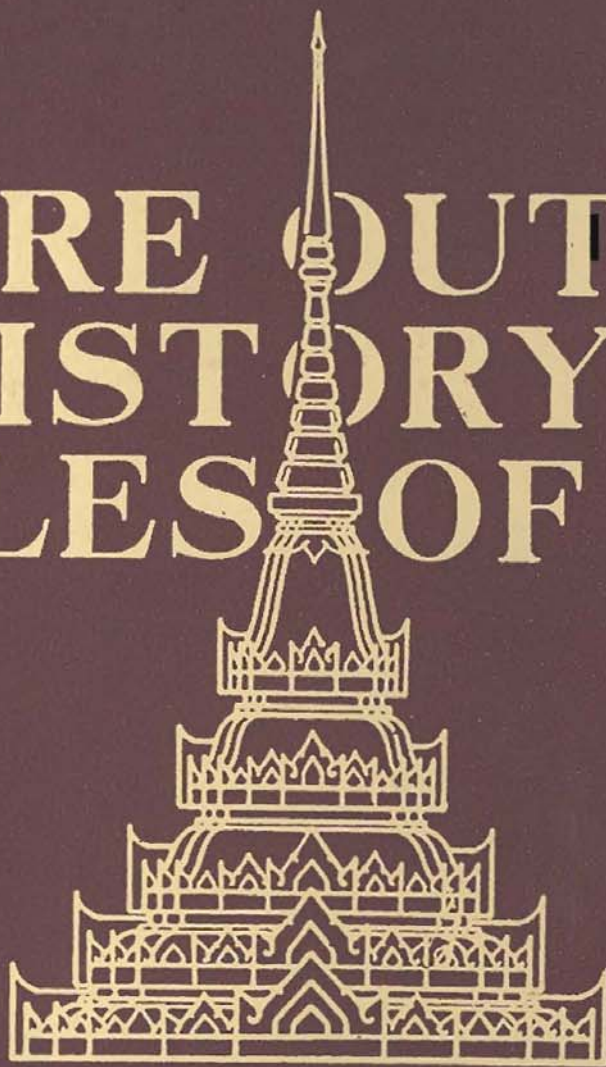


# A BARE OUTLINE OF HISTORY AND STYLES OF ART



BY

**SILPA BHIRASRI**



**A BARE OUTLINE  
OF HISTORY  
and  
STYLES OF ART**

*by*

***Silpa Bhirasri***



**PUBLISHED BY  
SILPAKORN UNIVERSITY  
BANGKOK, THAILAND**

**1 9 6 8**

## **ACKNOWLEDGEMENT**

A Bare Outline Of History And Styles Of Art, written by Professor Silpa Bhirasri, the late dean of the Faculty of Painting and Sculpture, has been served as a fundamental text-book. The first edition was published by the Fine Arts Department in 1959. Since the number of the books are now limited, Silpakorn University requested permission from the Fine Arts Department for publishing the second edition according to the original text. The university therefore would like to express its sincere appreciation to the Fine Arts Department for granting the approval.

**Silpakorn University**

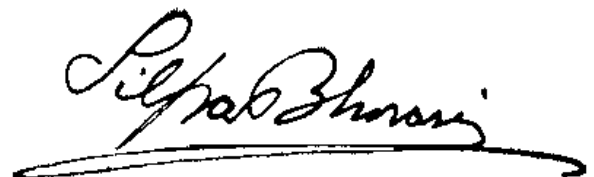
*February 1968*

## FOREWORD

There are so many publications on the history of art that one may wonder why more books about this subject should be printed. But the books available from bookshops here have such voluminous texts that beginners are lost in a maze of names and critical details which handicap them to see in principal lines the development of both eastern and western arts. Besides knowing in its "outline" when and how periods of art arose, one should also know approximately some characteristics of each style, a thing which may be learned with certain easiness from architecture and ornaments; of course, painting and sculpture show still more the inward feeling of a race or represent more directly the peculiarities of an historical period., but the aim of these notes is to enable our students to understand the structural "skeleton" of this subject in order to pursue their studies which are so vast that a man's lifetime is not sufficient to learn what he wants to "KNOW".

Western students have occasions from their childhood to see galleries of art and so many architectural monuments, sculptures and paintings that when they start learning art they have already had a sound preparation on the subject. This advantage is unfortunately not being enjoyed by our students. Besides not having the chance to see so many works of art, our students also have the disadvantage of having to get familiar with expressions which belong to cultures so different from their own. Of course, this cannot be avoided: it is a necessity for their general knowledge and for the development of their power of imagination because arts of the eastern countries have always been conventional, a thing which dwarfed individual creation. Accordingly, they have to strain their efforts in order to learn and, still more important, to understand what they learn.

But knowledge must be imparted gradually lest we should obtain the opposite effect and it is for this reason that I have written a most concise outline of periods and styles of eastern and western arts to serve as a "diving board" from which one can plunge into deeper and more serious studies. Therefore, here I am only referring to the fundamental items which the teacher of art will develop further in his lectures and principally these notes will serve as a memorandum for our students of art.

A handwritten signature in black ink, reading "P. P. Bhonsle", written in a cursive style. The signature is underlined with a long, horizontal stroke.

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## PRE-HISTORIC PERIOD

### THE EARTH: Periods:

1. Archean. — 2. Primary — 3. Secondary — 4. Tertiary — Quaternary.  
Man's activity starts from the quaternary period which is divided into:

**PALEOLITHIC** (*chipped stone*) period.....100,000 B.C.

**NEOLITHIC** (*polished stone*) period..... 10,000 B.C.

Copper age : 4,000 B.C.

Iron age : 1,300 B.C.

**Sources from which art originated:** Hunting implements and domestic utensils, dresses, dwelling, inborn sense for beauty.

Magic art developing later on into religions and philosophies and arts:—

- + Formulae for the prayers and rituals - hence literature.
- + Sacred places to assemble and perform rituals - hence architecture.
- + Music and dance - hence music and drama.
- + Coloured masks, dresses and colouring of the body - hence painting.
- + Modelling or carving of masks and wooden idols - hence sculpture.

**PALEOLITHIC PERIOD:** The primitive man lived in caves and hunted animals for food and clothing.

Of the Paleolithic man many discoveries have been made. The historical references are given according to the names of the localities where the old remains were found. *N.B.* - Dates differ very much from geologist to geologist.

100,000 B.C. Chellean period	(from the locality Chelle) Flints in silex.
75,000 B.C. Acheulean period	(from the locality Acheul) Better flints.
50,000 B.C. Mousterian period	(from the locality Moustier) Flints and works in bones.
22,000 B.C. Aurignacian period	(from the locality Aurignac) Great artistic progress in sculpture and painting. Famous paintings of Altamira caves in Spain.
19,000 B.C. Solutrian period.	(from the locality Solutre) Art inferior to the previous period.
16,000 B.C. Magdalenian period	(from the locality La Magdalene) Sculpture in stone and ivory. Painting of the Combareles grottoes in Dordogne (France).
12,000 B.C. Azilian period	(from the locality Mas d'Azil) Works in ivory and bones. Painting on pebbles.

*N.B.* Contrary to the Paleolithic artists of Spain and France, who painted almost exclusively animals, the African paintings of the same period show hunting, fishing and fighting scenes wherein human and animal figures are represented in their natural settings.

**NEOLITHIC PERIOD :** Great social progress. Beginning of social life in villages built on lakes or built on land. In the latter instance the villages were fenced with wooden pillars. Agriculture and domestic animal breeding started during this period.

The most important artistic features of the Neolithic period are the Megalithic monuments—namely : MENHIR, DOLMEN, CROMLECK representing the very prototypes of monumental architecture.

## WESTERN ART

### EGYPT

Egyptian civilization started about four or five thousand B.C. Historically Egypt and Mesopotamia run parallel but the two cultures and artistic characters differ very much.

Egypt was comparatively a country not upset by so many wars as Mesopotamia. Egyptian power was in the hands of the priesthood while the safety of Mesopotamia relied upon the power of the kings.

Life in Egypt is possible only because of the yearly floods of the Nile . for this reason since the remotest time the Egyptians were skilled in irrigation works.

Except the region of Delta, in Egypt there is no rain this explains the good preservation of antiquities.

The abundance of stone and marble enabled the Egyptians to erect astonishing monuments.

The belief in the immortality of the soul caused the production of innumerable sculptures and paintings. The belief was that the soul (KA) may return to its abode (*the mummy*), but the dead must be provided with figures of gods, relatives, servants and objects in order to worship, to talk with and to use as in real life.

Hence every person of financial means had his mortuary chamber filled with sculptures and paintings.

### RELIGION :

Each town had its deity - this was the source of many religion wars, Over the local gods there were the national ones such as RA, the sun, giver of happiness. NUT and GEB, respectively wife (*goddess of the sky*), and husband (*god of the Earth*). Nut and Geb had two female and two male children which form the couples of good and bad. OSIRIS and ISIS good - SET and NEPHTHYS bad - Set kills Osiris, scattering his remains—HORUS, son of Osiris, defends his father and blinds Set - this to mean that hatred is blind. Isis (*the compassion*) gathers together the remains of Osiris who resuscitates. Thus Osiris, Isis and Horus are the gods connected with the dead.

Old Egyptians also worshipped animals and many of their gods were represented by animal and human forms.

### ART :

Egyptian art maintained its characteristics for about four thousand years. Under the rule of Greece and Rome sculpture and painting changed considerably while architecture retained its traditional character.



## Dates concerning Egyptian art :

B.C.

