shah, May the Span of Your Life be a Thousand Years,”



Jahangir and the Shaikh



Ottoman Sultan

209. Taj Mahal



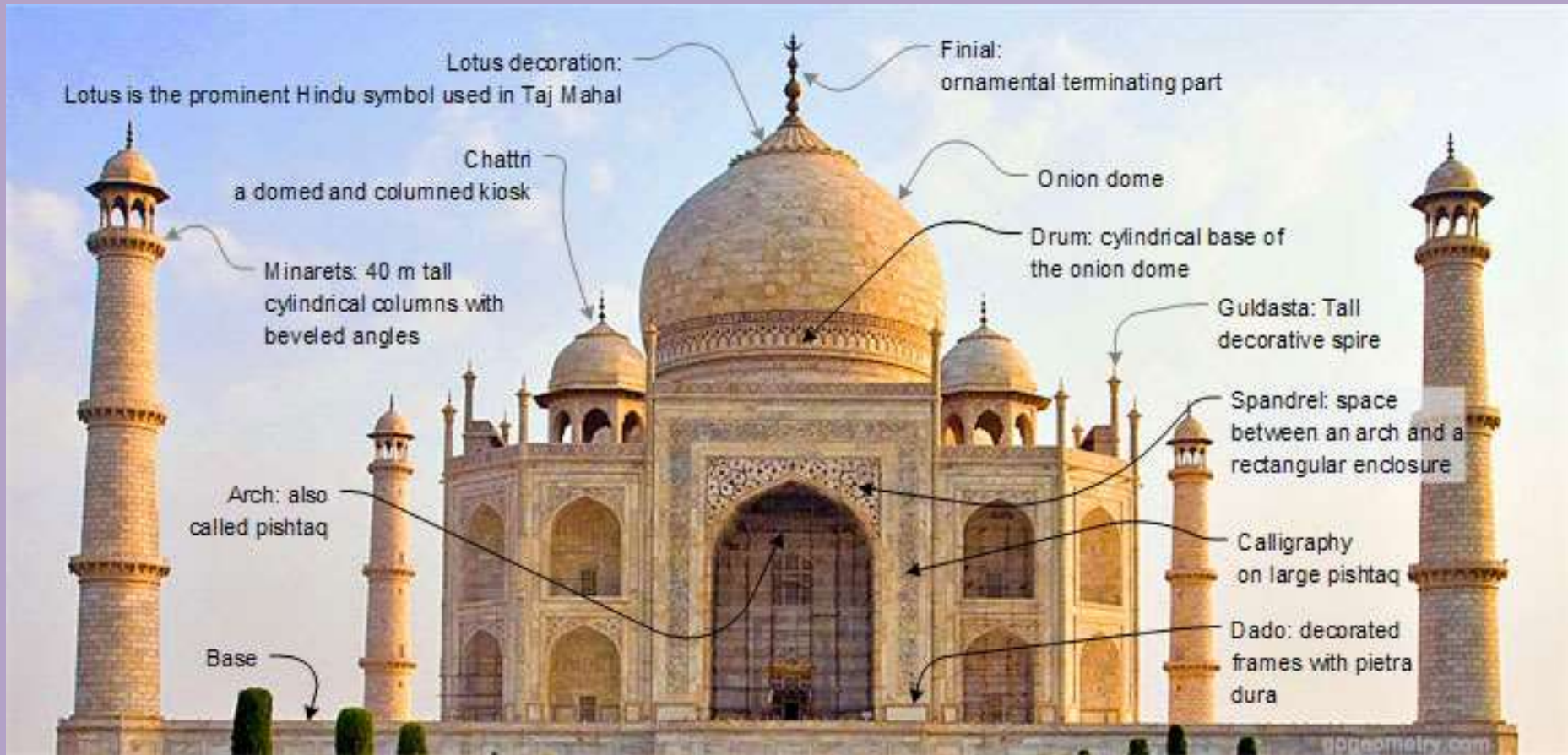
2

Agra, Uttar Pradesh, India

Masons, marble workers, mosaicists, and decorators working under the supervision of Ustad Ahmad Lahori, architect of the emperor.

1632-1653 C.E.

Stone masonry and marble with inlay of precious and semiprecious stones; gardens



Outer dome = 145ft high
 Inner dome = 80ft high
 Minaret = 40m or 131ft

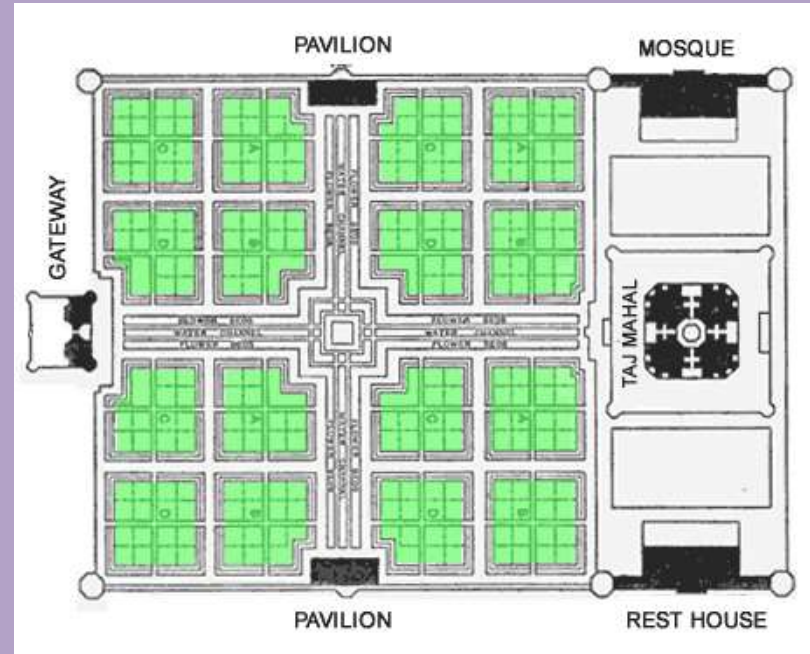
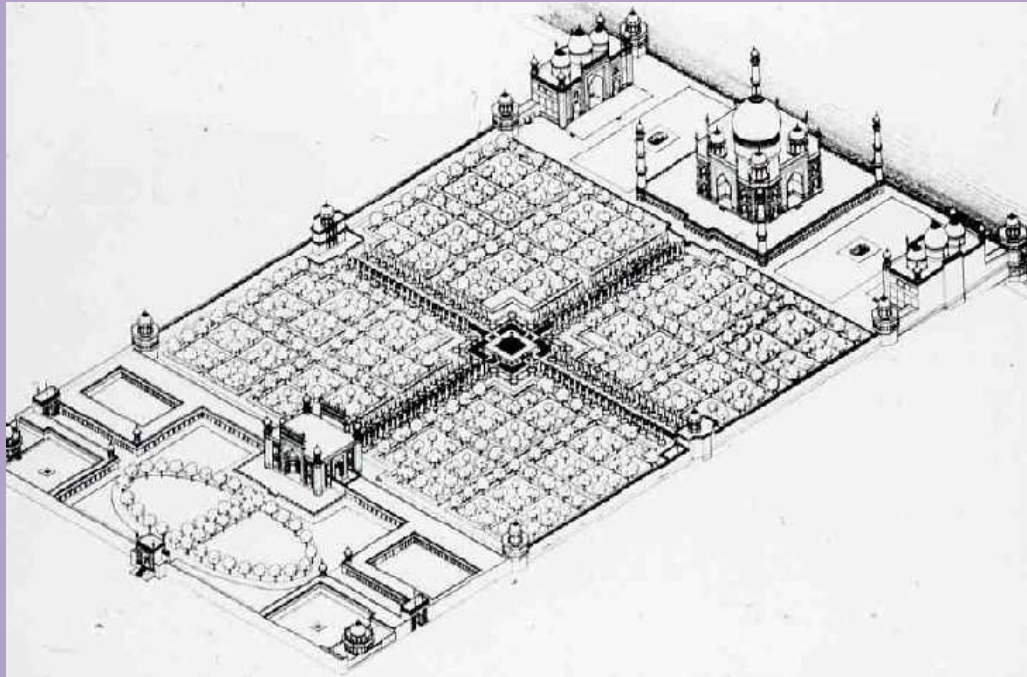
Theme: Buildings with gardens
 Commemorate Rulers



