

**ARTH 203 ART OF ASIA**  
**SPRING 2013 (JANUARY 23 – MAY 11, 2013)**  
**(MW 3:00-4:15pm)**

**Instructor:** Xiaoqing Zhu, Ph.D.  
**Office:** Robinson B 334  
**Office Hours:** MW: 4:20-5:20pm or by appointment  
**E-mail:** or [xzhu6@gmu.edu](mailto:xzhu6@gmu.edu)  
**Phone:** 703-993-1250

**Class Meetings: LECTURE: M/W 3:00-4:15, Art and Design Building 2003**

**COURSE DESCRIPTION AND OBJECTIVES:** This is an introductory course on the major artistic traditions of Asia from the Neolithic times to the 1800s. Primary focus will be placed on the artistic culture of India, China, and Japan. Selected works of art in various media from these cultures will be discussed. We will attempt to discover how the visual arts give expression to different cultural, aesthetic, and religious ideals in these ancient and still vital civilizations. Students will also learn basic art historical methodologies for interpreting and describing these works of art, as well as for understanding the interchange of ideas and practices between the different Asian cultures and how they influence artistic expression.

**REQUIRED TEXT:**

Rebecca Brown and Deborah Hutton eds. *Asian Art* (Blackwell 2006). ISBN: 1405122412 (Referred as “Reader” in this syllabus)

**RESERVED TEXTS (in the library) – Readings are assigned from these books**

1. Michael Sullivan, *The Arts of China*, 5th ed. Berkeley: University of California Press, 2008. ISBN: 978-0-520-25569-2 (Referred as “Sullivan” in the syllabus)
2. Joan Stanley-Baker, *Japanese Art*, rev. and exp. ed. New York and London: Thames and Hudson, 2000. ISBN: 0-500-20326-1 (Referred as Stanley-Baker in the syllabus)

\*It is recommended that you do the assigned readings before coming to the class.

**COURSE REQUIREMENT**

- Class attendance
- Assigned readings in textbooks and on reserve.
- Two or three ungraded (but obligatory) map and short in-class exercises
- Two museum visits, with a short 4-5 pp. paper each. (guideline and due dates will be given in class). One group museum visit to the Freer and Sackler Galleries will be scheduled after coordinating with students’ schedule. If a date is decided and agreed, attendance is required. Three regular class hours will be freed and used for the mandatory museum visit.
- Three unit tests

Requirement	Week	Date/Due Date	% of Grade
Class Attendance			10%
Unit One Exam	5	2/18 (M)	10%

Unit Two Exam	10	3/25 (M)	20%
Unit Three Exam	16	TBA	20%
1 <sup>st</sup> Museum Papers	9	3/18	20%
2 <sup>nd</sup> Museum Paper	15	4/29	20%
		Total	100%

### GRADING CRITERIA

A+	97 – 100	A	94 – 96	A-	90-93
B+	87 – 89	B	84 – 86	B-	80 – 83
C+	77 – 79	C	74 – 76	C-	70 – 73
D+	67 – 69	D	64 – 66	D-	60 – 63
F	0 – 59				

### TECHNOLOGY REQUIREMENTS:

Ability to access Blackboard for assigned readings and review powerpoints: <http://blackboard.gmu.edu> , and find the link to ARTH 203. You are responsible for regularly checking the Blackboard for retrieving new announcements and e-mail messages I will be sending to the entire class.

### ATTENDANCE

Prompt and regular attendance at lectures and class participation is essential; much of the material will only be covered in PowerPoint slide lectures. You are responsible for getting notes, and for all consequences of missed classes. Class participation will affect your grade. Class discussion participation and obligatory map exercise, and spot checks of attendance will help determine class participation grades.

### CLASSROOM ATMOSPHERE

Courtesy and common sense are expected. Talking to other students during lectures, wandering in and out, lateness, cell phone ringing, text messaging, and eating food are all badly distracting to everyone else and considered immature behaviors in a college classroom. All cell phones, pagers, beepers and any other sound-producing devices must be turned off before entering the classroom.

### MAKE-UP POLICY

Generally there is **NO make-up exam**. Under extremely special circumstances, one make-up may be scheduled if only there are *compelling* circumstances beyond the student's control (e.g. serious illness). You must provide appropriate documentation (doctor's note, policy report, etc.). You must arrange a make-up exam within 24 hours of the missed test with your instructor to schedule a make-up exam. You will *not* be allowed to take a make-up exam unless you submit proper documentation. Permission to take a make-up exam is at the discretion of your instructor.