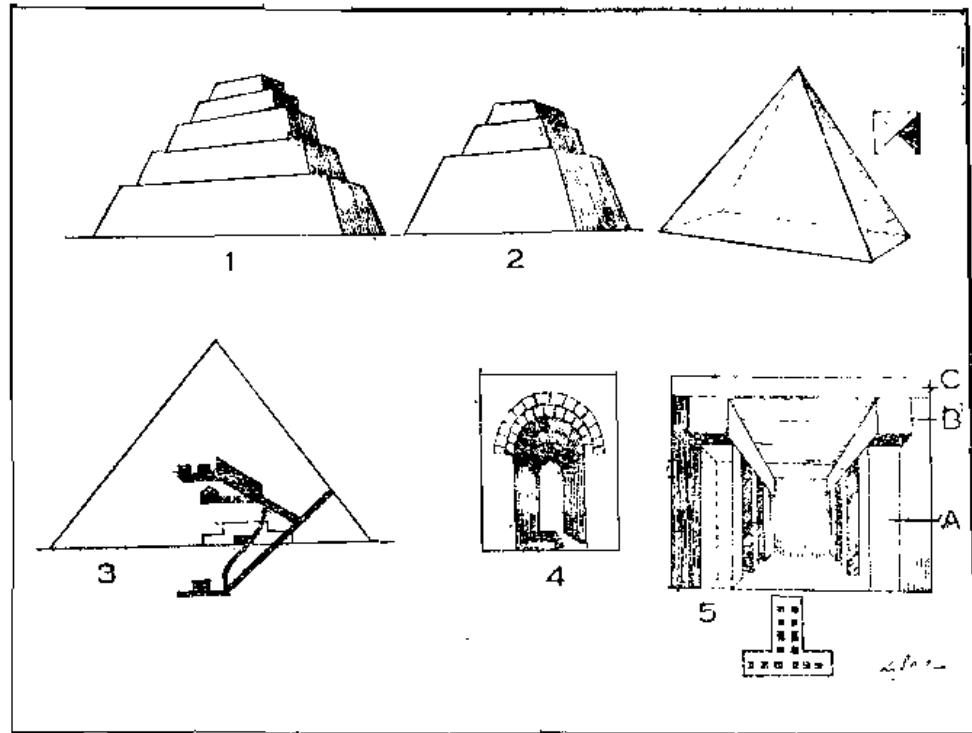
- 3300 — 2475 — Old Kingdom-capital at Memphis. Period of the pyramids and Mastabas. Oldest Pyramids at Saqqara and Medum (*Stepped pyramids*) Greatest pyramids at Gizeh near Cairo-pyramid of King Cheops—pyramid of King Chephren and pyramid of Micerinus. At Gizeh there is also the famous Sphinx and the oldest mortuary temple. Sculpture and Painting had already reached a very high expression.
- 2475 — 2160 — Intermediate kingdom-art in decline.
- 2160 — 1790 — MIDDLE KINGDOM: Rock-cut-tombs replaced the pyramids.
- 1790 — 1580 — Egypt under the rule of the Arabs, HYKSOS. Art in regress.
- 1580 — 712 — NEW KINGDOM - capital at Thebes. Great period of architectural constructions. The temples of KARNAK and LUXOR are the greatest religious temples.
- 1520 — 1480 — Queen Hatasu (*Hatshepsut*). Mortuary temple of Queen Hatasu at DEIR EL BAHARI (*1500*) is one of the most wonderful monuments of the antiquity.
- 1501 — 1447 — King Thothmes III or Thutmosis-Great soldier and builder of many temples.
- 1411 — 1375 — King Amenophis III built LUXOR.
- 1375 — 1358 — King Amenophis IV (*IKHNATON*) shifted the capital from Thebes to TEL EL AMARNA. Originated a realistic art. Ikhnaton was followed by his son-in-law, King Tutankamen, whose tomb discovered intact in 1922, contained a great quantity of objects of art.
- 1292 — 1225 — King RAMSES II-believed to have built the hypostyle hall of Karnak. Famous his tomb cut out of rock at Abu Simbel.
- 712 — 332 — From the eighth century B.C. Egypt started to disintegrate and was ruled by Ethiopia, Assyria, Babylonia and Persia. In the 7th century there was a revival of literature and art referred to as Saite or Neo-memphite art.
- 332 — 30 — PTOLEMAIC period-Greek rulers. The temples of Isis in the island of Philae and of Horus at Edfu were erected in the Greek period-the latter was finished by the Romans.
- 30 B.C.—393 A.D. ROMAN period. During the Greco-Roman periods architecture retained the old characteristics while sculpture and painting lost the traditional peculiarities.
- 395 — 640 — Copt period. Coptic art has a Christian-Byzantine character. No more Egyptian traditional art. Very primitive expression in painting and sculpture.
- 640 — Moslim period Egyptian Saracenic art was very much influenced by Coptic architecture and ornaments.

**EGYPT**

1-2. Oldest step Pyramids at Sak-kara and Medum.

3. Pyramid of Cheops at Gizeh, high 160 m.

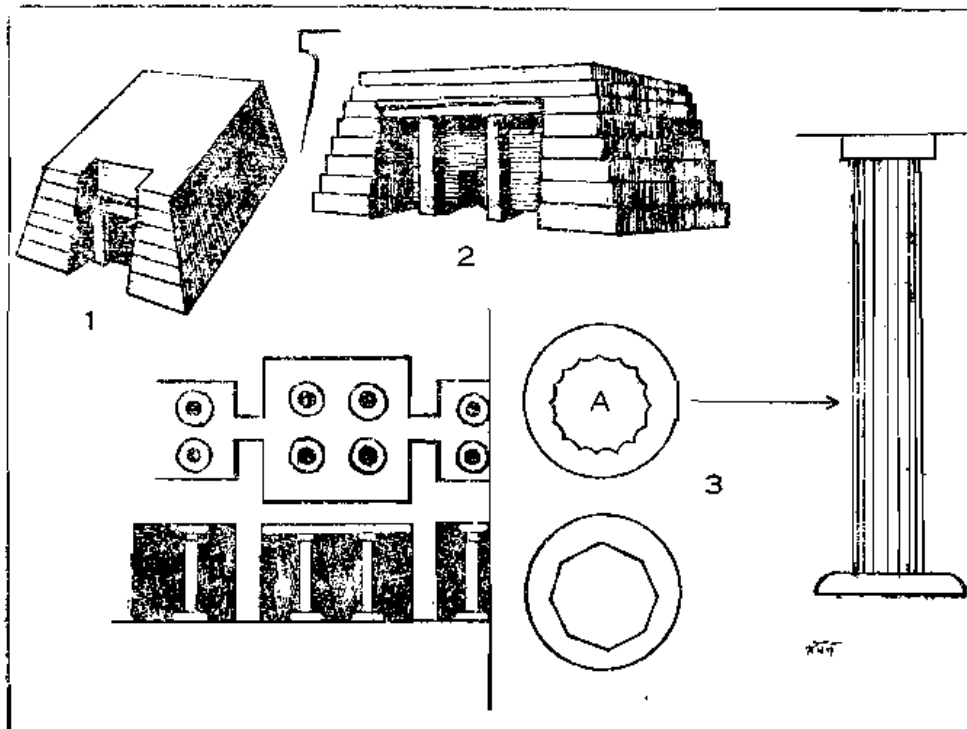
4. The Egyptians knew building with vaults since 3000 B. C. but used it very little preferring roofing their structures by the means of horizontal slabs of stone or granite.



5. The oldest mortuary temple at Gizeh (circa 3000 B.C.) wherein we may notice the universal principles of Egyptian architecture; namely, the pillar "A", the architrave "B" and the horizontal roofing "C".



**EGYPT**

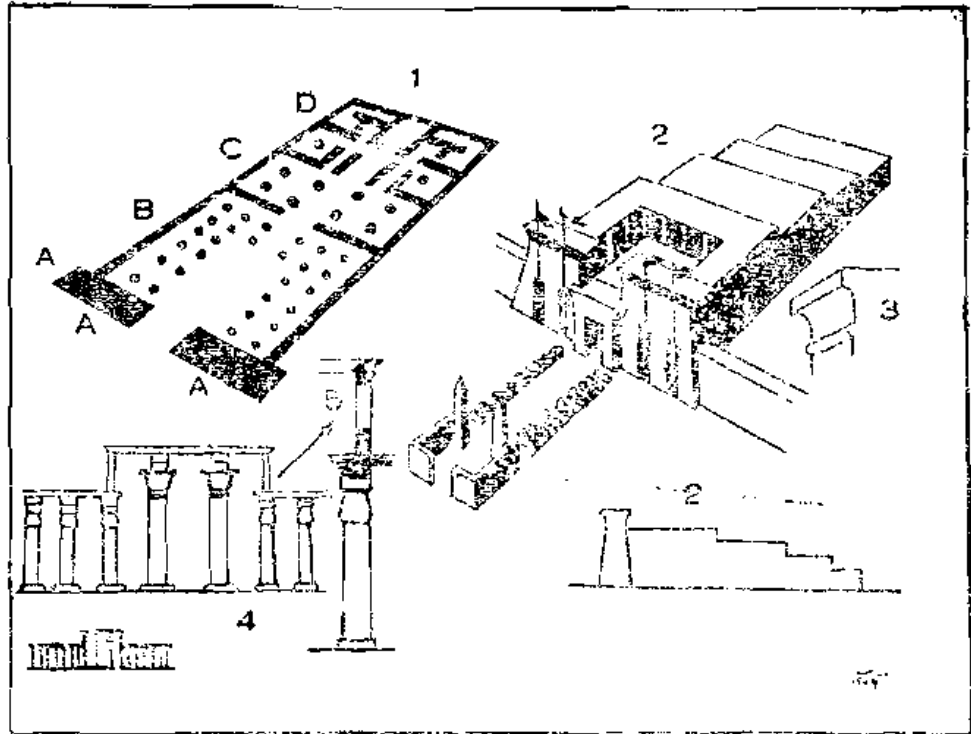


1. - 2. Mastabas.

3. Rock cut tomb at Beni Hasan where there are columns having sixteen very shallow flutes, A, suggesting as the prototype of the Greek fluted column.

# EGYPT

1. Plan of Egyptian temple.
- "A" Pylons.
- "B" Court.
- "C" Hypostyle hall.
- "D" Sanctuary.

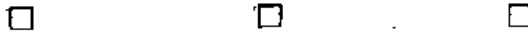


2. Diagrams of Egyptian temple showing the height of the sections of the temple A.B.C.D. diminishing towards the Sanctuary (D).

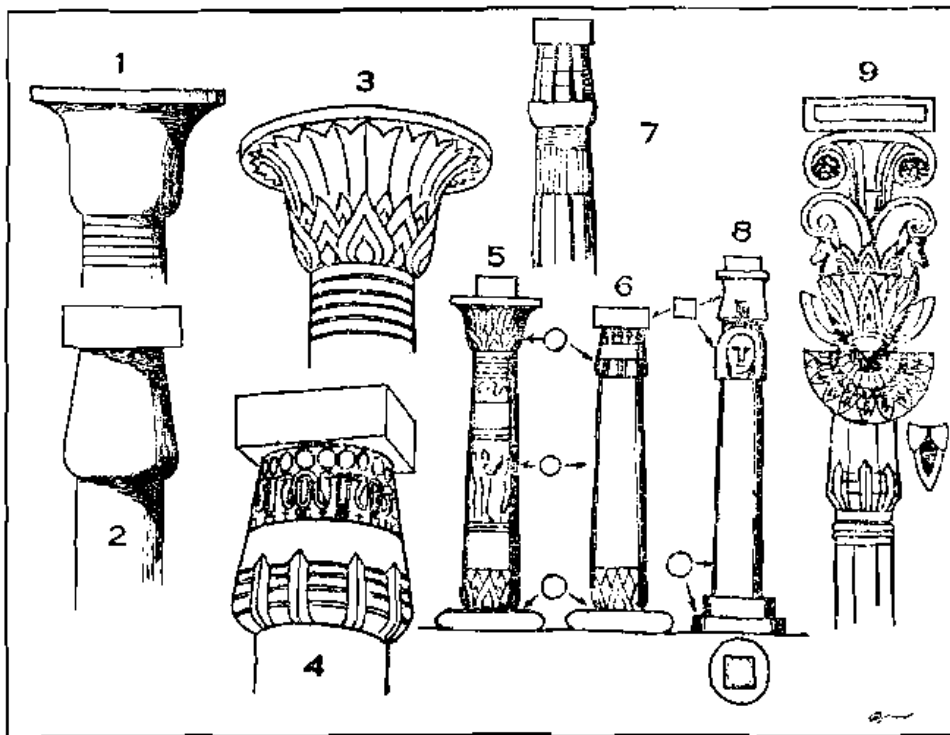
3. Moulding universally used in Egyptian architecture.