Tomb of Shah Jahan and Mumtaz Mahal











CHINA

193. Terra cotta warriors from mausoleum of the first Qin emperor of China



Qin Dynasty
c. 221-209 B.C.E.
Painted terra cotta

193. Terra cotta warriors from mausoleum of the first Qin emperor of China

Men = 6ft high

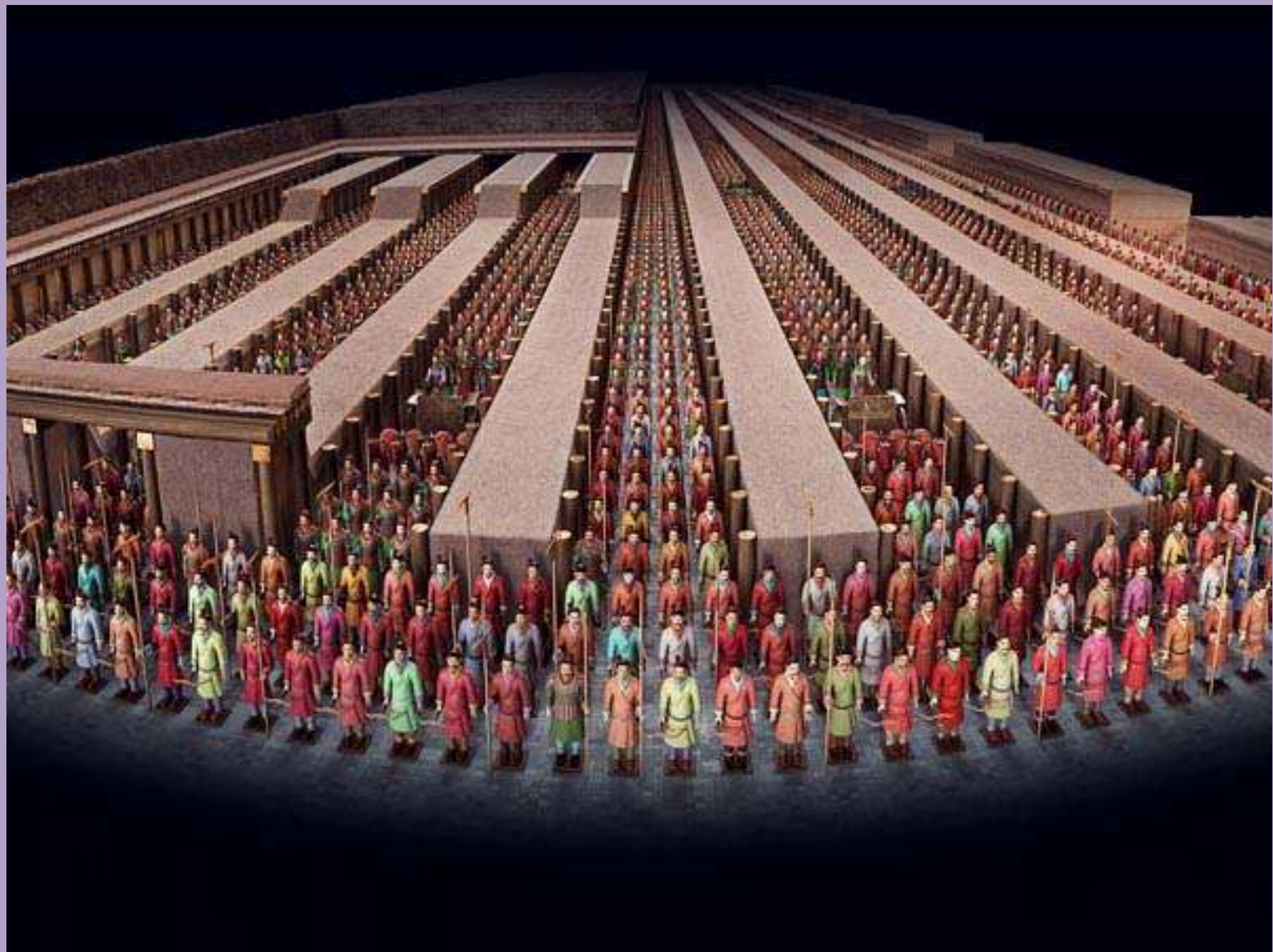
Theme: Commemorate Ruler
Buried Works





For scale purposes





Pigments
Various materials provided color, including precious stones ground into powder.

* Color unknown

General, Pit 1

Fragile Paint
The army's rich coloring is reproduced on this figure (left), one of the few found with enough traces of paint so that experts could determine almost all of its original colors. On each warrior, egg-based paint was applied over two layers of lacquer. When archaeologists began to uncover the army, the lacquer dried and flaked off, taking the paint with it. Today new techniques are saving the ancient hues.

RED: Cinnabar

BLACK: Charcoal

PURPLE: Cinnabar and bituminous copper silicate

BLUE: Azurite

BURNED RED: Iron oxide

WHITE: Bones burned at a high temperature

GREEN: Malachite

BROWN, BLACK, AND GRAY LAYER
Lacquer made from the sap of a local tree

iPad Exclusive:
Get a 360° view of this general, and fly over the warriors.

PHOTO: ROBERT CLARK/STAMPA/REUTERS



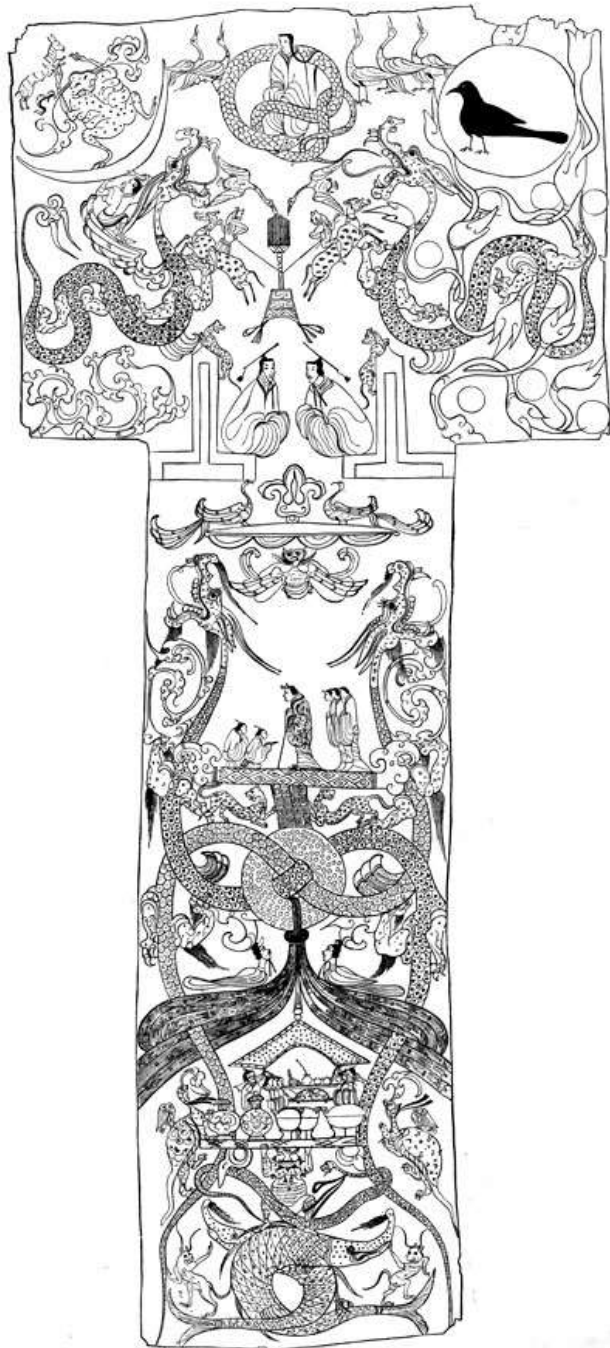
194. Funeral Banner of Lady Dai (Xin Zhui)



6ft 8in long
3ft wide at top
1ft 7in wide at bottom



Han Dynasty, China
c. 180 B.C.E.
Painted Silk



registers

heavenly realm

Lady Dai and
her attendants

body of Lady Dai
with mourners

underworld



The monsters that hold up the floor of the world/ceiling of the underworld are keeping her out of the underworld and ensure her placement in heaven.





Theme: Textiles
Funerary Materials

195. Longmen caves



Luoyang, China
Tang Dynasty 493-1127 C.E.
Limestone

195. Longmen caves



Bodhisattvas – approx. 45 feet

Theme: Sacred Images
Large Outdoor Sculpture



55ft tall



Fengxian Temple

Crazy Facts

- Caves stretch for over a mile on both sides of the river
- There are over 2,300 caves
- More than 110,000 Buddha statues
- More than 60 stupas
- More than 2,800 steles

Pentad – Central Binyang Cave





Vairocana Buddha

- More Serene
- Softer expressions
- Rounder lines
- 55ft tall

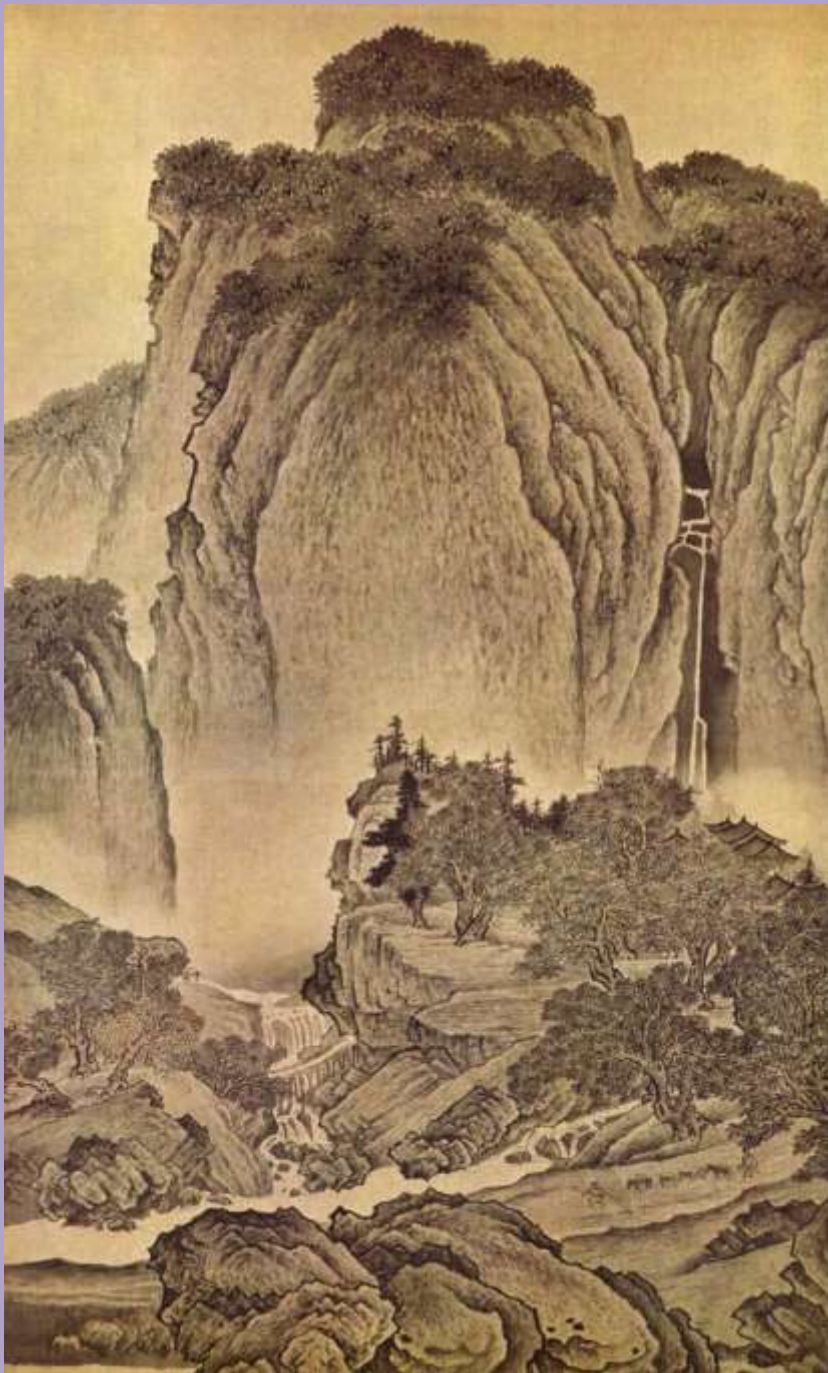


201. Travelers among Mountains and Streams

6ft 10in long
3ft 4 in wide



Fan Kuan
c. 1000 C.E.
Ink and colors on silk



Mount Cuihua

Theme: Landscape

Fan Kuan

- Northern Song Dynasty
- Ink on Silk
- Nature is dominant-man is a tiny piece of nature
- Fan Kuan was a Professional painter-don't know much about them; worked in painting academy attached to court
- High=monumental monochrome ink landscape
- **Neo-Confucianism**-idea that natural and human worlds are interconnected and that nature expresses a moral order. Nature is seen as embodying spiritual qualities, and if you want to improve yourself, you should contemplate nature itself or images of nature. The ideal man likened to aspects of nature: a virtuous man is like an upright pine tree or bamboo that bends without breaking in a storm: rocks are the bones of the earth and exemplify a kind of primordial energy
- **Not trying to portray nature realistically**
- **Raindrop cun**-texture stroke
 - Tip of brush and placing down and dotting along the surface to create texture
 - Fan Kuan one of the only ones to use texture in the rocks







A thousand years ago during China's Sung dynasty the artist, Fan Kuan painted the quintessential mountain landscape, an oil on silk. He framed a small waterfall at the bottom of the mountains. The falls bounce in steps to a stream below

204. The David Vases



2ft high
8in wide

1

Yuan Dynasty, China
1351 C.E.

