

Arts of Asia Lecture Series Fall 2017
Art on the Move Across Asia and Beyond – Part I
Sponsored by The Society for Asian Art

Emulation and Distinction: China in the Art of Japan, ca. 700- 1200 CE

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Chronology

Tang dynasty, 618-907

Song dynasty, 960-1279

Nara period, 710-794

Heian period, 794-1185/1192

Agents

Emperor Shōmu (701-756)

Empress Kōken/Shōtoku (718-770)

Sugawara no Michizane (845-903)

Sei Shōnagon, author of *The Pillow Book*, ca. 1002

Murasaki Shikibu, author of *The Tale of Genji*, ca. 1008

Saichō (767-822), founder of the Tendai sect

Kūkai (774-835), founder of the Shingon sect

Emperor GoShirakawa (1127-1192)

Objects from the Asian Art Museum

Miniature Pagoda, approx. 765-770. Japan; Nara prefecture. Wood, ink, and paper

The Buddhist Deity Achala Vidyaraja (Fudō Myōō), 1000-1100. Japan. Colors on wood

Female Shintō Spirit, approx. 1100-1200. Japan. Wood with traces of pigment

Life of the Great Master Kōbō of Mount Kōya (Kōya Daishi Gyōjō-zue), Volume 4, 1400-1500. Ink & colors on paper

Standing Brahma (Bonten) and *Standing Indra (Taishakuten)*, Nara period, 710-794. Hollow dry lacquer

Additional Key Works

The Shōsōin Repository, commissioned 756

Seiryōji Shaka, a statue made in 985 in Song China; imported to Japan thereafter

Nishi-Honganji Version of the Anthology of the Thirty-Six Poets (Nishi-Honganji-bon Sanjūrokuninkashū), ca. 1112

Japanese and Chinese Poems to Sing, Ashide Version (Ashide shita-e Wakan rōeishū), 1160

Taira Family Sūtras (*Heike nōkyō*), ca. 1164

Key Terms

Tsugigami - (lit., "joined papers"), a form of collage

Wa-Kan paradigm – a binary used in aesthetic discourse
Yamato-e vs. *Kara-e* – “Pictures of Yamato” and “Pictures of Kara/Tang”
Karamono – Japanese term for treasured items imported from the continent
Ashide – (lit., “reed writing”), a genre of calligraphy with pictorial elements
Fukinuki-yatai – (lit., “blown-off roof”), an aerial perspectival system
Tsukuri-e – (lit., “built-images”), a polychrome painting technique

Suggested Readings

Influential Introductory Texts in English (albeit somewhat outdated):

Hempel, Rose. *The Golden Age of Japan*. New York: Rizzoli, 1993.
Morris, Ivan. *The World of the Shining Prince: Court Life in Ancient Japan*, 1964.
Soper, Alexander C. “The Rise of Yamato-E.” *The Art Bulletin* 24, no. 4 (1942): 351–79.

Classic Literary Text:

Murasaki Shikibu, *The Tale of Genji*. Available in English translation by Edward Seidensticker (1976), Helen Craig McCullough (partial, 1994), Royall Tyler (2001), and Dennis Washburn (2015).

Critical Studies:

Abe, Ryūichi. *The Weaving of Mantra: Kūkai and the Construction of Esoteric Buddhist Discourse*. New York: Columbia University Press, 1999.
Borgen, Robert. *Sugawara no Michizane and the Early Heian Court*. Cambridge: Harvard University Press, 1986.
Chaves, Jonathan and Thomas J. Rimer. *Japanese and Chinese Poems to Sing: the Wakan rōei shū*. New York: Columbia University Press, 1997.
Chino Kaori. “Gender in Japanese Art.” In *Gender and Power in the Japanese Visual Field*. Edited by Joshua S. Mostow, Norman Bryson, and Maribeth Graybill, 17–34. Honolulu: University of Hawai’i Press, 2003.
Kim, Yung-Hee. *Songs to Make the Dust Dance: The Ryōjin hisho of Twelfth-Century Japan*. Berkeley: University of California Press, 1994.
LaMarre, Thomas. *Uncovering Heian Japan: an Archaeology of Sensation and Inscription*. Durham: Duke University Press, 2000.
Pollack, David. “The Informing Image: ‘China’ in *Genji Monogatari*.” *Monumenta Nipponica* 28, no. 4 (1983): 359–375.
Verschuer, Charlotte von. *Across the Perilous Sea: Japanese Trade with China and Korea from the Seventh to the Sixteenth Centuries*. Ithaca: East Asia Program, Cornell University, 2006.
Wong, Dorothy C. and Gustav Heldt, eds. *China and Beyond in the Mediaeval Period: Cultural Crossings and Inter-Regional Connections*. New Delhi: Manohar Publishers & Distributors; Amherst, New York: Cambria Press, 2014.