4. The hypostyle hall of the temple of Karnak and 134 large columns, the middle ones being 24 metre high and having a diameter of three metres.

5. Diagram showing the opening to give light to the interior of the temple.

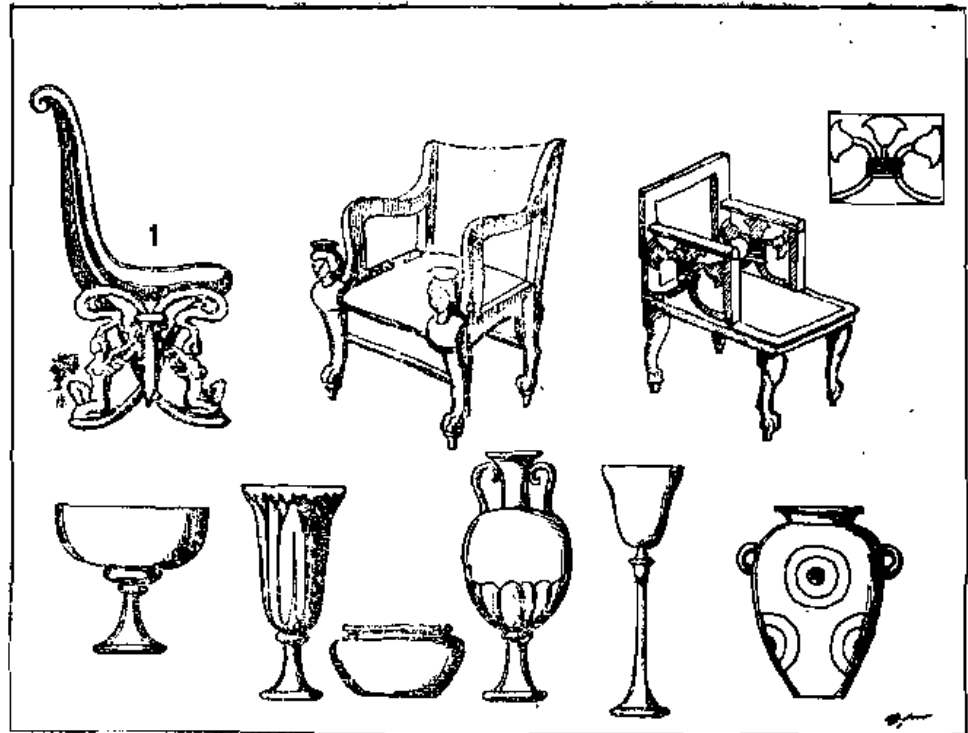


Oldest forms of Egyptian capitals used since 3000 B.C. 1. Spread or bell capital,



2. bud capital.
- 3.-4. Decorated bell and bud capitals.
- 5.-6.-7. Three types of columns used since old time.
8. Hathor capital. The column having the capital with the head of the goddess Hathor appears in later period.
9. Painted capital with volutes which may have been the prototype of the Greek ionic capital.

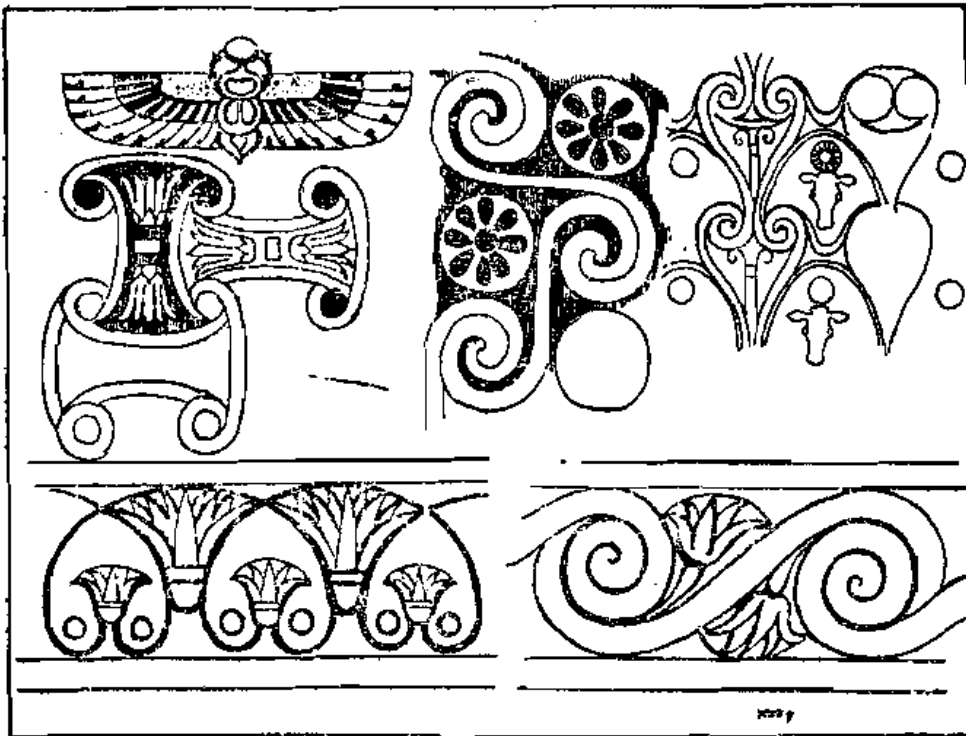
**EGYPT**



Egyptian chairs and vases.  
 Note the legs of the chairs formed by lion - legs—this element was used in Europe up to the end of the last century. China too used the same form. Diagram 1, shows a chair with small sphinxes, a peculiarity to be found in the French Empire style after Napoleon's conquest of Egypt.



Egyptian ornaments.



## MESOPOTAMIA

The land flooded by the rivers Euphrates and Tigris was called by the Greeks "Mesopotamia", but when referring to culture also Persia, Hittite and Phoenicia are included in Mesopotamian art.

Many people fought for the dominion of Mesopotamia, but at large, we may say that the culture remained unchanged since the Sumerian period.

Because of the difference in soil and geographic position the art of Mesopotamia is different from that of Egypt.

All peoples of Mesopotamia had in common the following peculiarities:

1. Use of dried, baked and glazed bricks.
2. Thorough knowledge of irrigation.
3. Building palaces and temples on elevated terraces.
4. Use of vaults and domes.
5. Use of seals.
6. Cuneiform writing.
7. Use of terra cotta tablets.
8. Pottery and vases in alabaster.

### DATES

(B.C.)

4000 — 1950	Sumer
2750 — 1950	Akkad
2600 — 538	Babylonia
2700 — 612	Assyria
1900 — 1200	Hittite
3000 — 640	Elam
750 — 550	Media
600 — 332	Persia
3000 — 332	Phoenicia

### SUMER — AKKAD

- 3000 Tombs of Sumerian kings at Ur and Lagasha.  
2750 The Akkadian king Sargon I conquered many Sumerian towns establishing the great Akkadian Empire.  
2400 Portraits of king Gudea and his son Ur-Ningirsu. (*Sumerian*)  
1950 Sumer and Akkad conquered by Babylonia.

### BABYLONIA

- 2600 The Akkadian found Babylonia.  
1950 King Hammurabi conquered Babylonia establishing the first Babylonian Empire : important civil laws.  
1750 The Kassites conquered Babylonia and brought in Mesopotamia horses and chariots.  
900—625 Babylonia under Assyria.  
625 Chaldean dynasty—Nabuchadnezzar II conquered Jerusalem and brought the Jews in captivity. This king built many fine palaces and the famous walls of the town measuring 61 kilometres—the outer wall was 45 metres high and had 100 bronze doors.  
538 Babylonia occupied by King Cyrus of Persia.

## HITTITE

- 1400 Hittite army reached Syria, fought against Egypt retaining part of Syria  
1120 Hittites under Assyrian rule. Hittite art is very similar to the Assyrian art.

## ASSYRIA

- 2700—1200 Assyrian towns vassals of other races.  
1116—1093 King Tiglath Pileser I established the Assyrian Empire.  
900—612 Assyria at her zenith.  
722—705 Sargon II enlarged still more the territory of the empire. Famous for his palaces at Korsabad. Art at its best.  
612 Nineveh destroyed by the combined forces of Babylonia and Media.

## ELAM

- 3000 The negroid Elamites settled in Susa. Many vases and some bas-reliefs have been found in Susa.  
640 Elam invaded by Persia ceased to exist.

## MEDIA

- 750 King Dioces found the Median Empire with capital at Ecbatana.  
612 King Cyaxarres conquered Assyria in cooperation with Nabopolassar, king of Babylonia.  
550 Media incorporated in the Persian Empire.

## PERSIA

- 640 Persians settled at Susa and established the dynasty of the Achaemenians.  
550—530 Cyrus the Great conquered Mesopotamia, Asia Minor and to the east reached the Indus.  
530—521 Cambises conquered Egypt in 525.  
521—485 Darius I started to build the palaces at Persepolis.  
485—465 Xerxes I finished the palaces at Persepolis.

### Wars against Greece :

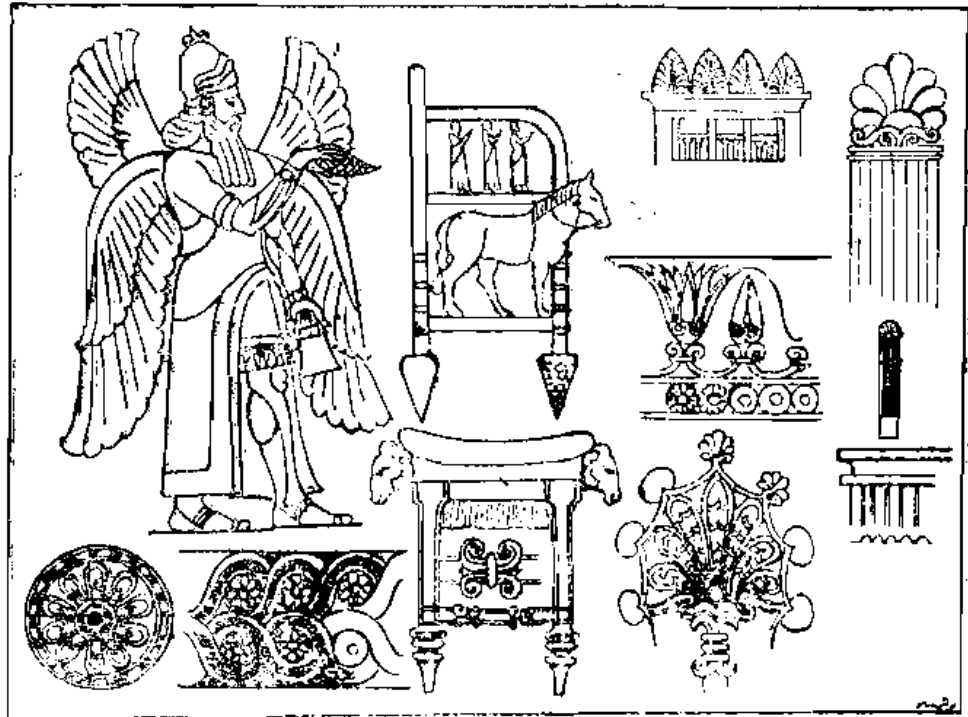
- 460 Persian army defeated at Marathon.  
480 Persian navy defeated at Salamis.  
479 Persian army defeated at Platea.  
332 Alexander the Great conquered Persia.  
A.D. 226—641 Sassanian Dynasty.  
641 Moslim conquest.