White porcelain with cobalt-blue underglaze



Theme: Ceramics
Animals on Art



山縣順城御構教皇
聖第子張進善持
付新保卷表清喜子
十年四月良辰禮記
胡得元帥打德



206. Forbidden City



180 acre complex
26ft high wall
Moat = 20ft deep, 171ft wide

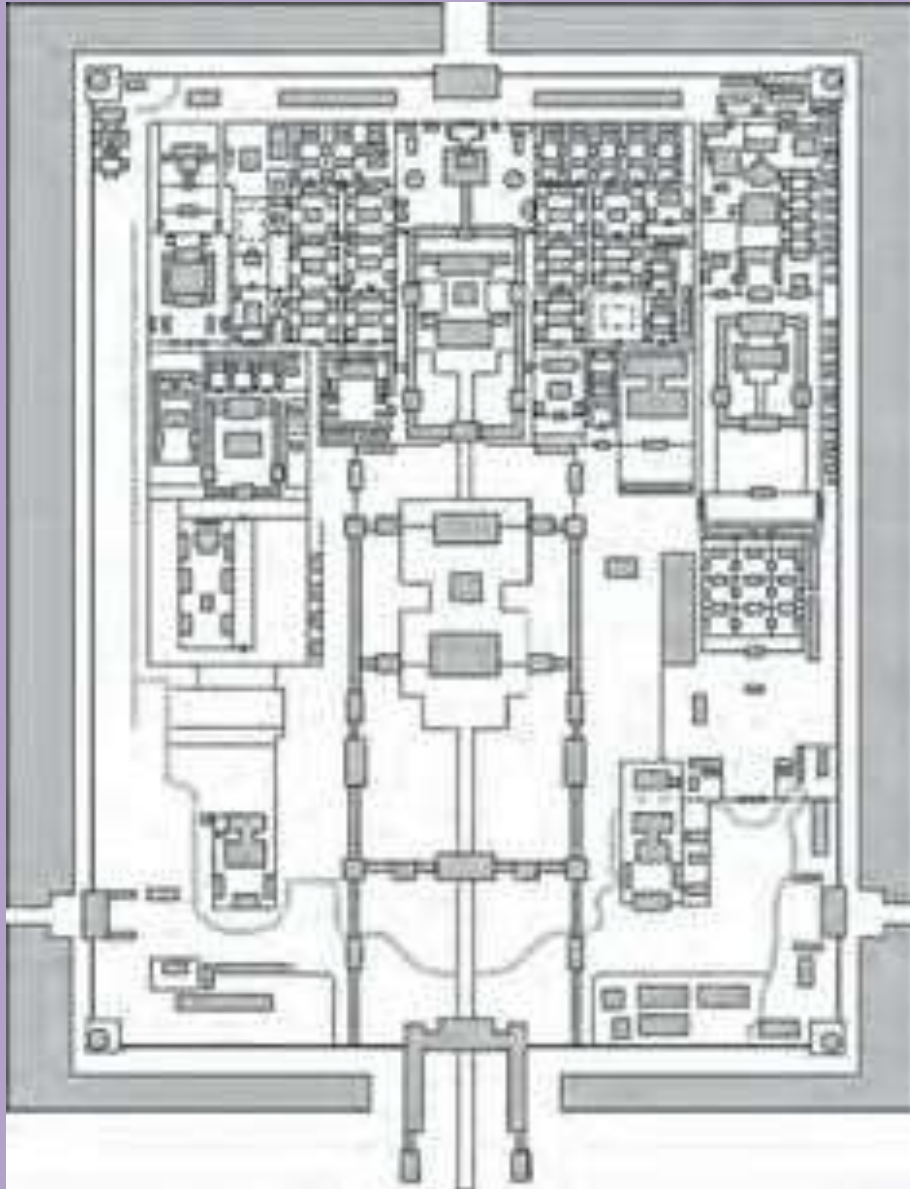
Gate of Divine Prowess
101ft

5

Beijing, China

Ming Dynasty 15th century C.E. and later

Stone masonry, marble, brick, wood and ceramic tile.