### ACADEMIC INTEGRITY

Academic integrity and honesty is expected in all tests and writing. GMU Honor Code prohibits students from cheating on exams, plagiarizing papers. **Plagiarism** is a serious academic offense. The **GMU Honor Code** defines plagiarism as (1) Presenting as one's own the works, the work, or the opinions of someone else without proper acknowledgement. (2) Borrowing the sequence of ideas, the arrangement of material, or the pattern of thought of someone else without proper

acknowledgement. All quotations taken from other authors, including from the Internet, must be indicated by quotation marks and referenced. Paraphrasing must be referenced as well. The GMU **Honor Pledge** should be handwritten and signed on the front page of all papers, projects or other academic assignments submitted for evaluation in this course.

### **ACADEMIC ACCOMODATION FOR STUDENTS WITH DISABILITIES**

Learning disabilities must be documented by the Disabilities Support Services. It is the student's responsibility to get tested and present the documentation to the professor as proof of eligibility for accommodation.

Students with disabilities should contact the instructor at the beginning of the semester to discuss any accommodation for this course. For more information on this, call the GMU Disability Resource Center at (703) 993-2470, or visit their website:

<http://www.gmu.edu/student/drc/> .

### **RELIGIOUS OBSERVANCE**

If you observe a religious holiday that the University does not, please let me know and I will make necessary accommodations for you (but not for the whole class). It is the student's responsibility to contact the professor, and make arrangements for make-up work or examinations. The student is responsible for providing written notification to the professor within the first two weeks of the semester. The notification must identify the religious holiday(s) and date(s).

### **ADDITIONAL REMINDERS**

This syllabus may be subject to change. Students will be notified in advance of important changes that could affect grading, assignments, etc.

Unless otherwise directed, students are expected to remain in the classroom for 15 minutes in the unlikely event that the instructor should not arrive on time. After 15 minutes, it may be assumed that class will not be held.

## TENTATIVE CLASS SCHEDULE:

### Week 1

Jan. 23      *Topics:* What is Asian Art and Introduction to the Course  
*Reading:*      Syllabus

### Unit One:      *Funerary Objects and Ancient Cultures of Asia*

#### *Major Themes:*

- **Materials (stone, bronze, lacquers, ceramic),**
- **Functionality**
- **Early religions**
- **Ritual and Shamanism.**

### Week 2

Jan. 28 (M)      *Topics:* India: Indus Valley Civilization (2500 – 1700 BCE) and Aryan Period (1500 – 500 BCE)

*Reading:*      - <http://www.harappa.com/indus/indus1.html>  
                         - Mitter, “Introduction” *Indian Art*

Jan. 30 (W)      *Topics:* China from Neolithic to Bronze Age (2500 B.C – 200 B.C.)  
                         - Shang (1650-1050) Bronzes: Ritual and Form

*Reading:*      Wu Hung. “The Nine Tripods and Traditional Chinese Concepts of Monumentality;” “Shang and Zhou Bronze Inscriptions,” *Reader*, pp. 201-217

Sullivan, 4 – 43

### Week 3

Feb.4 (M)      *Topics:* China: The Late Bronze Age: Eastern Zhou (771 – 476 BCE)

*Reading:*      Sullivan, 45 – 61

Feb. 6 (W)      *Topics:* China: The Terracotta Army and the First Emperor, Qin Shi Huang Di’s (221 – 207 BCE)  
                         - China: Han Dynasty Tombs: Western (202BC –220CE)

*Reading:*      Lothar Ledderose, “A Magic Army for the Emperor.” *Reader*, pp. 218-236

Sullivan, 65-94

### Week 4

Feb. 11 (M)      *Topics:* Japanese Tombs and funerary objects: Jōmon culture (11,000 – 400 BCE), Yayoi culture (400 BCE – 300 CE), and The Kofun period (300 –600 CE)

*Reading:*      *Oxford Art Online* - “Introduction”

Feb. 13 (W) *Topics:* Japan: Ise Shrine (Movie: *Shinto* [videorecording]: *Nature, Gods, and Man in Japan*)

*Reading:* Coaldrake, William. "Ise Jingu," *Reader*, pp. 261-275

**Unit Two: Buddhist Art in India, China, and Japan (2<sup>nd</sup>. BCE – 15<sup>th</sup>. CE)**

**Major Themes:**

- **Imperial Patronage of Buddhism**
- **Religion and Art**
- **Regional difference and style**

**Week 5**

Feb. 18 (M) **Unit One Exam (Lectures up to Feb. 13)**

Feb. 20 (W) *Topics:* Introduction to Buddhism and Buddha  
Early Phase of Buddhist Art in India (500 BCE – 200 CE)