## PHOENICIA

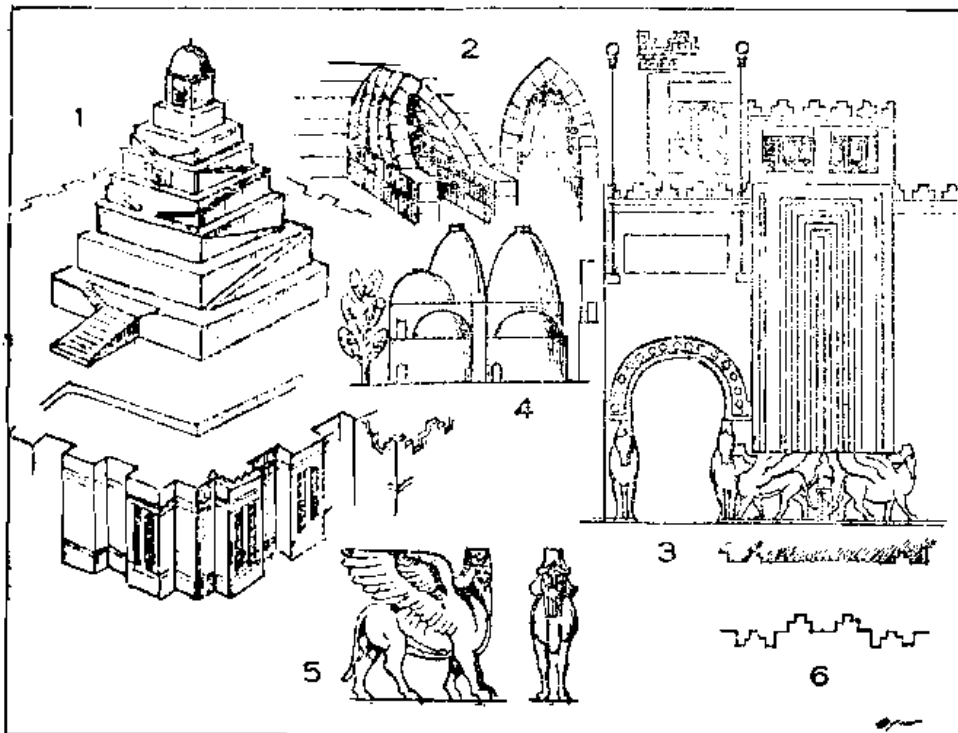
- B.C. 3000 Phoenician people settled in the Syrian coast, founded Byblos, Tyre & Sidon.  
2000 Tombs of the kings at Byblos.  
900 Started to colonize Africa, Portugal and Spain.  
814—146 Carthage founded in 814.  
332 Conquered by Alexander.  
Phoenician invented the alphabet, made works in glass, metal and ceramic.

## ASSYRIA

By comparing Assyrian and Egyptian ornaments we note that the former are more elegant than the latter.



1. The Mesopotamian temple had many forms, but in principle it was a solid mass with corridors around it. The staircases leading to the small temple at the top were built outside the receding storeys. 2. Diagram showing the method of vault building.



3. Entrance to the Palace of Sargon II at Kor-sabad.

4. Assyrian bas-relief with houses roofed by semi spherical and elliptical domes.

5. Assyrian "Bull" to be found also in Persian art.

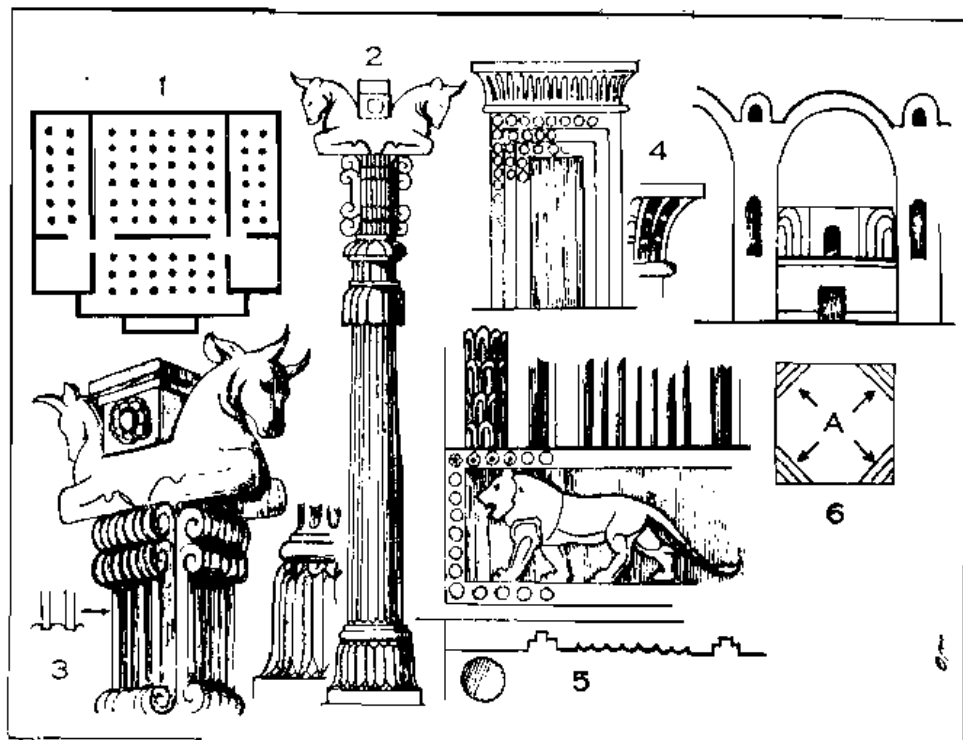
6. Typical assyrian section of wall. Also for the finial of the walls, the Assyrian used this zig-zag.

## PERSIA

1. Plan of the hypostyle hall at Persepolis inspired by Egyptian architecture.

2.-3. Column and capital of the hypostyle hall at Persepolis, a fine composition eminently Persian. Both Capital and column influenced Indian art from the 3rd to the 1st century B.C.

4. Rock-cut door showing its Egyptian origin.



5. Decorations in glazed bas-relief were common to Mesopotamia and Persia.

6. Elliptical dome of the Sassanian dynasty built on square plan divided in eight by the means of brackets-like additions at corners "A". Very possible it was from Persia that the architects of Byzantium were inspired to build their domes and pendentives.



## GREECE

### Pre-Greek Period (Non-Greek people)

B.C. 3000—2000 Aegean period. Only pottery remains of this period.

2000—1400 Cretean or Minoan period. Palaces at Cnossus and Phaestus.

### Pre-Homeric Period (Greek Race)

2000 Greeks moving from the region of Danube invaded Greece.

1400—1100 Mycenaean period. After the collapse of Minoan Kingdom Greek towns carried on the Cretean culture.

1184 War of Troy (*Ilium*).

1100 Dorian invasion (a second group of Greeks moving, as the first, from the Danubian regions invaded the Greek towns. Many Greeks left Greece and settled on the coast of Asia Minor

1100—900 Period of reconstruction after the Dorian invasion.

900 Homer. *Iliad*, *Odyssey*.

776 First Olympic Games.

700—600 Colonies in Sicily, south Italy and coast of the Black Sea. In Sicily and south Italy (*Magna Graecia*), there are many Greek temples and theatres in fairly good condition.

### Periods of Greek Art.

800—650 Primitive

450—300 classic

650—450 Archaic

300—146 Hellenistic



## Wars with Persia

- 490 Persian army defeated at Marathon.
- 480 Greeks destroyed the Persian navy at Salamis.
- 479 Victory of the Greek army at Platea.
- 444—430 Under the leadership of Pericles, Athens reached its classical period.
- 431—404 Peloponnesian wars between Athens and Sparta.
- 382—336 Philip the Great of Macedonia united Greece.
- 356—323 Alexander the Great conquered Egypt, Asia Minor Mesopotamia Persia.
- 200—148 Macedonian Wars against Rome. Rome conquered Macedonia.
- 146 Rome invaded Greece. Greek art followed its Hellenistic cycle.

## Greek Hellenistic Schools.

- 300—133 PERGAMUM, a famous centre of art in Asia Minor. The Acropolis of Pergamum was constructed after the victory of Attalus I (241-194) over the Gauls. (*traditional and realistic art*).
- 300B.C.—30B.C. ALEXANDRIA. Under the Ptolemaic dynasty, Alexandria rose to great importance both in science and arts, particularly realistic art which influenced Rome.
- ca. 100 B.C. RHODES. Of this school remains the famous group of Laocoon.
- ca. 100 B.C. THRALLES in Asia Minor. The well known group of the Farnese Bull belongs to the school of Thralles.
- ROME. In Rome too, Greek artists worked, creating many sculptures among which the torso of Belvedere by Apollonios Imo of the first century B.C.

## Names of the Greatest Artists.

### SCULPTORS: *First classic period:*

MYRON (450) Statue of Discobolus.

POLICLETIUS (430) Statues of Amazon and Spear-bearer.

PHEIDIAS (500-431) Statues of Minerva in the Acropolis of Athens, and of Zeus in the temple of Olympia.

### *Second classic period:*

SCOPAS (400-340) Sculptures on the Mausoleum of Alicarnassos.

PRAXITELES (385-320) Hermes carrying the child Dionysus and Aphrodite,

LYSIPPUS (380-318) The most prolific sculptor who seemed to have done about 1500 statues; was the sculptor of Alexander.

### PAINTERS: No works of the great Greek painters have reached modern time.

POLYGNOTUS worked about 470—440.

ZEUXIS worked about 420—390.

APELLE—4th B.C., worked for Philip and Alexander.

The fine craftsmanship of the Greek may be noticed from their vases which are divided into four periods. Primitive period having animal and geometric figures. Archaic period with black figures on red background. Classic period with red figures on black background and Hellenistic period with many colours.

### ACROPOLIS: Each Greek town had its Acropolis. The most famous was that of Athens where there are the finest temples of the Greek architecture, namely:

PARTHENON (447-432) in Doric order by Ictinus and Callicrates. Famous sculptures in the pediments representing the birth of Athens and the dispute of the gods Poseidon and Athens for the patronage of the town Athens and the bas-relief of the Panathenaic procession.