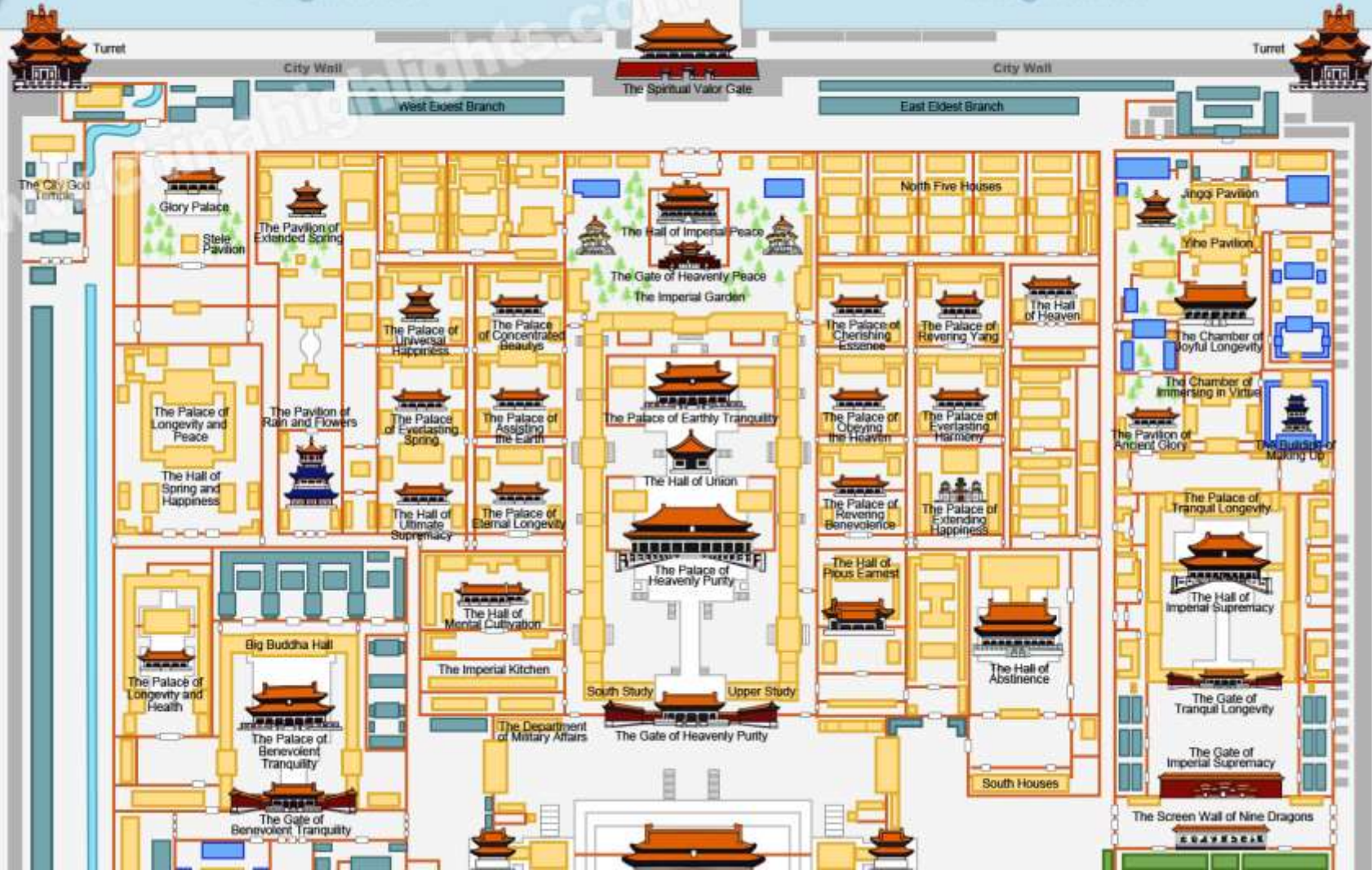


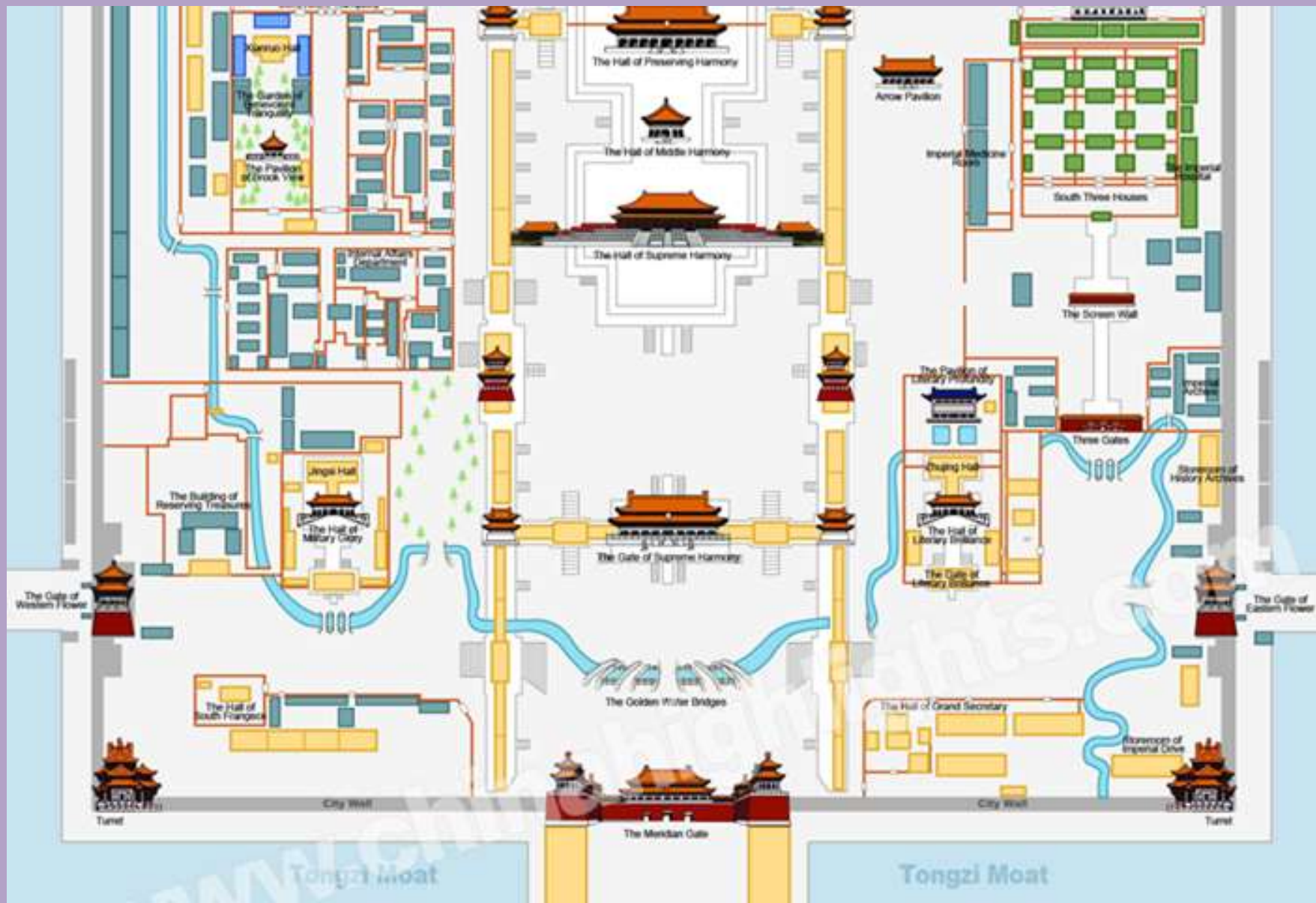
Theme: Centers of Power



Tongzi Moat

Tongzi Moat





Beijing Forbidden City (Palace Museum)

Four Main Entrances

- ① Meridian Gate
- ② Gate of Divine Prowess
- ③ West Flowery Gate
- ④ East Flowery Gate
- ⑩ Tower of Enhanced Righteousness
- ⑪ Tower of State Benevolence
- ⑫ Hall of Military Prowess
- ⑬ Hall of Literary Glory

Outer Court

- ⑤ Gate of Supreme Harmony
- ⑥ Hall of Supreme Harmony
- ⑦ Hall of Central Harmony
- ⑧ Hall of Preserved Harmony
- ⑨ Gate of Heavenly Purity



- ⑭ Southern Three Halls (Princes' Studies)
- ⑮ Nine Dragon Screen
- ⑯ Hall of Mental Cultivation
- ⑰ Shufang Lodge
- ⑱ Palace of Longevity and Peace
- ⑲ Hall of Braveness and Splendor
- ⑳ Hall of Double Brilliance



Inner Court

- ⑳ Hall of Heavenly Purity
- ㉑ Hall of Union and Peace
- ㉒ Hall of Earthly Tranquility
- ㉓ Imperial Garden
- ㉔ Garden of Benevolent Peace
- ㉕ Palace of Benevolence Peace
- ㉖ Imperial Kitchen

- ㉗ Hall of Honesty and Respect
- ㉘ Palace of Great Benevolence
- ㉙ Palace of Bearing Heaven
- ㉚ Palace of Gathering Essence
- ㉛ Hall for Ancestry Worship
- ㉜ Palace of Prolonged Happiness
- ㉝ Palace of Eternal Harmony
- ㉞ Palace of Sunlight
- ㉟ North Five Halls
- ㊱ Imperial Study
- ㊲ Gate of Imperial Supremacy
- ㊳ Hall of Imperial Supremacy
- ㊴ Hall of Character Cultivation





Decorative wall relief

Forming the very heart of Beijing, the Forbidden City, officially known as the Palace Museum (Gugong), is China's most magnificent architectural complex and was completed in 1420. The huge palace is a compendium of imperial architecture and a lasting monument of dynastic China from which 24 emperors ruled for nearly 500 years. The symbolic center of the Chinese universe, the palace was the exclusive domain of the imperial court and dignitaries until the abdication in 1912. It was opened to the public in 1949.

MAPaPLAN.com



Chinese Lions

Pairs of lions guard the entrances of halls. The male is portrayed with a ball under his paw, while the female has a lion cub.



★ Marble Carriageway

The central ramp carved with dragons chasing pearls among clouds was reserved for the emperor.

VISITORS' CHECKLIST

North of Tian'an Men Square.
Map 2 A4/5. Tel (010) 6513 2255. Apr-Oct: 8:30am-5pm daily; Nov-Mar: 8:30am-4:30pm daily.



★ Golden Water

Five marble bridges, symbolizing the five cardinal virtues of Confucianism, cross the Golden Water, which flows from west to east in a course designed to resemble the jade belt worn by officials.

OUTER COURT

At the center of the Forbidden City, the Outer Court is easily its most impressive part. Most of the other buildings in the complex were there to service this city within a city.



Meridian Gate (Wu Men)

From the balcony the emperor would review his armies and perform ceremonies marking the start of a new calendar.

Offices of the imperial secretariat

Storehouses

Bronze cauldrons were filled with water in case of fire.

Hall of Preserving Harmony

Gate of Heavenly Purity

The Hall of Middle Harmony received the emperor before official ceremonies.



★ Hall of Supreme Harmony

The largest hall in the palace, this was used for major occasions such as the enthronement of an emperor. Inside the hall, the ornate throne sits beneath a fabulously colored ceiling.



Roof Guardians

An odd number of these figures, all associated with water, are supposed to protect the building from fire.



Gate of Supreme Harmony

Originally used for receiving visitors, the 78-ft (24-m) high, double-eaved hall was later used for banquets during the Qing dynasty (1644-1912).

DESIGN BY NUMBERS

The harmonious principle of *yin* and *yang* is the key to Chinese design. As odd numbers represent *yang* (the preferred masculine element associated with the emperor), the numbers three, five, seven, and the ultimate odd number - nine, recur in architectural details. It is said that the Forbidden City has 9,999 rooms and, as nine times nine is especially fortunate, the doors for imperial use usually contain 81 brass studs.