- The Mauryan Period (300 BCE – 200 BCE), Emperor Ashoka
- The Great Stupa at Sanchi

*Reading:* Robinson and Johnson *The Buddhist Religion* (on-reserve)  
Mitter, "Buddhist Art and Architecture, *Indian Art*.  
"Edicts of the Indian Mauryan Emperor Ashoka," *Reader*,  
pp. 13-20

**Week 6**

Feb. 25 (M) *Topics:* The Late Phase of Buddhist Art in India (100 CE – 1200 CE)

- The Spread of Buddhism
  - Gandhara and Mathura Regional Style (100 – 200 CE)
  - The Gupta and Post Gupta Period (300 – 1200 CE)
  - The Ajanta Cave (500 CE)

*Reading:* Mitter, "Buddhist Art and Architecture, *Indian Art*.  
"The Great Ape Jataka" and "Ruru Jataka": Selections from  
the *Jataka*, *Reader*, pp. 21-29

Feb. 27 (W) *Topics:* Buddhist Arts in China – Phrase I

- Rock-cut cave-Temples in Yungang and Longmen – Six Dynasties to Tang (4<sup>th</sup> – 8<sup>th</sup>. century)

*Reading:* Sullivan, 110 – 125

**Week 7**

March 4 (M) *Topics:* Buddhist Arts in China – Phrase II

- Dunhuang Cave Painting and sculpture (Six Dynasties to Tang)

*Reading:* Arya Shura, "The Tigress," *Reader*, pp. 237-241  
Sullivan, 137-145

March 6 (W) No Class – Reserved for Museum Visit to the Freer and Sackler Galleries at the Smithsonian in D.C.

**Week 8**                      **March 11 – 17**                      **Spring Break - No Class**

**Week 9**

Mar. 18 (M) *Topics:* Buddhist Arts in Japan I  
- Asuka and Nara Period (552 – 794 CE): The Hōryūji and the Todaiji

*Reading:* Todaiji's Great Buddha: Its Foundation in Buddhist Doctrine and its Chinese and Korean Precedents," (on reserve)  
"Proclamation of the Emperor Shomu on the Erection of the Great Buddha Image, *Reader*, pp. 275-277

**Museum Paper I Due**

Mar. 20 (W) *Topics:* Buddhist Arts in Japan II - Heian Period (794 – 1185)  
- Pure Land Buddhism and the Phoenix Hall (Hōōdō at Byodoin)  
- Buddhist Arts in Japan (13<sup>th</sup> – 15<sup>th</sup>)  
- Kamakura and Muromachi (1185 – 1573): sculptures

*Reading:* Morse, Samuel C. "Jocho's Statue of Amida at the Byodoin and Cultural Legitimization in Late Heian Japan," *Reader*, pp. 295-310

**Week 10**

Mar. 25 (M) **Unit Two Exam (up to March 20 lecture)**

Mar. 27 (W) *Topics:* Figure Painting Tradition from Gu Kaizhi (4<sup>th</sup>.) to Tang (7<sup>th</sup> – 10<sup>th</sup>) and Song (10<sup>th</sup>. – 13<sup>th</sup>. C.)

*Reading:* "The Six Laws of Xie He." *Reader*, pp. 242-246  
Sullivan, 105 – 110, 142 – 147, 172-175

**Unit Three:                      Visual Traditions in East Asia: Court, Literati, Monastic, and Secular Taste**

**Week 11**

Apr. 1 (M) *Topics:* Japan: Aristocratic Heian (794 – 1185): *E-makimono* (Narrative Handscrolls):  
- *Onna-e* and *Tale of Genji* illustration  
- *Otoko-e* painting

*Reading:* Murasaki Shikibu. "The Oak Tree," from *The Tale of Genji*"  
*Reader*, pp. 311-324  
Stanley-Baker, 76-94

April 3 (W) *Topics:* China: Word as Image and Power: Chinese Calligraphy from the Three Kingdoms (221 – 265 CE) and the Six Dynasties (265 – 581 CE) to Yuan, Ming, and Qing Dynasty (1644 – 1911).

*Reading:* Wang, Eugene. "The Taming of the Shrew: Wang Xizhi (303-361) and Calligraphic Gentrification in the Seventh Century." *Reader*, pp. 247-260

Sullivan, 42 – 43, 102 – 105, 184 -85, 213 – 215

### **Week 12**

April 8 (M) *Topics:* China: Monumental Landscape Painting - Five Dynasty and the Northern Song (10<sup>th</sup>. – 12<sup>th</sup>. century).