ERECHTHEUM, (420-408) built in memory of the hero Erechtheus. Ionic order. Famous for the standing female statues called the caryatids.

THE TEMPLE OF NIKE (*Victory*) archaic. Ionic order having classic sculptures.  
 THE PROPYLAEA (437-432) is the gateway to enter the sacred premises of the Acropolis. Ionic and Doric orders.

Choragic Monument of Lysicrates outside the Acropolis of Athens is the best specimen of Greek Corinthian order.

**Greek Forms of Government:** Kingdoms  
 Aristocracy (*aristocrats*)  
 Oligarchy (*new riches*)  
 Democracy  
 Tyranny

**Names of the Principal Gods and Semi Gods of Greek Mythology.**

*Chaos* dominates the world in its chaotic state.

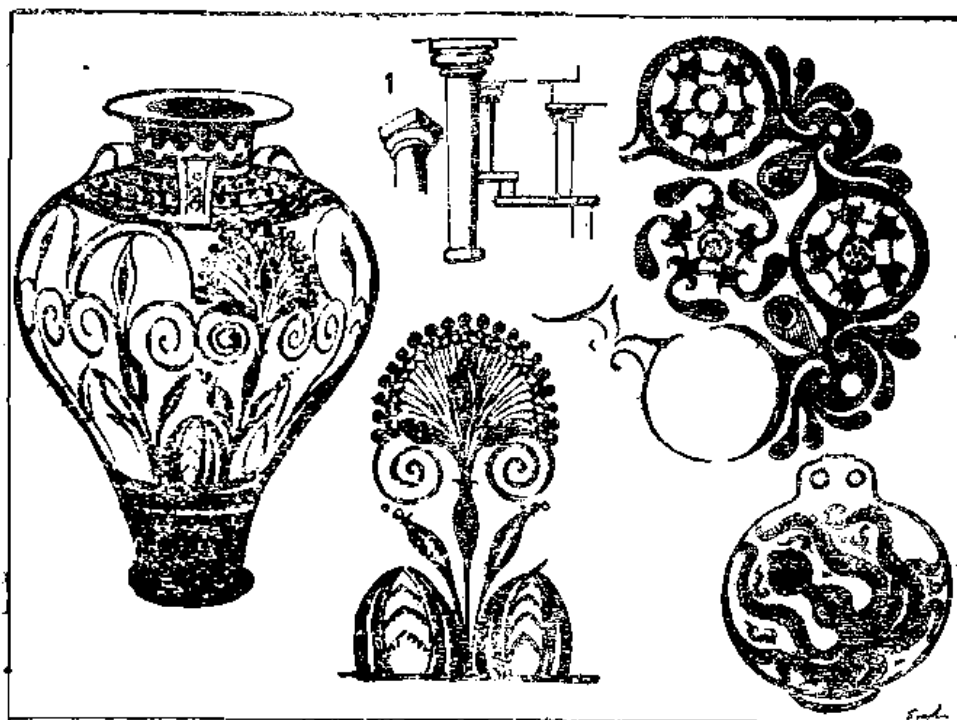
*Uranus* and *Gea* had twelve children, six called *Titans*, three called *Cyclops* and three called *Centimanis*.

*Cronus* a titan, rebels against *Uranus* and gets control of the world.

*Rhea*, wife of *Cronus*, conceals her child, *Zeus*, who, when adult, defeats the father and controls the Universe. *Titans* rebel and *Zeus*, helped by the *Cyclops*, wins and becomes the chief god of the Greek pantheon.

Zeus, Jupiter, Jove.	Hera, Juno	Athena, Minerva, Palla
Apollo, Phoebus, Sol.	9 Muses.	Aurora.
Artemis, Diana, Selene	Aphrodite, Venus	Vulcan.
Mars.	Cupid, Eros.	Psyche.
Hermes, Mercury.	Poseidon, Neptune.	Plutuo, Hades, Orcus.
Dionysus, Bacchus.	Demeter, Ceres.	Hestia, Vesta.
Heracles, Hercules.	Perses.	Nike, Victory.
Centauris.	Medusa.	Atlas.
Satyres.	Fauns.	Nimphes.

□ □ □



**CRETE**

Cretean, or Minoan ornaments showing the high aesthetic sense of the Cretean people.

1. Peculiar Cretean column, narrower at the base than at the top. Mycenaean art used the same column.

**MYCENAE**

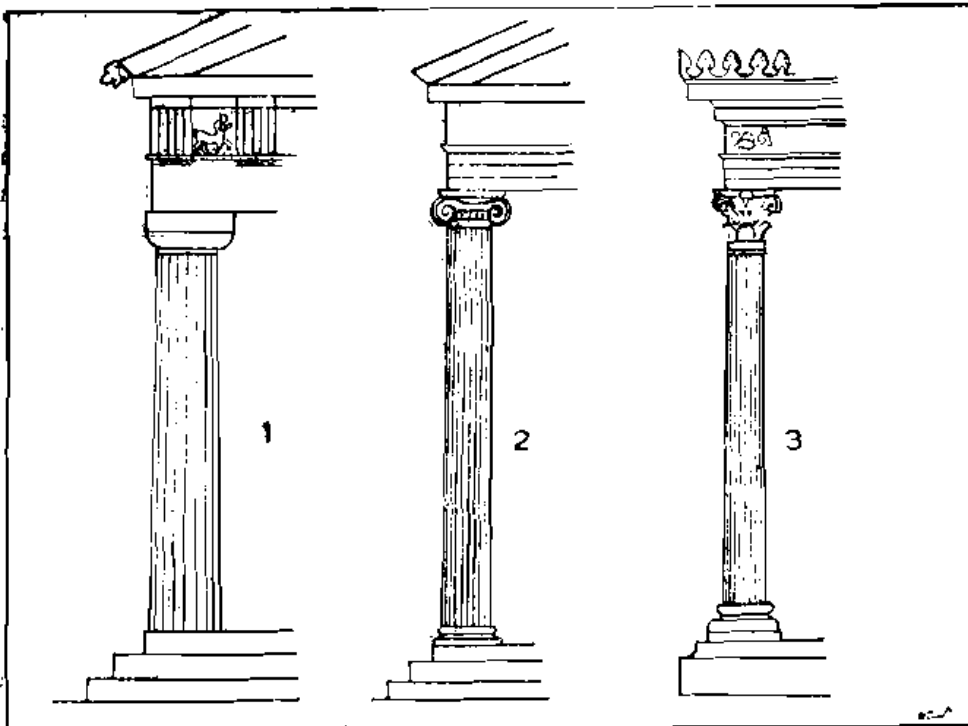
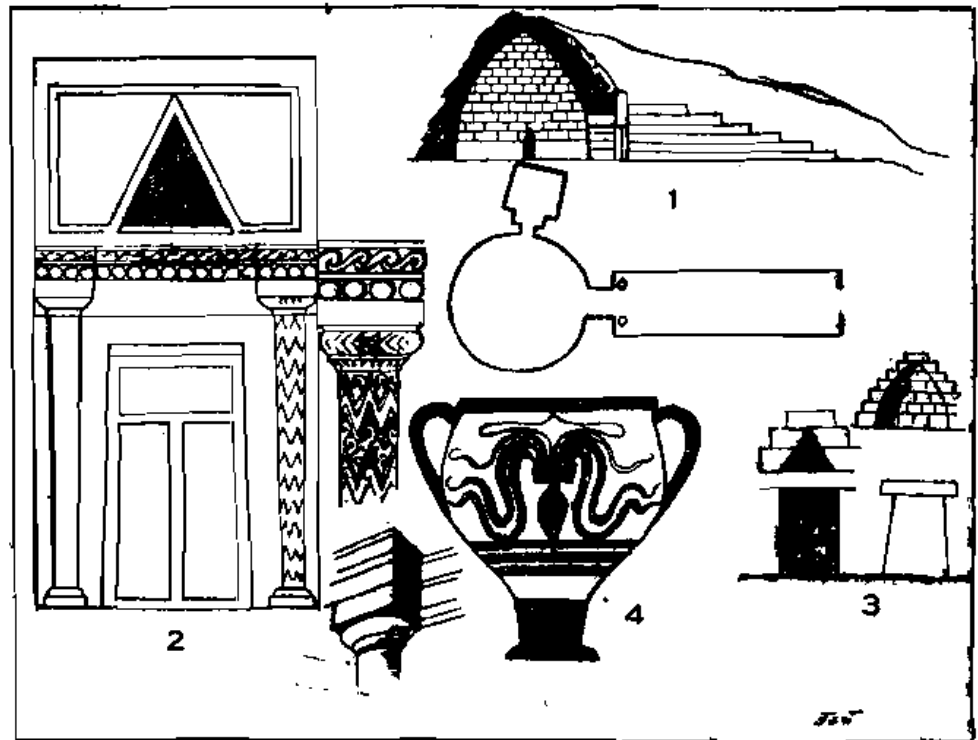
1. Tomb of Agamemnon or Treasury of Atreus at Mycenae.

2. Entrance door of the Tomb. Note how Mycenaean art was influenced by Crete.

3. Forms of doors and dome which are also termed "Pelagic art" Either for a coincidence or

because a same origin, also the Indian dome is built by the means of horizontal layers.

