

Arts of Japan
ARTH 385: Arts of Japan (Section: 14364)
George Mason University

Professor: Xiaoqing Zhu, PhD

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Office Hours: Wednesdays: 6:45 – 7:15 pm or by appointment

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Class Meetings: LECTURE: Wednesday 7:20-10:00 (Innovation Hall 134)

COURSE DESCRIPTION AND OBJECTIVES: In this *Arts of Japan* course, we will study a variety of art objects which include architecture, sculpture, painting, calligraphy, ceramics, gardens, and prints. We will examine these objects in their historical context to understand how they inform and explain the history and cultures of Japan. The class is organized according to the historical chronology of Japan from pre-history to the post-WWII period. Special attention will be paid to the relationship between patronage and art making, and how Japanese temple, court, Samurai, and merchant cultures have influenced creation and use of these art objects and how these objects have informed us of these cultures. Issues of aesthetics and philosophy, cross-cultural exchanges with China, Korea, and the West will be emphasized. Special emphasis will also be placed on period style, format and medium of Japanese arts.

REQUIRED TEXT:

Mason, Penelope. *History of Japanese Art*, 2004 (978-0-1-3117601-0)

RESERVED TEXT S (in the library) – Readings are assigned from these books

1. Addiss, Groemer et al, *Traditional Japanese Arts and Culture: An Illustrated Sourcebook*, (978-0-82482018) (Referred as Addiss et al)

2. Wm. Theodore de Bary, Donald Keene, George Tanabe, and Paul Varley, eds. *Sources of Japanese Tradition*, vol. 1 and 2, second edition. New York: Columbia University Press, 2001. (Volume 1 is electronically available via GMU library access, here referred in the syllabus as *Sources I or II*)

USEFUL REFERENCES

• *Oxford Art Online* (accessible online through university's library catalog)

• Stephen Addiss, *How to Look at Japanese Art*, 1996.

• Joan Stanley-Baker, *Japanese Art*, rev. and exp. ed. New York and London: Thames and Hudson, 2000. (0-500-20326-1)

*It is recommended that you do the assigned readings (indicated in the parenthesis) before coming to the class.

COURSE REQUIREMENT

- Class attendance – ungraded short exercises in class
- Assigned readings in textbooks and on reserve.
- Short reading exercises
- One assigned museum paper (guideline and due date will be given in class). A visit to the Freer and Sackler Galleries is required for this class. One regular class will be freed and used for the mandatory museum visit.
- Midterm and Final Exams

Requirement	Week	Date/Due Date	% of Grade
Class Attendance			10%
Reading Assignments		TBA	10%
Midterm Exam	7	March 7	25%
Final Exam	15	TBA	30%
Museum Paper			25%
		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 385. 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*

PART I – Early Japan

The Neolithic and Pre-historical Japan (before 552 CE)

Jomon, Yayoi Periods, and the Kofun Era

(10,500 – 300 BCE, 300 BCE-300 CE, and 300-710 CE)

- January 25 Introduction to the Course and Art Historical Overview
Week 1
- Critical issues in the study of Japanese arts and cultures
 - Geographic and historical orientation

Art of Jomon and Yayoi Periods and of the Kofun Era (10500 – 710 CE)

- Pottery, bronze, and *haniwa* (“clay circles”) and tombs

Reading: Mason: *Preface* (8-11)
Oxford Art Online: “Japan: Introduction” (“Geography and Peoples” and History (i) and History (ii)”)
Mason: and Chapter 1, *The Birth of Japan* (13-39)
Addiss et al, chapter 1 *Early Japan* (21-26)

PART II – Courtly Japan

Court Culture (Age of Aristocratic Houses: c. 552-1185)

Asuka, Hakuho, Nara Period and Heian Periods

(542-645, 645-710, 710-794, 794-1185 CE)

- February 1 Native Religion and Introduction of the Buddhism from China and Korea
Week 2
- Shinto and Shinto Shrines: The Ise and Izumo shrines
 - Hōryūji and Yakushiji Temples and Buddhist sculptures

Reading: Mason: Chapter 2, *Imperial Models* (53-57, 40-48, 57-67, 70-84)
Oxford Art Online: “Japan II, Religion and Iconography” (“Prehistoric”)
“Moving the Shrine of the Great Deity at Ise” (*Sources I*, 36)
Addiss et al, chapter 1 *Early Japan* (26-32)

Reading Assignment (group 1) - Kidder, J. Edward Jr. "The Newly Discovered *Takamatsuzuka* Tomb." *Monumenta Nipponica*, Vol. 27, No. 3 (Autumn, 1972): 245-25 (PDF File reserved on Blackboard)

Reading Assignment (group 2) - Coaldrake, William, “Ise Jingu” (PDF File reserved on Blackboard)

- February 8 Arts under State Buddhism at the Nara Court
 Week 3
- Tōdaiji temples and Shōsōin repository
 - Tōshōdaiji and Chinese Monk Ganjin (Ch. Jianzhen 688-763)
- Reading:* Mason: Chapter 2, *Imperial Model* (48-53, 67-70, 84-99)
 “Proclamation of Emperor Shōmu on the Erection of the Great Buddha Image” (*Sources I*, 114)
- Reading Assignment Due (group #3)** – Konno, Toshifumi. “Tōdaiji’s Great Buddha – Its Foundation in Buddha’s Doctrine and Its Chinese and Korean Precedents” (PDF File reserved on Blackboard)
- February 15 Arts at the Heian Court (Kyoto)
 Week 4
- Literature, calligraphy, and the development of *yamato-e* painting
 - Illustrated *emakimono* (narrative handscrolls)
- Reading:* Mason: Chapter 3, *Capital Peace and Tranquility* (100-122)
 Addiss et al: Chapter 2, *Courtly Japan* (33 – 62)
- February 22 Introduction of Esoteric and Pure Land Buddhism
 Week 5
- Arts of Tōji, Jingoji, Muryōji and Daigoji temples
 - Phoenix Hall of the Byōdōin and arts of Amida Buddhism
 - Arts of Chūsonji and Sanjū sangenō (Late Heian period)
- Reading:* Mason: Chapter 3, *Capital Peace and Tranquility* (122-165)
 Genshin, *The Essentials of Salvation* (*Sources I*, 217)
 Addiss et al: Chapter 2, *Courtly Japan* (62-65)
- Reading Assignment Due (group #4)** - Morse, Samuel, “Jōchō’s Statue of Amida at the Byōdō-in and Cultural Legitimization in Late Heian Japan” (PDF File reserved on Blackboard)