Palace door with a lucky number of studs

STAR FEATURES

- ★ Golden Water
- ★ Marble Carriageway
- ★ Hall of Supreme Harmony



Front Gate
Meridian Gate
One of the 4 main entrances
125ft high

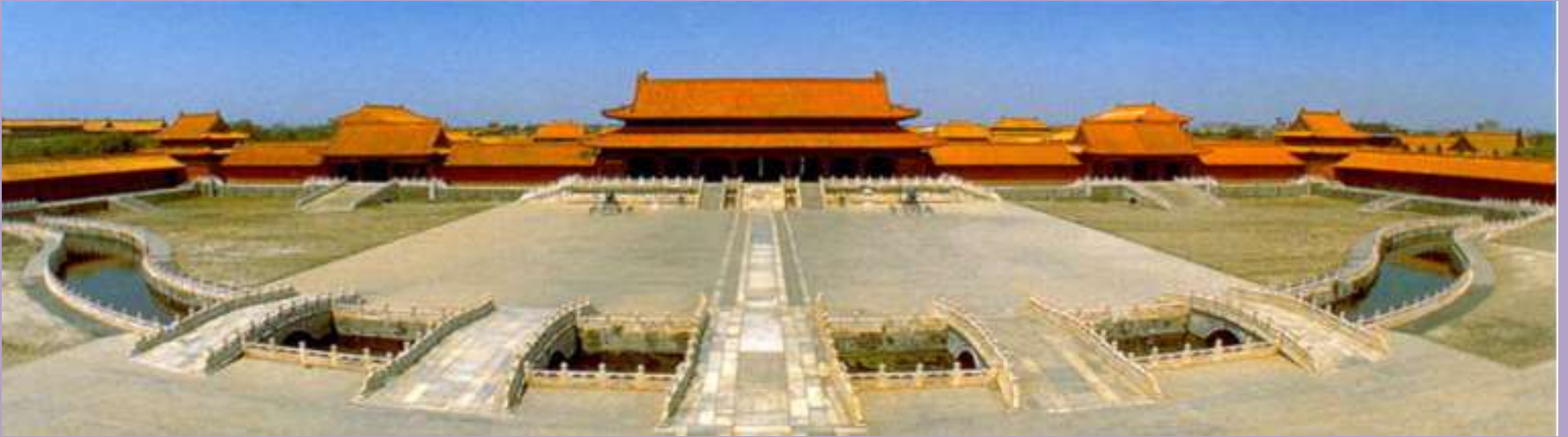


Hall of Supreme Harmony
98ft above the square

115ft high
210ft wide
121ft long

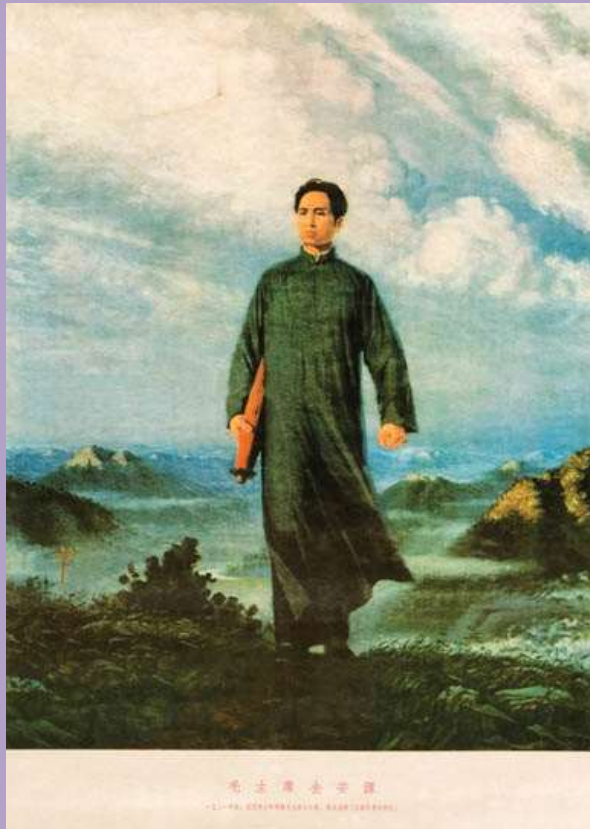


The Palace of Tranquility and Longevity



Golden Waters
5 Bridges

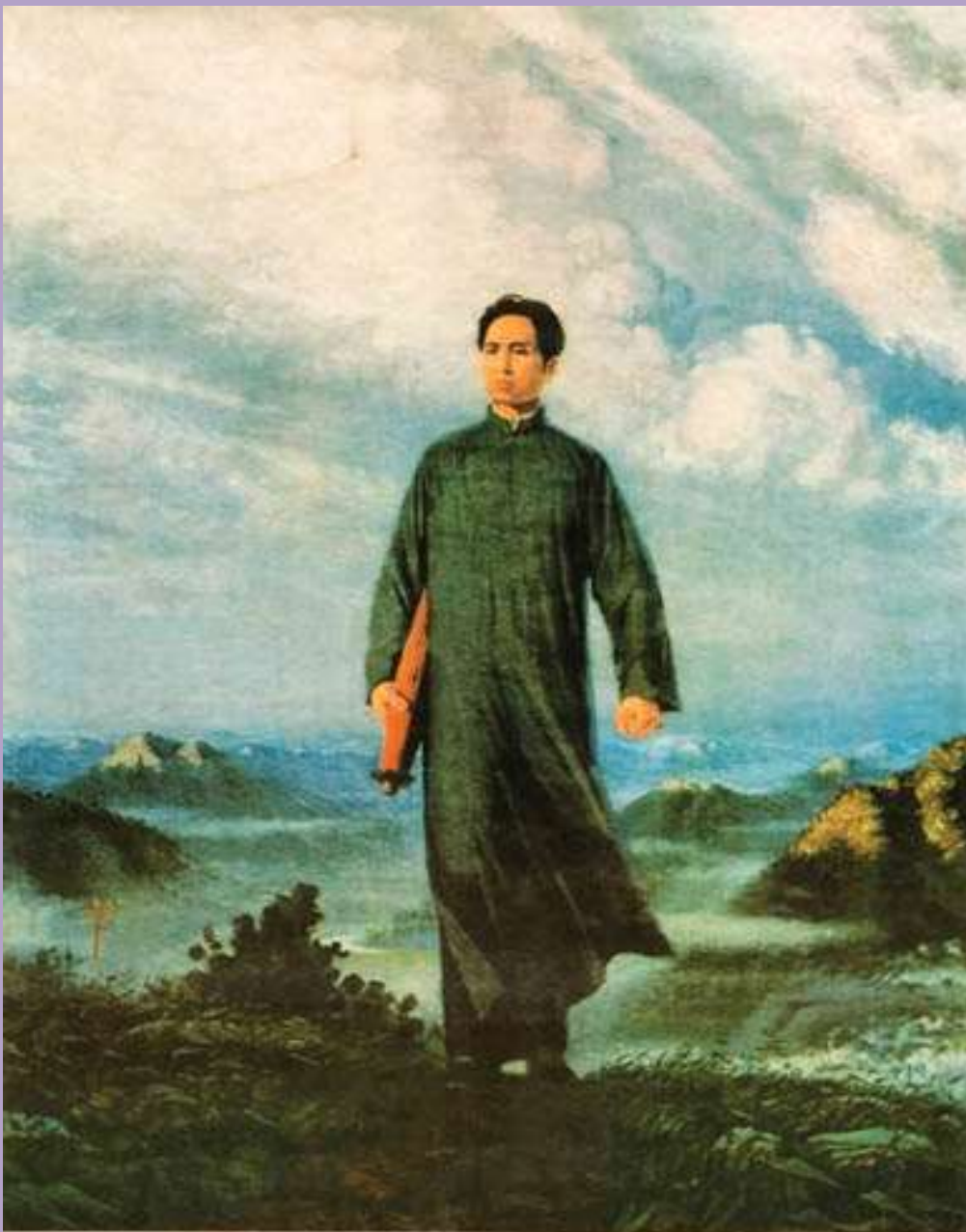
212. Chairman Mao en Route to Anyuan



30in high x 22in wide

1

Artist unknown; based on an oil painting by Liu Chunhua
c.1969 C.E.
Color lithograph



Theme: Portrait
Western Influence

孫君之肖像
-11-19. 22/11/1911. 1911. 1911.





毛主席去安源

一九二一年秋，毛主席去安源领导工人运动，点燃了革命的火种。

In autumn 1921 Chairman Mao went to Anyuan and personally lit the flames of revolution at Anyuan



Depicts the Chairman as a young man walking to the Anyuan coal mine in the western Jiangxi province. In the early 1920s, Mao was among a group of enthusiastic Communist leaders who had guided the mineworkers through a successful strike. The strike had resulted in higher wages, better labor conditions, a radical educational program, and widespread support for the Communist party. The heroic pose and warm, almost glowing tones used to depict the Chairman here are characteristic of the many idealized Mao portraits produced during this period.

KOREA

196. Gold and jade crown

11in high



Three Kingdoms Period
Silla Kingdom, Korea
Fifth to sixth century C.E.
Metal work



Similar Crown from
Tillya Tepe in Afghanistan

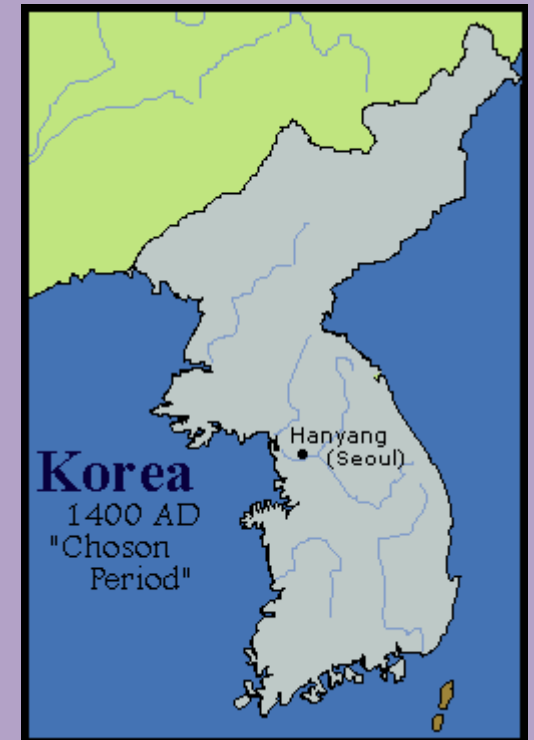


Theme: Metalwork
Funerary Materials

205. Portrait of Sin Sukju (1417-1475)



5'6" x 3'7"



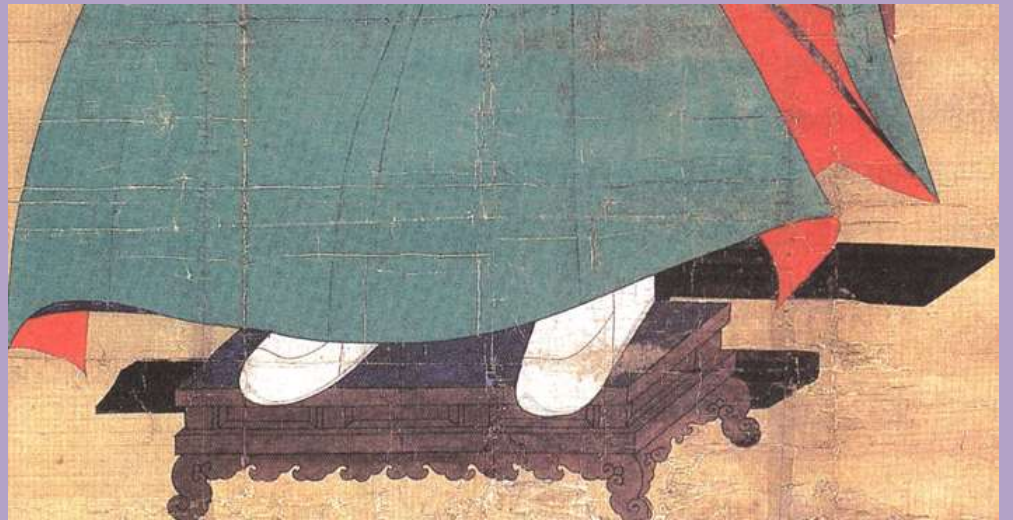
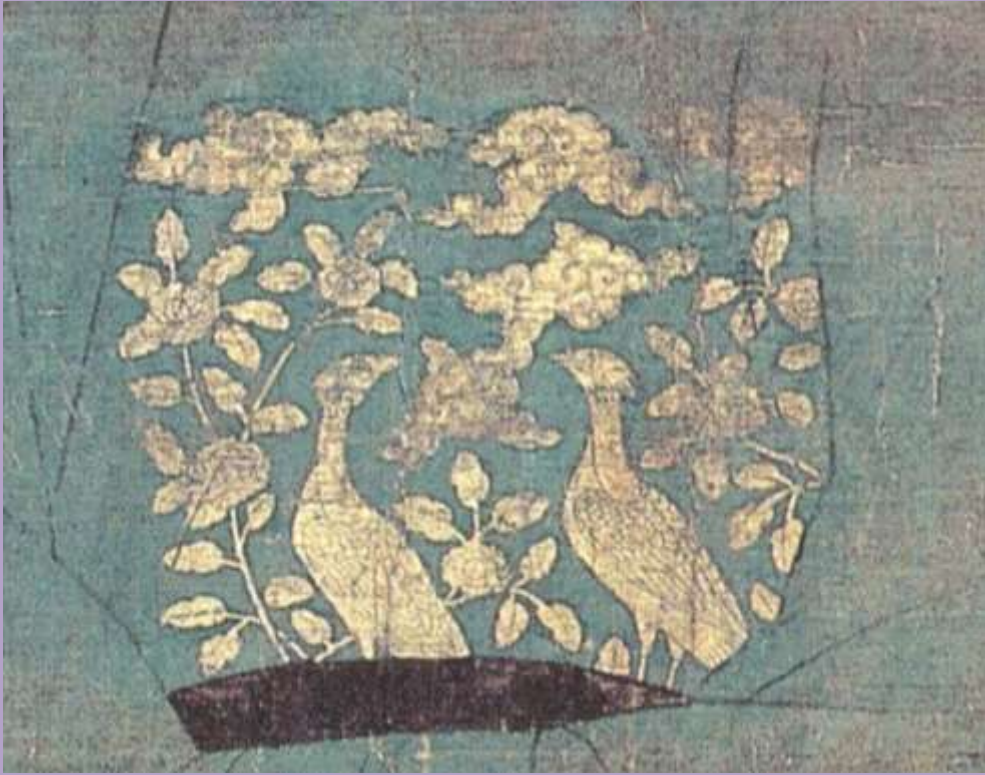
1

Imperial Bureau of Paint
c. 15th century C.E.
Hanging scroll (Ink and color on silk)





Theme: Portrait
Ink (Materials)



The importance of this painting is represented in its location at the Imperial Bureau of Painting. Silk was one of Asia's main trade goods during the time; the popularity of this soft material was evident in the formation of the Silk Road. The high demand and value of this material indicates thus a high value of this artwork. Traditional Asian art commonly featured silk as a canvas. Sin Sukju is a powerful leader during this time period, and this painting is evidence of his dominance.