4. Mycenaean vase betraying its artistic origin from Crete.



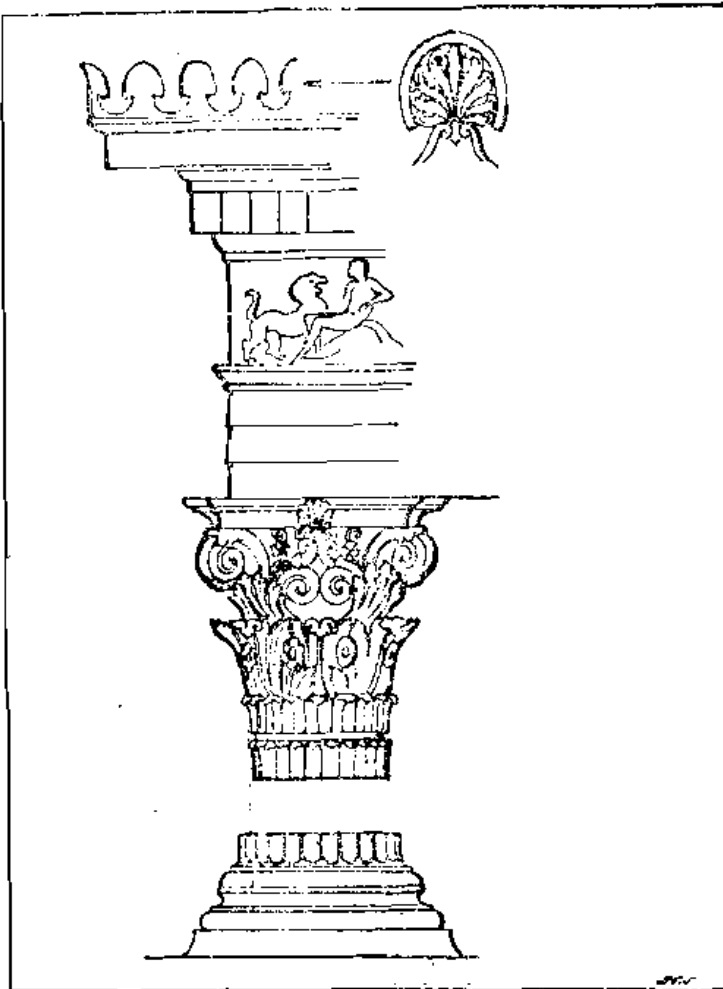
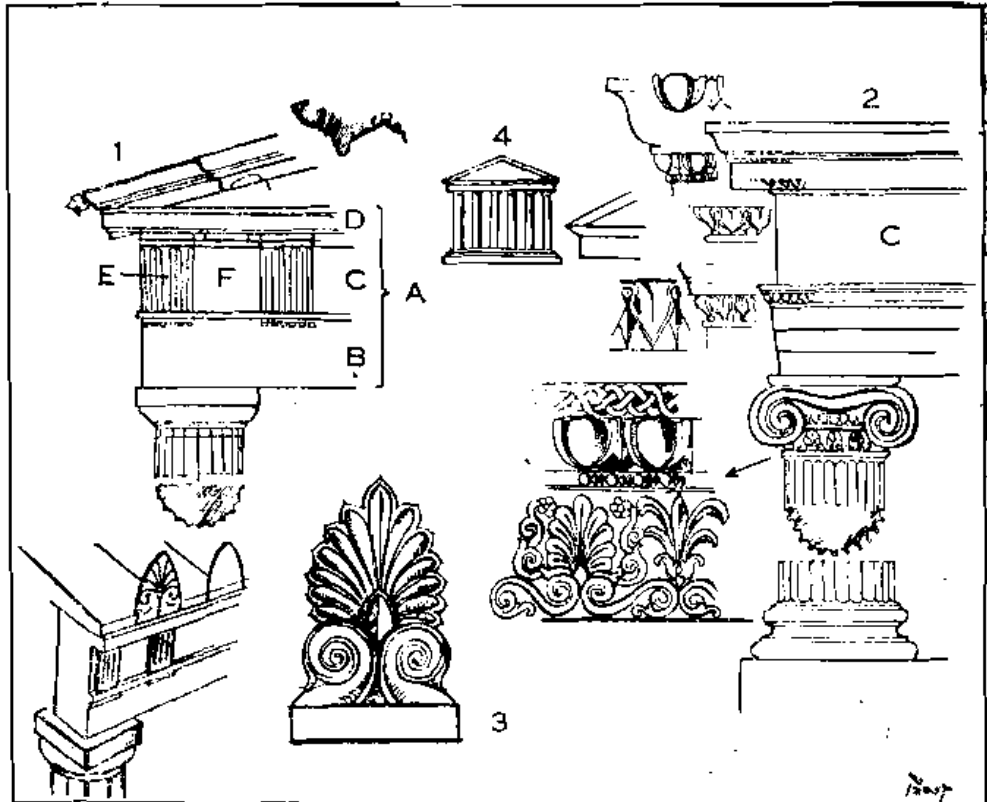
**GREECE**

Greek orders of architecture.

- 1. Doric order.
- 2. Ionic Order.
- 3. Corinthian Order.

## GREECE

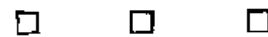
1. Doric order. Doric order is formed by a column without base and having twenty shallow flutes. The entablature A, is formed by the architrave B, by the frieze C and by the cornice D. The frieze C has alternatively a triglyph E and a metope F. The metope may be plain or may have a sculpture in high relief.



2. Ionic order. Ionic column has twenty four deep flutes and between flutes there is a fillet. The frieze C of the ionic and corinthian orders is in general enriched with a bas-relief. The columns of the ionic and corinthian orders have the base.

3. Antefixa, applied along the sides of the temples to conceal the joints of the marble slabs of the roof. Also used as finial of the pediment 4, or finial to stele.

4. Many pediments of the Greek temples were decorated with statuary.

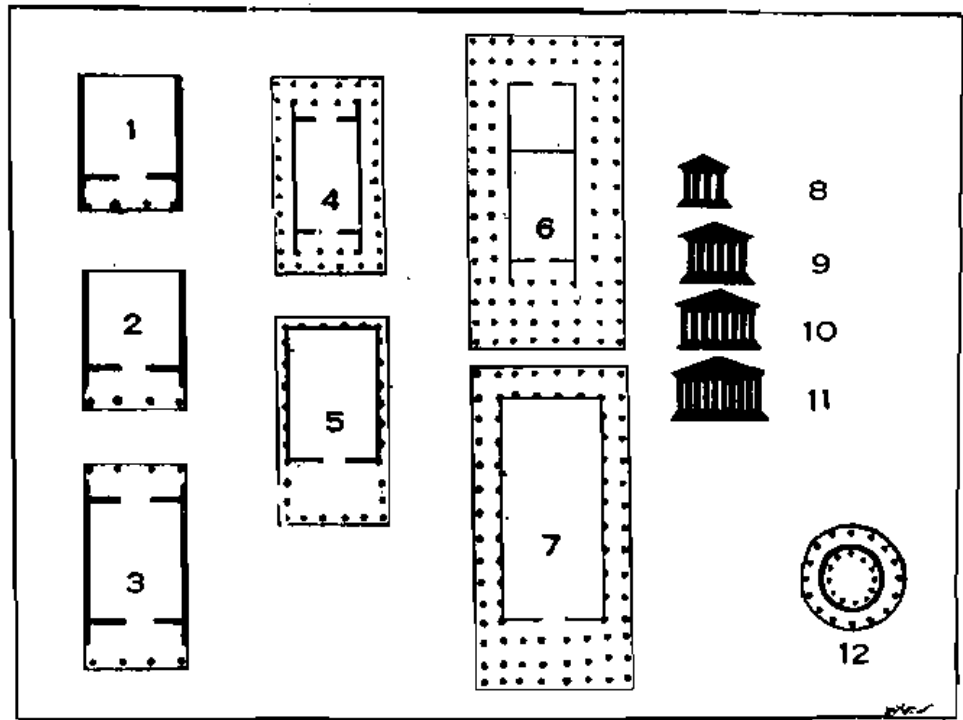


Corinthian Order. While the temples of Doric and Ionic orders date from the 10th and 8th century B.C., the Corinthian order started from the 5th century B.C.

**GREECE**

Plans of Greek Temples.

- 1. Distyle in Antis.
- 2. Prostyle.
- 3. Amphi Prostyle.
- 4. Peripteral.
- 5. Pseudo-peripteral.
- 6. Dipteral.
- 7. Pseudo-dipteral.

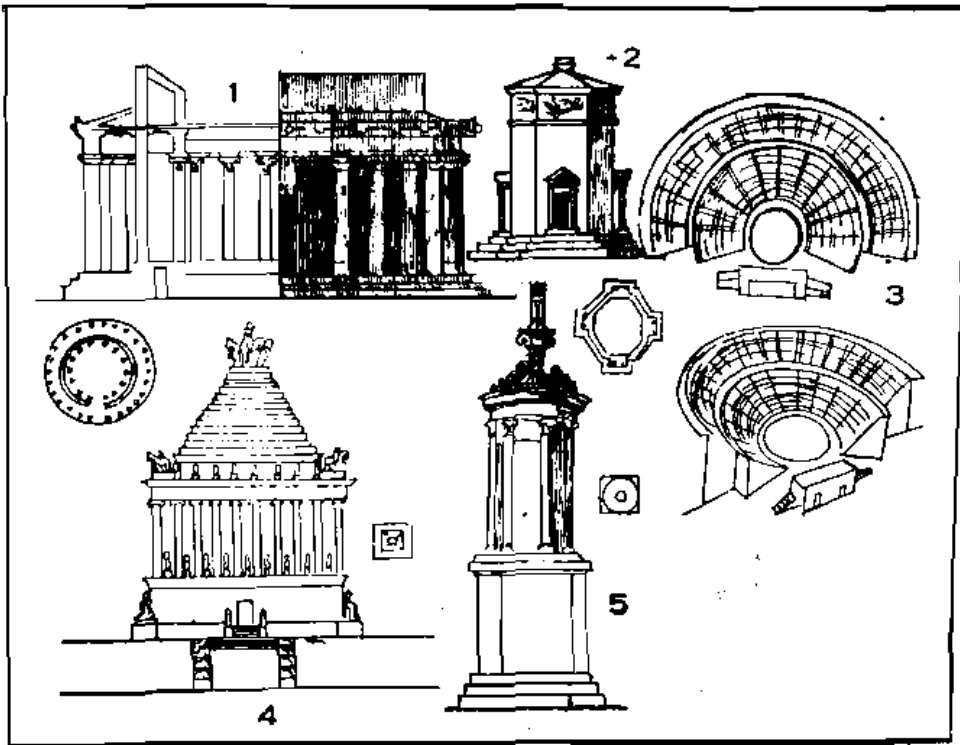


Front elevation

- 8. Tetrastyle, four columns in front. 9. Hexastyle, six columns in front. 10. Octastyle, eight columns in front. 11. Decastyle, ten columns in front. 12. Peripteral circular temple.

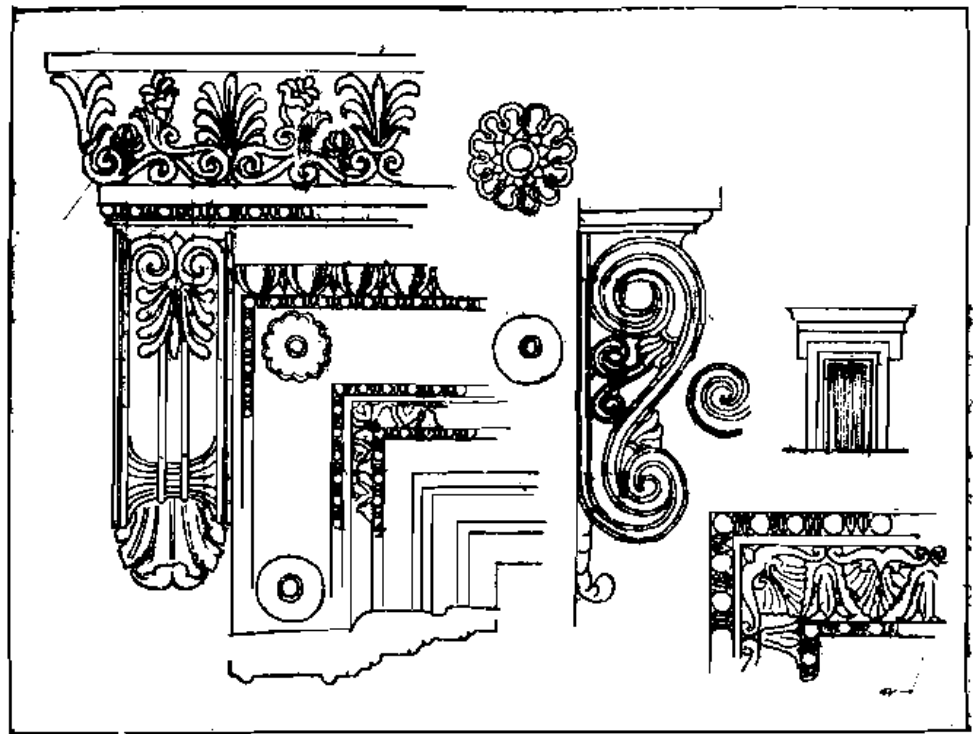


**GREECE**

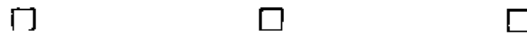


- 1. Section of Tholos having inside Corinthian order and outside Doric order.
- 2. The Tower of the Wind.
- 3. Greek Theatre.
- 4. Mausoleum at Halicarnassos.
- 5. Choragic Monument of Lysicrates.