PART III – Samurai Japan **Samurai and Shogunate Cultures**

Kamakura, Nanbokuchō, Muromachi, Momoyama and Early Edo Periods
 (1185-1336, 1336-1393, 1392-1573, 1573-1615)

- February 29 Kamakura Sculpture and Painting
 Week 6
- Esoteric and Pure Land Buddhist arts
 - Arts of Samurai, *Emakimono*, and genre painting
- Reading:* Mason: Chapter 4, *Changing of the Guard* (166-211)
 Addiss et al: Chap. 3 *Samurai Japan* (81-96)

March 7 **Midterm Exam**

Week 7

March 12-18 **Spring Break**

March 21
Week 8

Muromachi Arts

- Zen Buddhist ink painting and gardens

Reading: Mason: Chapter 4, *Changing of the Guard* (211-231)
Shimao, “Sesshu’s Xia Gui-style Landscape Paintings in
Light of Comparative Culture Theory”
Addiss et al: Chap. 3 *Samurai Japan* (102-111)

Reading Assignment Due (group #5) Rosenfield, John. “The Unity of
Three Creeds: A Theme in Japanese Ink Painting of the Fifteenth
Century.” (PDF File reserved on Blackboard)

March 28
Week 9

The Tea Ceremony (*Chanoyu*) in the Muromachi and Momoyama Periods

- Tea ceramics and utensils and the aesthetics of *wabi* and *sabi*
- *Chanoyu*, architecture and garden

Reading: Mason: Chapter 4, *Changing of the Guard* (178-180, 231-
233) and Chap. 5, *Splendor Regained* (247, 250-253)
Addiss et al, Chapter 3 *Samurai Japan* (128-136)
“The Way of Tea” (*Sources I*, 388-397)

Reading Assignment Due (group #6) Brown, Kendall’s “Symbolic
Virtue and Political Legitimation: Tea and Politics in Momoyama Period”
(PDF File reserved on Blackboard)

April 4
Week 10

There is no meeting for this class, reserved to support your museum visit

**PART IV – Merchant Japan
Merchant and Popular Cultures**

Edo Period (1615-1868)

April 11
Week 11

Momoyama and Early Edo Periods

- Castle and shoin architecture
- Genre painting and *Nanban* (Southern Barbarian) art
- The Kano School and independent painters

Reading: Mason: Chapter 5, *Splendor Regained* (235-249, 254-271)
Jesuit reports of 1592 and 1593 from Nagasaki (*Sources*
II, 143-151)

Kano School and Rinpa-School

- Kano School – The shogun’s official painting school
- Rinpa-school painting and ceramics

Reading Mason, Chapter 6, *Pax Tokugawa* (324-340)
Addiss et al, Chapter 4 *Merchant Japan* (137-141, 163-64,
179-181)

Chinese Models in Painting (tentative)
Bunjinga (or *nanga*) “Scholars” painting
Zenga Tradition and Taiga, Yosa Buson and *haiga*

Reading Mason, Chapter 5, *Splendor Regained* (267-271) and
Chapter 6, *Pax Tokugawa* (311-317, 292-305)
Addiss et al, Chapter 4 *Merchant Japan* (165-170)

April 18
Week 12

Ukiyo-e Prints and Paintings and Japanese Art in the World
• Images of the floating world
• Japonisme and *Ukiyo-e*

Reading Mason, Chapter 6, *Pax Tokugawa* (278-292)
Théodore Duret, *The Impressionist Painters*
Addiss et al: Chapter 4 *Merchant Japan* (153-160, 170-173)

Reading Assignment Due (group #7) Screech, Timon, “The Meaning of Western Perspective in Edo Popular Culture” in *Archives of Asian Art* 47 (1994); 58-69. (PDF File reserved on Blackboard)

PART V – Modern Japan **Modern National Culture**

Meiji, Taisho, Showa, and Heisei Periods
(1868-1912, 1912-1926, 1926-1989, 1989-present)

April 25
Week 13

Formation of “Modern Art”
• Japanese-style painting (*nihonga*) v.s. Western-style painting (*yōga*)

Reading Mason, Chapter 6, *Pax Tokugawa* (317-322) and Chapter 7
Forging a New Identity (343-345, 351-355, 363-379)
Okakura Kakuzō, *A Lecture to the Painting Appreciation Society*
Takamura Kōtarō, *A Green Sun*.

May 2
Week 14

Nationalism, Pan-Asianism and World War II and Post-War Reorientation
• Imperial Japan and Post-War reconstruction

Reading Okakura Kakuzō, *Ideals of the East*
Yanagi Sōetsu, *The Unknown Craftsman*
Okamoto Tarō, *What is Tradition?*
Mason, Chapter 7 *Forging a New Identity* (379-381, 387-389)

Conclusion and Review

May 9-16

Final Exam TBA

* The schedule is subject to change, and please check class website for updates.