JAPAN

197. Todai-ji

187ft long
166ft deep
156ft high



Nara, Japan

Various artists, including sculptors Unkei and Keikei, as well as the Kei School
743 C.E.; rebuilt c. 1700 C.E.

Bronze and wood (sculpture), wood with ceramic tile roofing (architecture)



Theme: City Planning



This Buddha is huge!!!!
250 tons
98 feet tall
Copper and Bronze
Largest Vairocana Buddha in the world
Open Eyes Ceremony in 752

Theme: Sacred Images





Nio guardian statues
Always in pairs
26ft high





Nio guardian statues
Always in pairs

Theme: Guardian Figures



Gate





Gate



Deer

203. Night Attack on the Sanjô Palace



Kamakura Period, Japan
c. 1250-1300 C.E.

Handscroll (ink and color on paper)
16in high x 276in long

Theme: Battle Scenes
Scrolls









- 1160 CE- 500 Minamoto rebels who did not approve of retired emperor Go-Shirakawa attack Sanjo Palace
- Emperor abducted, extremely bloody raid, palace burnt to the ground
- 1185 CE- Minamoto heirs to the rebels would finally defeat the Taira clan
- Seems like an eyewitness account
- Refined brushstrokes like *The Tale of Genji* scrolls
- Brisk linework of *Frolicking Animals*
- Flames overtake the scene as horses and warriors charge head-on into the conflagration
- Energy and violence from power
- Samurai world dominates secular arts



207. Ryoan-ji



Kyoto, Japan

Muromachi Period, Japan

c. 1480 C.E; current design most likely dates to the 18th century

Rock garden

Rock Garden = 2670 square ft (1/4 acre)



Dry Garden

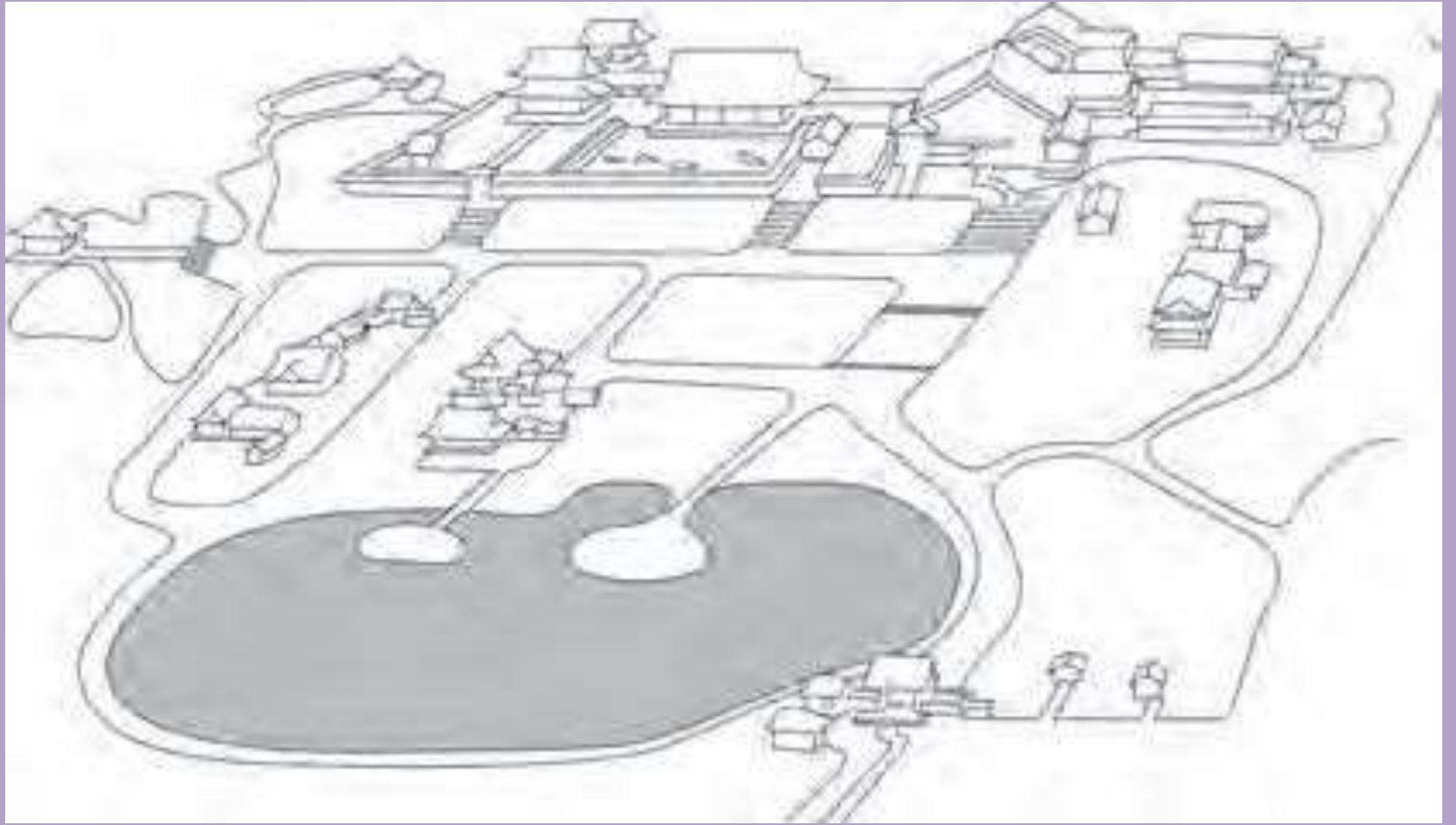


Wet Garden



Theme: People and Nature

Plan



210. White and Red Plum Blossoms



Ogata Korin

Kyoto, Japan

c. 1710-1716 C.E.

Ink, watercolor and gold leaf on paper

2 panels each = 61in x 68in



Theme: Screens
Multi-panel Paintings





211. Under the Wave off Kanagawa (Kanagawa oki nami urai), also known as the Great Wave, from the series Thirty-six Views of Mount Fuji



10in x 14in



Katsushika Hokusai
1830-1833 C.E.

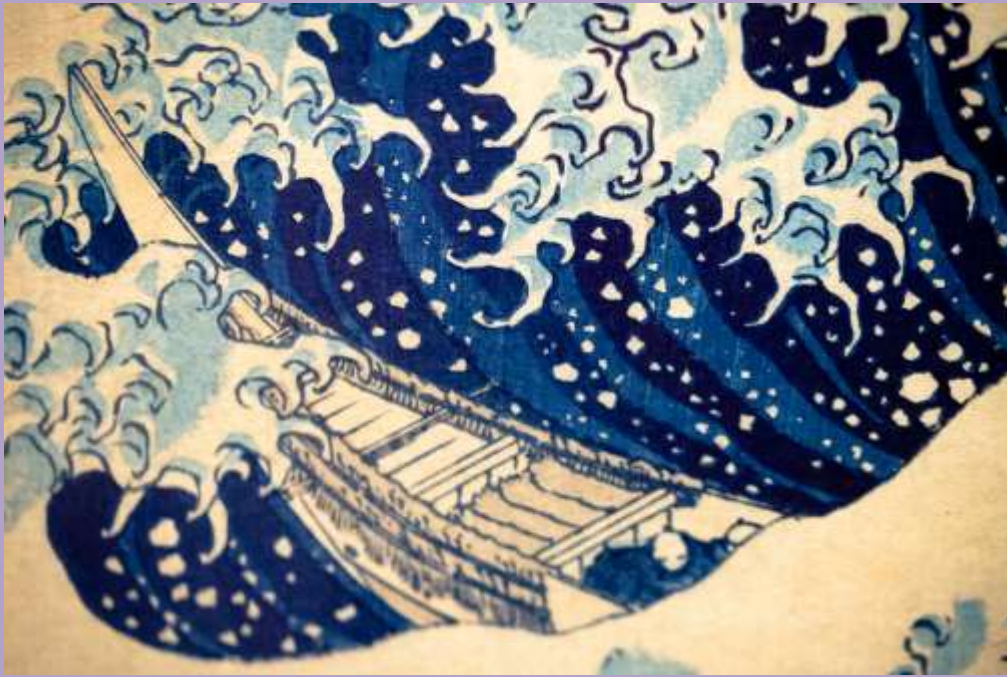
Polychrome woodblock print; ink and color on paper

<https://www.youtube.com/watch?v=t8uF3PZ3KGQ&feature=youtu.be>

<https://www.youtube.com/watch?v=7lX6xT4efQs>



Theme: Man and Nature
Images of Water



INDONESIA

198. Borobudur Temple



Central Java, Indonesia
Sailendra Dynasty c. 750-842 C.E.
Volcanic-stone masonry
Each side is 387 feet long
115 feet tall





Theme: Pyramid Shapes
Sacred Images

Queen Maya Riding
A Horse Carriage
Retreating to Lumbini
To Give Birth to
Prince
Siddhartha
Gautama