**GREECE**

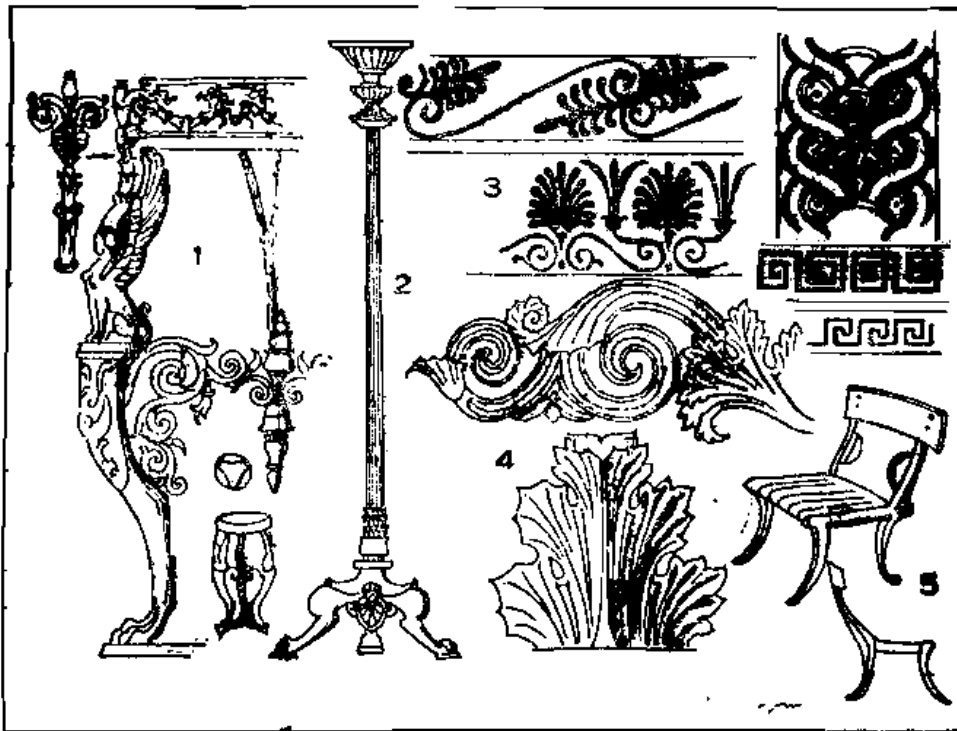


Greek architectural ornaments.



**GREECE**

1. Tripod. 2. Stand for a lamp. 3. Ornaments for decoration of vases.
4. Sculptural ornaments with the characteristic acanthus leaves.
5. Chair from a bas relief.



## ETRURIA

1100 – 900 – Probable date of the settlement of the Etruscans in Italy. They came from Asia Minor bringing into Italy the use of arches and vaults in building. The Etruscans were influenced also by Greek culture. They transmitted both Mesopotamian and Greek cultures to Rome.

7th-5th century— Best period of Etruscan civilization.

6th century— Etruscan kings ruled Rome.

4th century— Attacked by the Greeks, Gauls and Romans, the Etruscan power declined.  
280 — Etruria incorporated in the Roman Republic.

The Etruscan built temples on podium—occasionally their temples had three cells. They had a special care for the tombs enriched with sculptures, paintings, metal works, etc.

The Etruscan had the custom to model or chisel the figures of the dead over the lids of the sarcophagus—through this custom they become master of portraiture. They were also skilled in metal works and sculpture in terra cotta with which they used to decorate the temples.

Usually the Etruscan confederation consisted in twelve towns, the principal ones having been:

VEIO — VETRI — NORCHIA — CHIUSI — PERUGIA  
FIESOLE — VOLTERRA — AREZZO etc.

### Periods of sculpture :

800 — 400 — primitive, expressing the character of the Etruscan rural people.

400 — 300 — very Hellenistic.

300 — 100 — fine sculpture, bearing the character of the Etruscan people more than in the previous period.

### Famous works of sculpture :

The Wolf — The Chimera — The Head of Brutus — The Apollo of Veio — The Orator.

## ROME

From the 6th to the 4th century B.C. Rome was influenced by Etruscan culture. From the 3rd century to about 50 B.C. Greece was the intellectual mistress of Rome. After the 50 B.C. Rome expressed artistically her own character and from this date to the end of the 2nd century A.D. Roman art reached its classical period.

Roman art reflects the characteristics of a people of soldiers, lawyers, and agriculturists.

**ARCHITECTURE:** Rome shines in architectural constructions. The use of bricks, arches and vaults enabled Rome to erect fine buildings all over the empire.

Palaces - Forums - Theatres and Amphitheatres - Stadiums - Circus - Thermal baths - Mausoleums - Aqueducts - Commemorative columns, Arches of Triumph, Bridges and Roads, testify the greatness of the Roman civilization.

**SCULPTURE:** Roman sculpture differs from the Greek one because it is realistic both in forms and subjects. In portraiture the Roman reached a very high achievement.

**PAINTING:** Specimens of fine Roman paintings, which had the same character as the Greek ones, have been found in large quantity especially in Pompeii.

Roman paintings show fine drawing and colours, but they are still lacking the three dimensional understanding.

**MOSAIC:** The Roman used mosaic extensively as decoration on the walls and floors.

**STUCCO:** Also stucco was used to decorate the walls of relatively small rooms.

**Principal dates:**

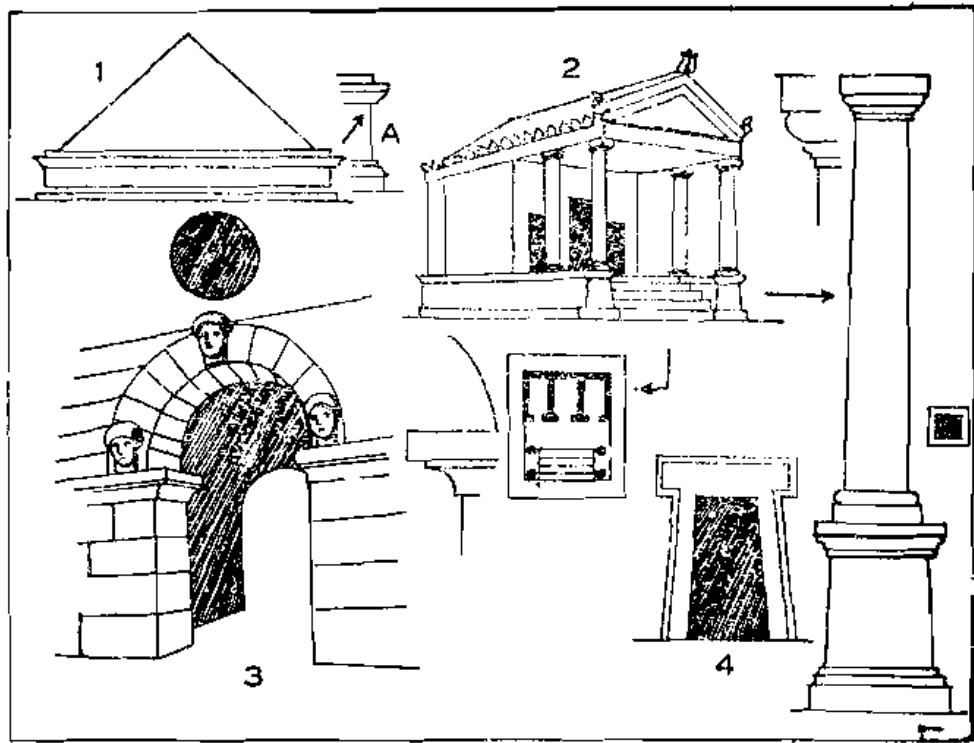
- B.C. 753 — Foundation of Rome.
- 618 — 510 — Rome under Etruscan rulers.
- 510 — Republic.
- 280 — Rome Mistress of Italy.
- 264 — 241 — Ist Punic war.
- 218 — 201 — 2nd Punic war.
- 202 — Scipio, the African wins the battle of Zama over Hannibal, the Carthagenese general.
- 149 — 146 — Third Punic war - destruction of Carthage.
- 148 — Rome conquered Macedonia.
- 146 — Rome occupied Greece.
- 100 — 44 — Julius Caesar.
- 31 — Octavian defeated Marcus Antony at Anctium.
- 30 — Octavian Augustus was proclaimed first Roman Emperor.
- A.D. 14 — Death of Augustus.
- 54 — 68 — Nero.
- 64 — Rome partially destroyed by fire
- 69 — 79 — Emperor Vespasian built the Colosseum.
- 79 — Pompeii, Stabia and Erculaneum destroyed by the eruption of Vesuvius.
- 79 — 81 — Emperor Titus conquered Jerusalem. Arch of Titus in Rome.
- 98 — 117 — Emperor Trajan conquered Dacia. Column of Trajan in Rome and Arch of Triumph in Benevento.
- 117 — 138 — Emperor Hadrian - built the Pantheon and his Mausoleum in Rome.
- 161 — 180 — Emperor Marcus Aurelius - his equestrian statue in Rome.
- 193 — 211 — Emperor Septimius Severus - his arch in Rome.
- 211 — 217 — Emperor Caracalla - his famous thermae in Rome (221×104 m.).
- 284 — 305 — Emperor Diocletian - his Palace at Spalato.
- 305 — 312 — Emperor Maxentius. Circus of Maxentius in Rome.
- 306 — 337 — Constantine. Arch of Constantine in Rome.
- 313 — Edict of Milan giving freedom to Christianity.
- 330 — Constantine established a new capital in Byzantium.
- 379 — 385 — Emperor Theodosius - divided the Roman Empire into Western and Eastern empire.
- 410 — Alaric of the Visigoths raided Rome.
- 450 — Attila, the Hun, invaded Italy.
- 455 — Vandals sacked Rome.
- 475 — Romulus, last Roman emperor.

