AHIS V3203: Arts of Japan  
Spring 2003  
MW 2:40-3:55, 612 Schermerhorn

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Office Hours: Wednesdays 4:30-5:30 & by appt.

Course Web Site: http://www.learn.columbia.edu/japanart/  
User ID: ahar  
Password: 826sch

Description:  
This course surveys the arts of Japan from the prehistoric period to the nineteenth century. The primary focus will be on Japanese painting, sculpture, and architecture of the premodern period, although the critical role of calligraphy, garden design, ceramics, and prints will also be explored. Essential themes of the course will include the relationship between artistic production and Japanese sociopolitical development, Sino-Japanese cultural exchange, and the impact of religion, region, gender, and class on the appearance of Japanese art. An occasional one-hour discussion section will supplement the two weekly lectures.

Requirements and Grading:  
Attendance at all lectures and discussion sections is mandatory. Students are expected to keep up with readings and actively participate in discussion sections (15%). There will be two exams; a midterm (25%) and a final (35%), consisting of a combination of slide identifications and essays based on lectures, readings, and discussion section topics. There will be one in-class quiz on period names and dates (5%), two short essay papers (3-5 double-spaced pages) (20%), and visits to the Metropolitan Museum of Art and the Urasenke Tea Society.

*Missed examinations will not be rescheduled and late papers will not be accepted.

Readings:  
The main text for the course is Penelope Mason, History of Japanese Art (1993), which is available at Labyrinth Books. A course pack of required readings is available at Copyquick, 1211 Amsterdam Avenue (Tel: 212-222-2070). Two copies of the course pack, the textbook, and all other readings on the syllabus are on reserve at Avery Fine Arts Library. Readings are listed on the syllabus in the order of their importance; those to be prepared before the lecture or discussion section appear with the author’s name in capital letters. A helpful text for writing art history papers and exams is Sylvan Barnet, A Short Guide to Writing About Art (New York: Longman, 2000), copies of which can be found in Avery (Non-Circulating) [Fine Arts Reference N28 B2615], or Barnard course reserves [N7476 .B37 2000]. For additional historical background see Mikiso Hane, Premodern Japan: A Historical Survey (1991).
Lecture and Reading Schedule:

Week 1: Introduction
1/22 Wed: Overview of the Course

Week 2: Prehistory: Archaeological Japan
1/27 Mon: Material Culture of the Jōmon and Yayoi Periods
   MASON, chap. 1, pp. 7-23
   [HANE, chap. 1, pp. 5-24]
   Optional: Pearson, Ancient Japan, chap. 3 (pp. 60-88), chap. 4 (pp. 128--153).
1/29 Wed: The Age of Tumuli-- the Kofun Period
   MASON, chap. 1, pp. 23-32
   Optional: Pearson, Ancient Japan, chap. 5 (pp. 186-215), Kidder, “The Newly Discovered Takamatsuzuka Tomb” [CP]

Section: EDWARDS, “Japan’s New Past: How a Century of Archaeology Helped Dispel a Nation’s Mythic Origins” [CP]

Week 3: The Introduction of Buddhism in Japan: Asuka and Nara Periods
2/3 Mon: Early Buddhist Art: Hōryū-ji
   MASON, chap. 2, pp. 33-62, 144-46 (on Shinto)
   [HANE, pp. 25-43]
   Deal, “Buddhism and the State in Early Japan” [CP]
2/5 Wed: To-ji and the Nara Imperium: Japan as a Buddhist State
   MASON, chap. 2, pp. 62-80

Section: Japanese romanization.

Week 4: Esoteric and Pure Land Buddhist Art in the Heian Period (794-1185)
2/10 Mon: Kūkai and Esoteric Buddhist Art: To-ji Temple and Ninth-Century Sculpture and Mandalas
   MASON, chap. 3, pp. 97-110
   [HANE, chap. 4, pp. 44-60]
   ten Grotenhuis, Japanese Mandalas, pp. 1-9, 78-95
   *Quiz
2/12 Wed: Salvation in the Pure Land: Byōdō-in and the Mid-Heian Aristocratic Temple
   MASON, chap. 3, pp. 116-125, 128-137
   Morse, “Jocho’s Statue of Amida at the Byōdō-in and Cultural Legitimization in Late Heian Japan” [CP]