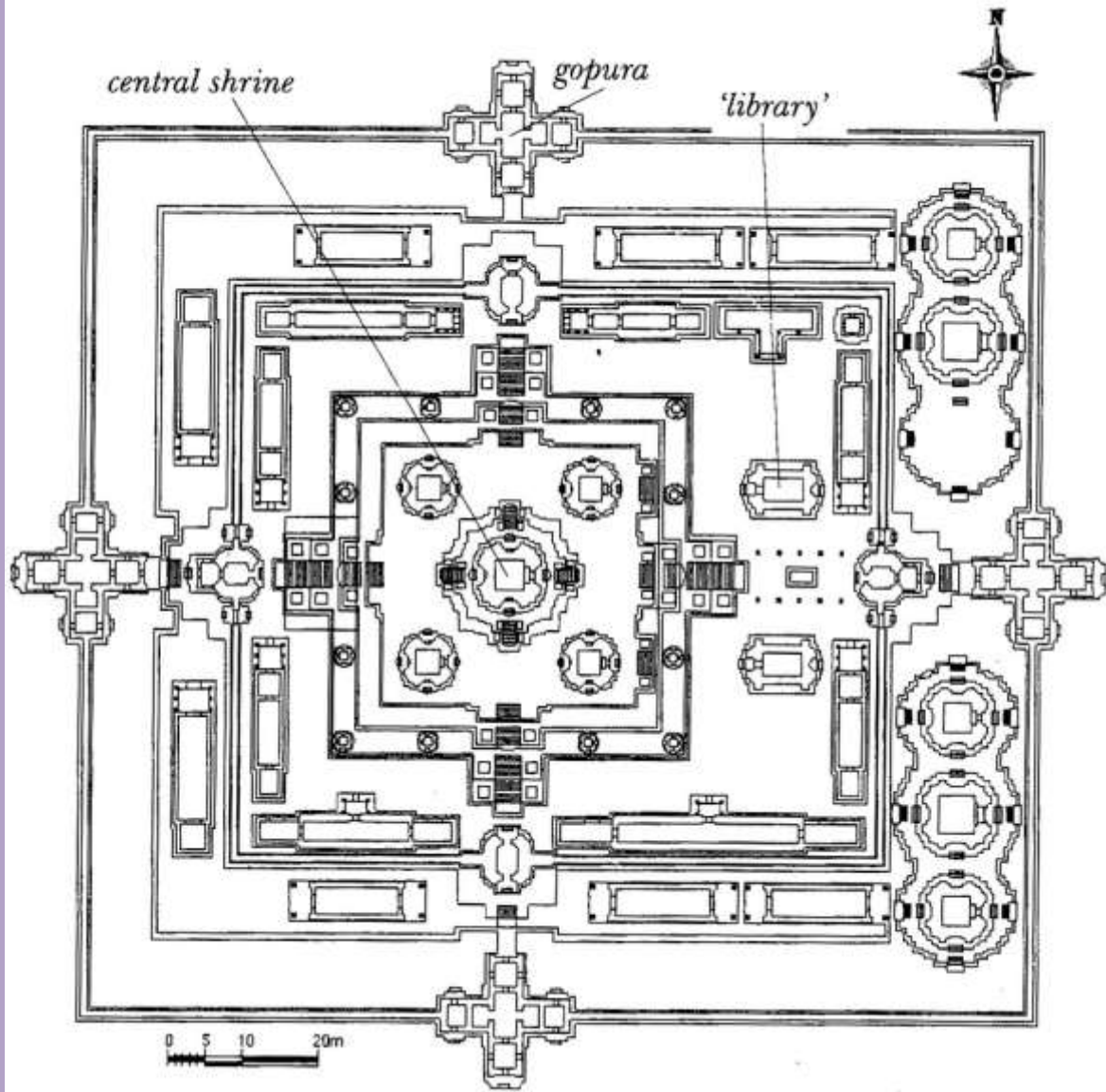


6.5 feet wide

Theme: Relief







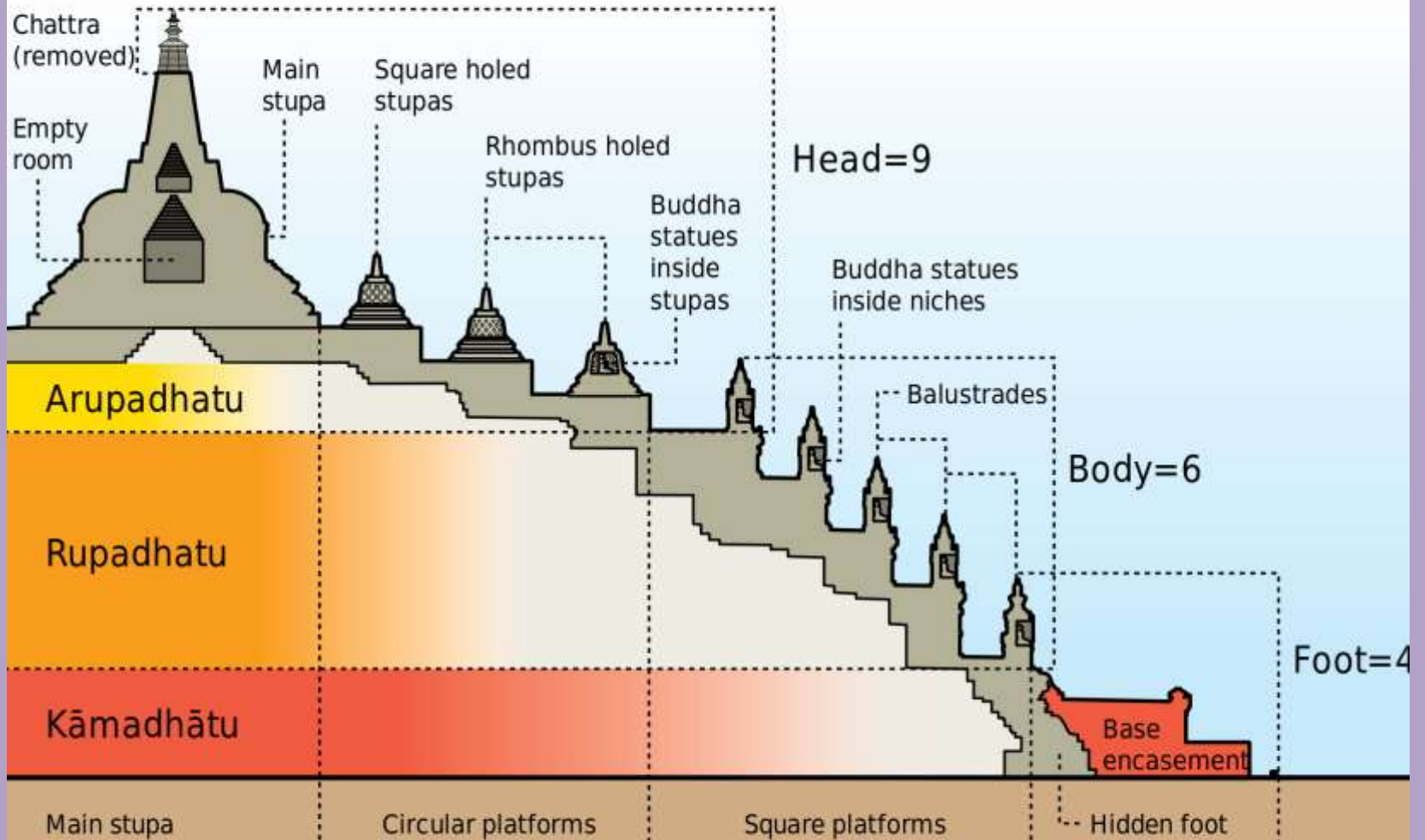
Buddhas are
life-sized





Borobudur Cross Section and Building Ratio

Borobudur, Central Java, Indonesia



CAMBODIA

199. Angkor, the temple of Angkor Wat, and the city of Angkor Thom, Cambodia



Central Structure
213ft high

Hindu, Angkor Dynasty
c. 800-1400 C.E.

Stone, masonry, sandstone
500 acres



Angkor Wat was first a Hindu, then subsequently a Buddhist, temple complex in Cambodia, built by the Khmer King Suryavarman II in the early 12th century AD. It is a massive stone complex tucked quietly way in the dense jungles of Angkor. The layout of the Angkor temples and the iconographic nature of much its sculpture, particularly the asuras ('demons') and devas ('deities') are intended to indicate the celestial phenomenon of the precession of the equinoxes and the slow transition from one astrological age to another. On the morning of the spring equinox, the sun rises up the side of the central tower of the temple and crowns its pinnacle.