*Reading:* Fong, Wen. "Of Nature and Art: Monumental Landscape." *Reader*, pp. 278-288;  
"Guo Xi's Writings on Landscape Painting."  
*Reader*, pp. 289-294

April. 10 (W) *Topics:* China: Lyric Landscapes: Southern Song (1127 – 1279) and Jin (1115 – 1234); Emperor Song Huizong and the Academy

*Reading:* Sullivan, 183 – 196

### **Week 13**

April 15 (M) *Topics:* The Literati Tradition: Art under the Mongols - Yuan (1260 -1368)

*Reading:* Sullivan, 211 – 212, 216 – 223

April 17 (W) *Topics:* China: The Ming Dynasty (1368 – 1644): the Literati Taste and Regional Diversity

*Reading:* Clunas, Craig. "Practices of Vision." *Reader*, pp. 352-361  
Sullivan, 227 – 244

### **Week 14**

April 22 (M) *Topics:* Japan: Kamakura and Muromachi (1185 – 1573): Kamakura portrait and Muromachi Zen ink painting

*Reading:* Rosenfield, John M. "The Unity of the Three Creeds: A Theme in Japanese Ink Painting of the Fifteenth Century." *Reader*, pp. 325-337  
Stanley-Baker, 107 – 140

April 24 (W) *Topics:* China: The Imperial Palace and Ming Literati Garden

*Reading:*

- Steinhardt, Nancy Shatzman. "Excerpts from Chinese Imperial City Planning." *Reader*, pp. 362-375,
- "Letters from European Travelers about the Forbidden City." *Reader*, pp. 376-379,
- Sullivan 227-231
- Stuart, Jan. "A Scholar's Garden in Ming China: Dream and Reality" (on reserve)

### Week 15

April 29 (M) *Topics:* Japan: Zen Gardens and Tea Ceremony and Ceramics: the aesthetics of *Wabi* and *Sabi*

*Reading:*

- Hoover, Thomas "The Stone Gardens of Zen" (on reserve)
- Stanley-Baker, 141 – 169
- Brown, Kendall H. "Symbolic Virtue and Political Legitimation: Tea and Politics in the Momoyama Period." *Reader*, pp. 338-351
- Okakura Kakuzo. "Japanese Tea Architecture: The Tea Room" from *The Book of Tea*

### Museum Paper II Due

May 1 (W) *Topics:* Japan: The Early Edo Period I (1615 – 1868)  
The Decorative and Applied Art: Kōrin and *Rinpa* School

*Reading:* Stanley-Baker, 141 – 169, 160 – 184

### Week 16

May 6 (M) *Topics:* Arts of Edo: *Ukiyo-e*: Picture of the Floating World

*Reading:*

- Screech, Timon. "The Meaning of Western Perspective in Edo Popular Culture." *Reader*, pp. 408-423
- Stanley-Baker: 184-193

**\*Major schedule changes to the syllabus will be announced in class and/or on the Webct. You are responsible for checking for these changes.**

**ADDITIONAL REFERENCE (Most of the following books are in GMU library)**

Clunas, Craig. *Art in China*. Oxford and New York: Oxford University Press, 2008.

Fisher, Robert E. *Buddhist Art and Architecture*. New York: Thames and Hudson, 1993.

Guth, Christine M.E. *The Art of Edo Japan*. New York: Harry N. Abrams Inc., 1996.

Huntington, Susan L. *The Art of Ancient India*. Boston: Weatherhill, 2001.

Lao Tsu, *Tao Te Ching*, translated by Feng.

Ledderose, Lothar. *Ten Thousand Things: Module and Mass Production in Chinese Art*. Princeton: Princeton University Press 2000.

Lee, Sherman E. *A History of Far Eastern Art*. Upper Saddle River, NJ: Prentice Hall, 1994 (Fifth edition).

Mason, Penelope. *History of Japanese Art*. Upper Saddle River, NJ: Person Prentice Hall, 2005.

Mitter, Parthan. *Indian Art*. Oxford: Oxford University Press, 2001.

Okakura, Kakuzo. *The Book of Tea*. Bedford, MA: Applewood Books, originally published in 1906.

Robinson, Richard H. and Willard L. Johnson. *The Buddhist Religion*. Belmont, CA: Wadsworth Publishing, 1996.

Silbergeld, Jerome. *Chinese Painting Style: Media, Methods, and Principles of Form*. Seattle, WA: University of Washington Press, 1982.

Thorp, Robert L. and Richard Ellis Vinograd. *Chinese Art and Culture*. New York: Prentice Hall Inc. and Harry N. Abrams Inc., 2001.

Wu Hung. *Monumentality in Early Chinese Art and Architecture*. Stanford: Stanford University Press, 1995.