Section: GOEPPER, “Icon and Ritual in Japanese Buddhism” [CP]

Week 5: Artistic Patronage by the Heian Imperial Court
2/17 Mon:  Heian Narrative Handscrolls: *The Tale of Genji*  
MASON, chap. 3, pp. 137-144.  
The Tale of Genji, Chapt. 1, “The Pawlonia Court”; Chapt. 36, “The Oak Tree” (J: Kashiwagi); and Chapt. 45, “The Lady of the Bridge” (J: Hashihime) [CP]

2/19 Wed:  Heian Narrative Handscrolls continued: *Miraculous Origins of Mt. Shigi* and *Major Counselor Ban*  

Section: SOPER, Alexander C. “The Illustrative Method of the Tokugawa ‘Genji’ Pictures”  
[CP]; Analyze *Tale of Genji* paintings

Week 6: Artistic Patronage by the Heian Imperial Court continued  
2/24 Mon:  The Art of Japanese Writing  
SHIMIZU, “Transmission and Transformation” [CP]

2/26 Wed:  Illustrated Sutras and Paper Decoration  

**PAPER DUE, Friday, 2/21, by 5pm, in my mailbox, Dept. of Art History, 826 Schermerhorn**

Week 7: The Kamakura Period (1185-1333): The Establishment of Warrior Rule  
3/3 Mon:  The Rise of the Samurai Class and Kamakura Buddhist Sculpture  
MASON, chap. 4, pp. 147-174  
[HANE, chap. 4, pp. 61-85]  

3/5 Wed:  Kamakura Handscrolls: Hells, Ghosts, and Battles  

Section: LA FLEUR, “Hungry Ghosts and Hungry People: Somaticity and Rationality in Medieval Japan” [CP]

Week 8: Midterm Week:  
3/10 Mon:  MIDTERM

3/12 Wed:  CLASS CANCELLED

[SPRING BREAK: 3/17-21]

Week 9: The Muromachi Period (1333-1573): The Age of the Ashikaga Shoguns  
3/24 Mon:  The Rise of Ink Painting and the Arrival of Zen Culture  
[HANE, chap. 5, pp. 86-110]  

3/26 Wed:  Arts of the Gozan: The Poem-Picture Scroll and Gardens  
SHIMIZU and WHEELWRIGHT, *Japanese Ink Painting*, pp. 17-40; (also view plates and skim entries throughout catalogue).
Section: In-class video: Dream Window: Reflections on the Japanese Garden

Week 10: Dual Traditions: Chinese and Japanese-Style Painting in the late 15th century


**4/5 Saturday: Tea ceremony demonstration at the Urasenke Tea Society, Group One

Week 11: Monumental Painting and Architecture in the 16th Century


4/9 Wed: Kano-School Wall-Painting Programs: Reiun-in and Juko-in ONISHI, "Immortals and Sages: Paintings from Ryoanji Temple"

**4/12 Saturday: Tea ceremony demonstration at the Urasenke Tea Society, Group Two (if necessary)

Week 12: The Momoyama Period (1573-1615)


Section: View screens in the Columbia Collection

Week 13: The Architecture of the Tokugawa State


**PAPER DUE, Friday, 4/25, by 5pm, in my mailbox, Dept. of Art History, 826 Schermerhorn
Week 14: Visualizing Urban Culture: Japanese Painting in the Seventeenth Century

4/28 Mon: **Rinpa: Koetsu, Sotatsu, Korin**
MASON, chap. 6, pp. 273-278
The Arts of Hon’ami Koetsu, (study plates)

4/30 Wed: **Kan’ei Period Genre Painting**

Section: TBA

Week 15: The Art of the Floating World

5/5 Mon: **Ukiyo-e from Matabei to Hiroshige and Beyond**
MASON, chap. 6, pp. 304-318
Lane, *Images from the Floating World*, pp. 11-184 (view plates)
Screech, “The Meaning of Western Perspective in Edo Popular Culture” [CP]

Section: Final Exam Review  [FINAL: TBA]
Avery Reserve List


Contents of Course Pack


5) Morse, Samuel C. “Jo≠cho≠’s Statue of Amida at the Byo≠do≠in and Cultural Legitimization in Late Heian Japan.” *RES* 23 (1993): 96-113.