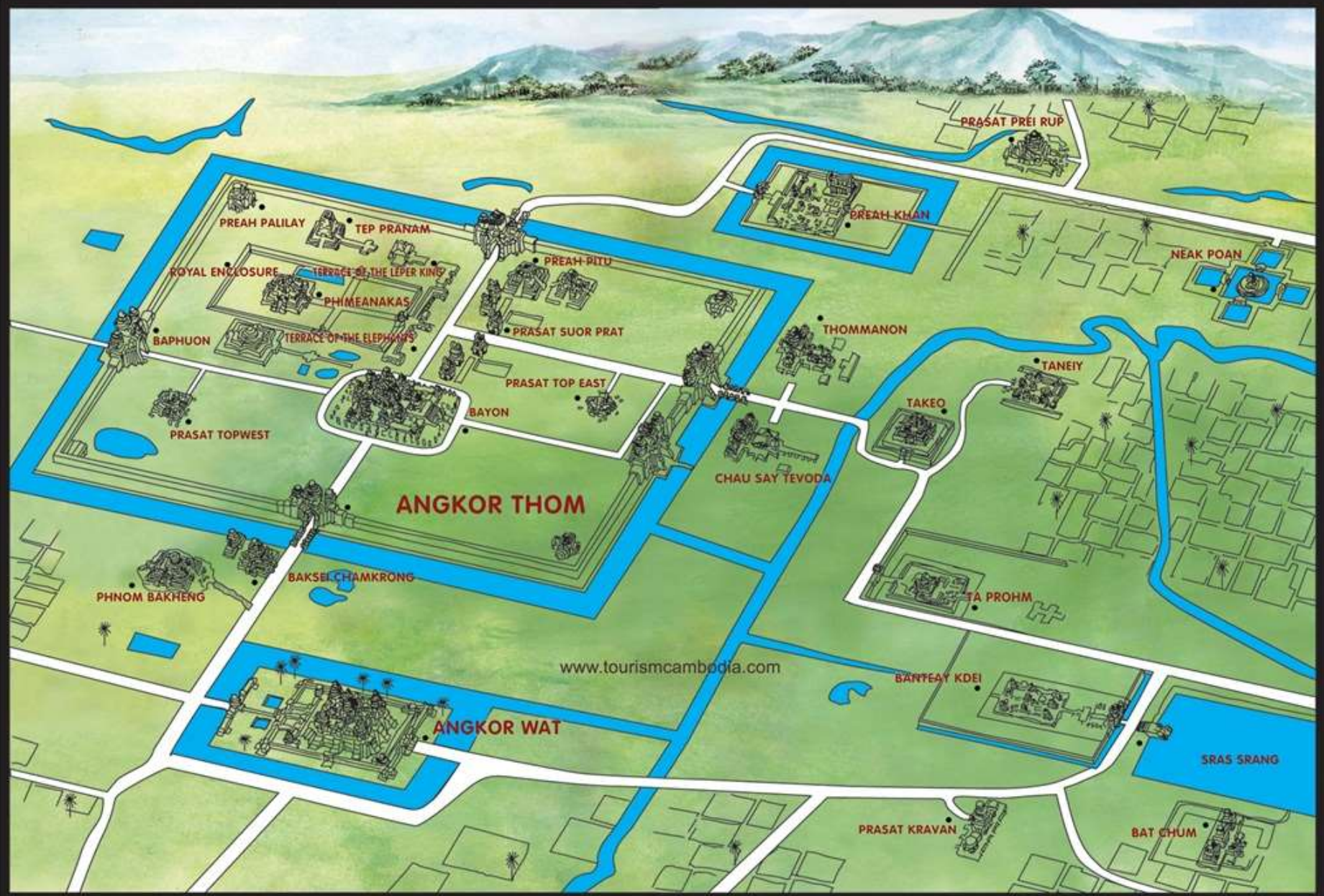
Angkor Wat is surrounded by a 200m wide moat. The moat measures 200 m from east to west and from north to south.

Theme: City Planning
Water in Art

Angkor site plan



Angkor Temple Map



Mystery of Angkor Wat's massive stones solved - they were 'brought to the area by a massive network of canals'

Read more: <http://www.dailymail.co.uk/sciencetech/article-2226195/Mystery-Angkor-Wats-massive-stones-solved--brought-area-massive-network-canals.html#ixzz4jW4EWRMK>







Angkor Thom





South Gate of Angkor Thom
75ft high

Theme: Entrances

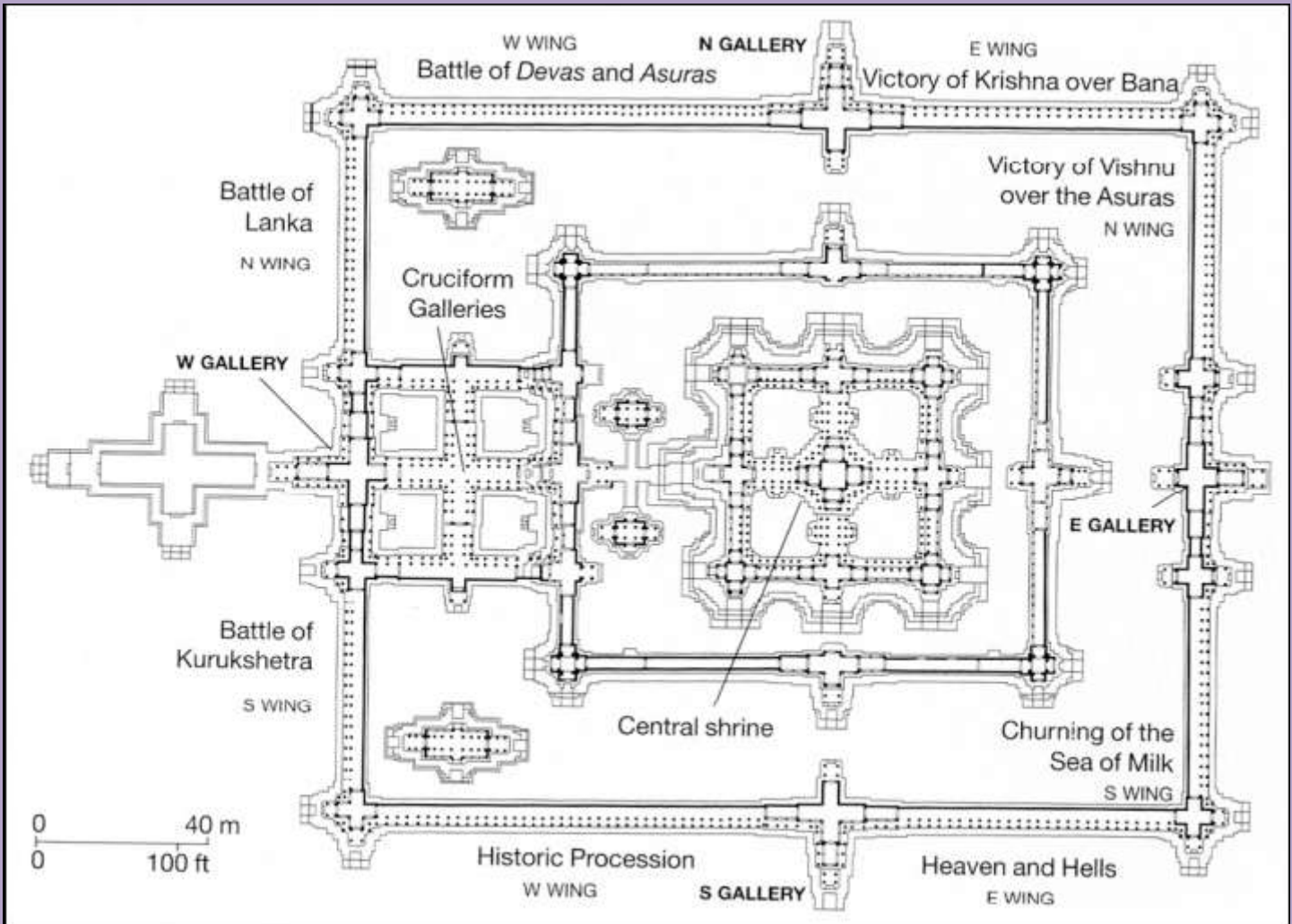


Elephant Terrace
Angkor Thom



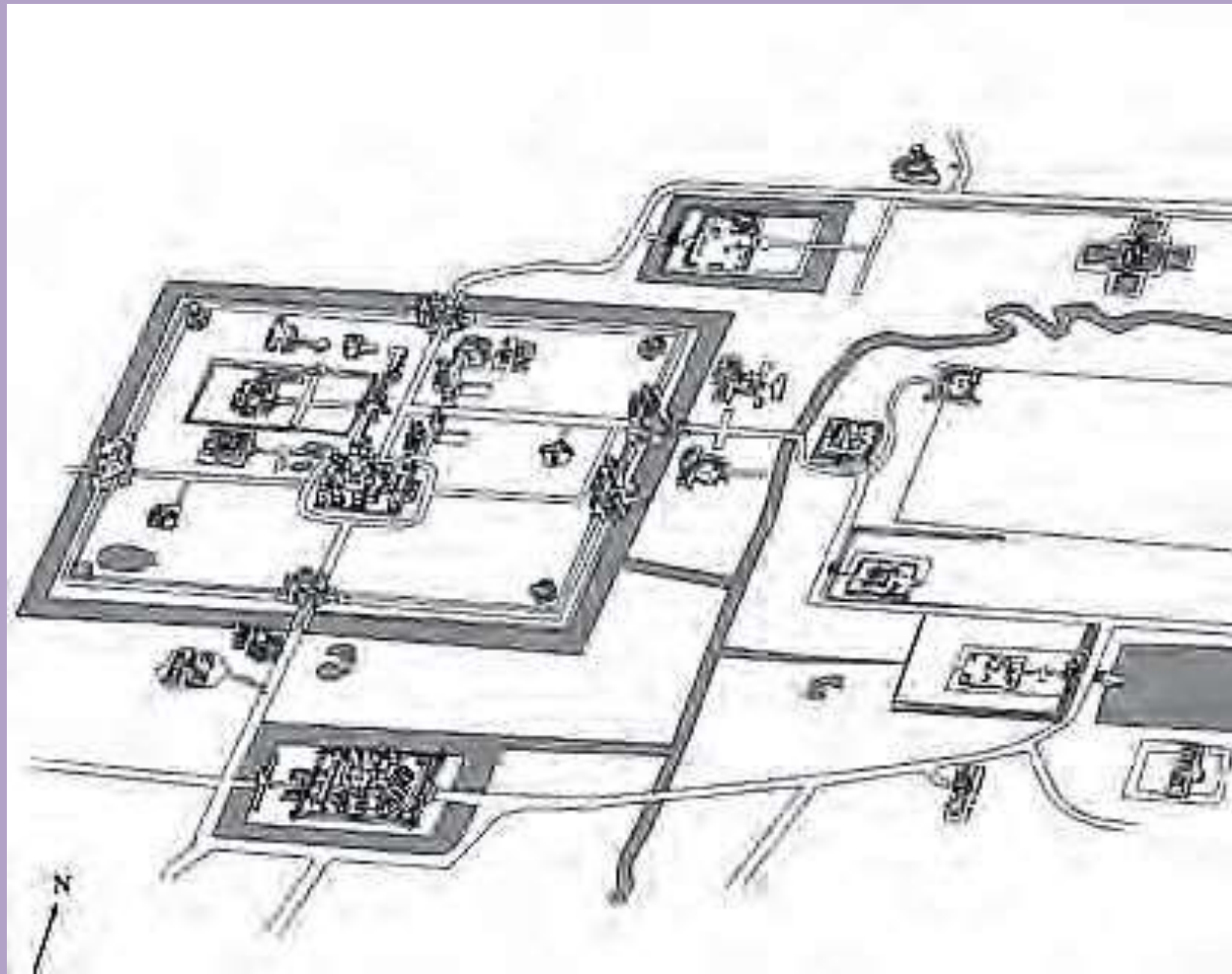


Royal Palace
Angkor Thom



Angkor Wat plan





Angkor Site Plan





Churning of the Ocean of Milk
Angkor Wat

Theme: Relief



Central Shrine
Angkor Wat



Jayavarman VII as Buddha

Theme: Power