**RELIGION:** Roman religion was very like that of Greek having the same pantheon of gods. From the Etruscan, the Roman inherited the practice of prophecies dy consulting the entrails of the animals sacrificed for such a purpose.

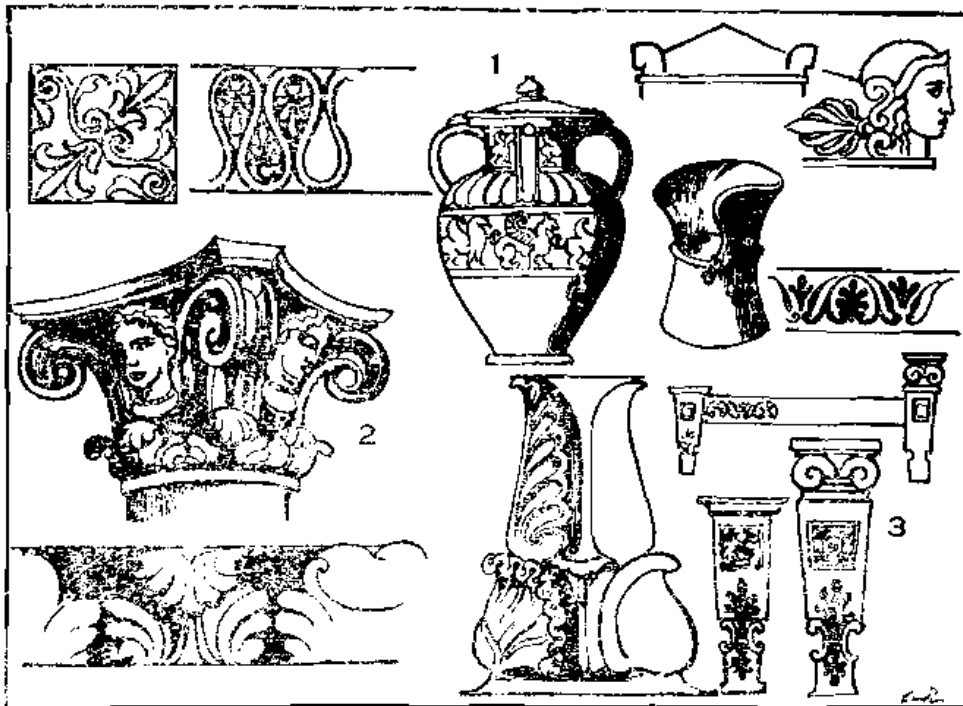


## ETRURIA

1. Etruscan tumulus with podium "A"
2. Temple with three cells. The Etruscan temple had a basement.
3. Etruscan gateway.
4. Etruscan door reminding its origin from Pelasgic art which is to be found in Asia Minor, Crete and pre-Homeric Greece.



## ETRURIA



Etruscan ornaments.

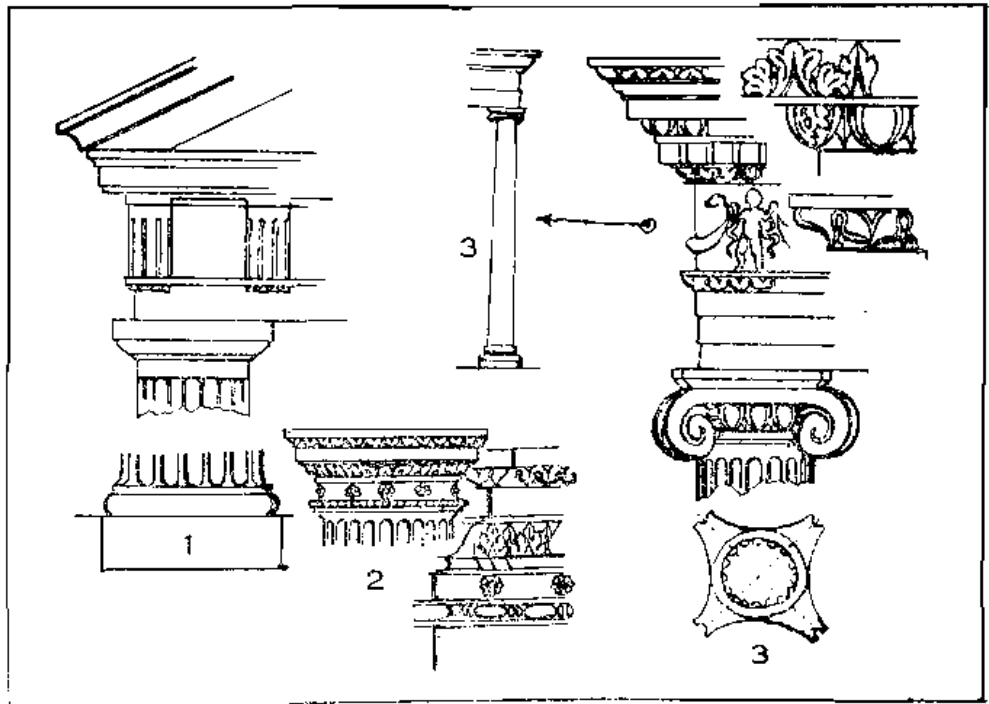
1. Funerary vase with a frieze of griffins reminiscence of the art of Babylonia
2. Capital with woman-heads, a peculiarity of Etruscan art.
3. Bed-stead whose form may be traced in Neo-classic furniture.

# ROME

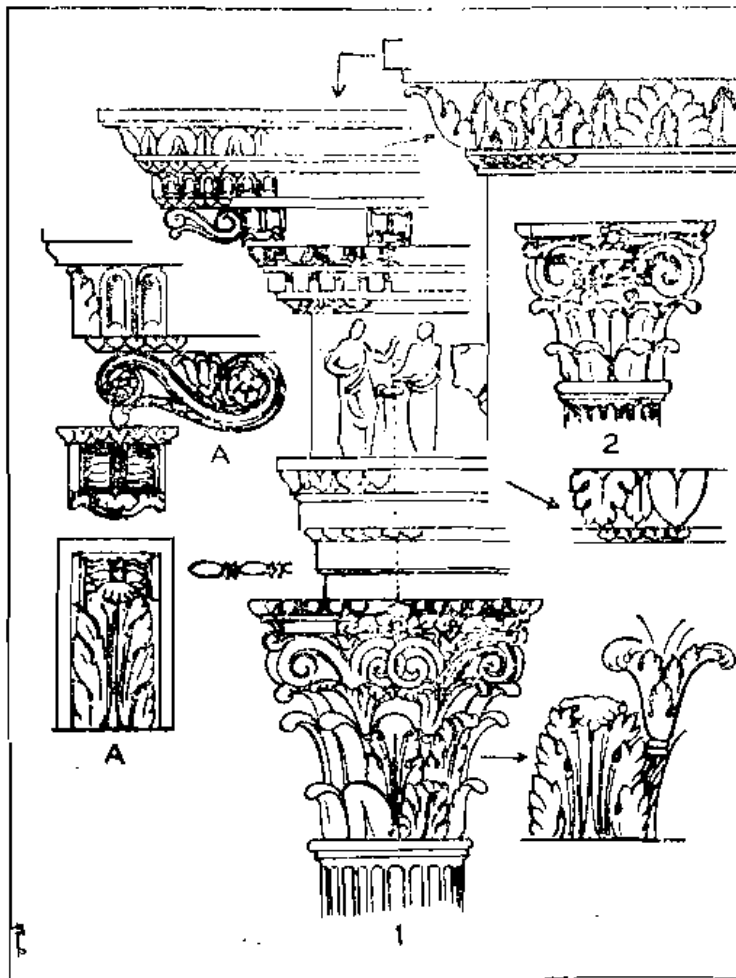
Rome used five orders of architecture:

Doric Order, Ionic Order, Corinthian Order, Composite Order and Tuscan Order.

1. Roman Doric Order. Contrary to the Greek Doric order the Roman one has the base and the flutes deeper than the Greek prototype.



2. Later Doric Order. 3. Roman Ionic Order.



# ROME

1. Roman Corinthian Order is more elaborated than the Greek prototype. Particularly we should note the brackets, A, under the cornice which were universally used in Renaissance architecture.

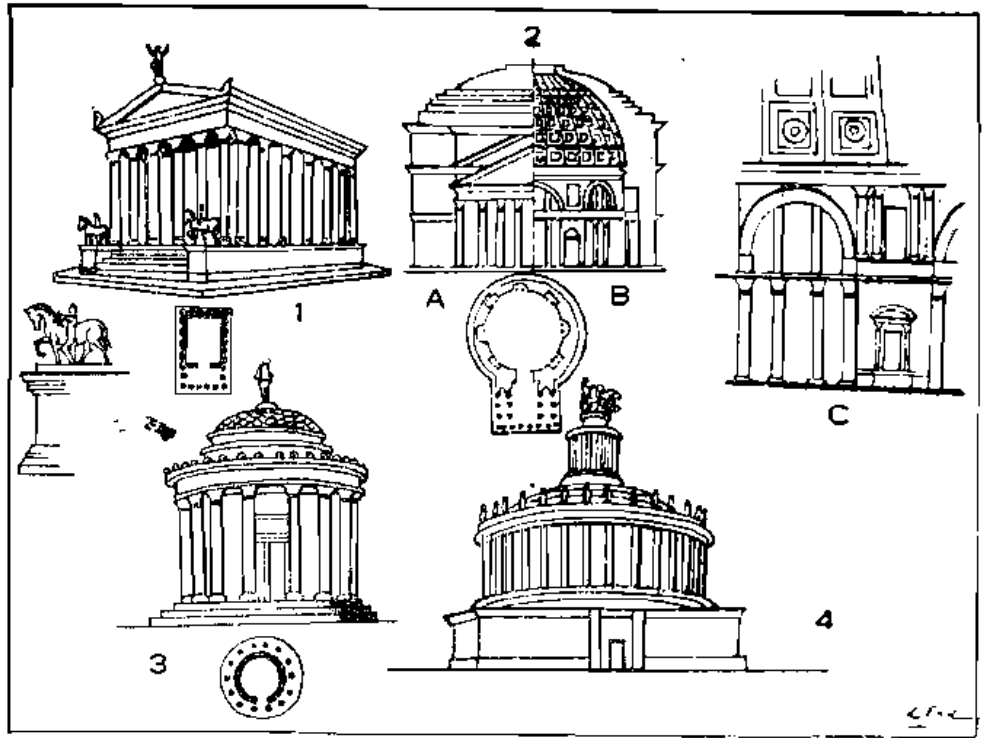
2. Composite Order. The Composite capital is composed with the elements of the Ionic order (upper part) and the elements of the Corinthian order (lower part).

**ROME**

1. Pseudo-peripteral hexastyle temple. Note that the Roman temple, like the Etruscan one, have a basement (*Podium*) instead of the three steps of the Greek temples.

2. Pantheon.  
 "A" exterior.  
 "B" interior  
 "C" detail of the interior.

3. Peripteral-circular temple of Vesta.

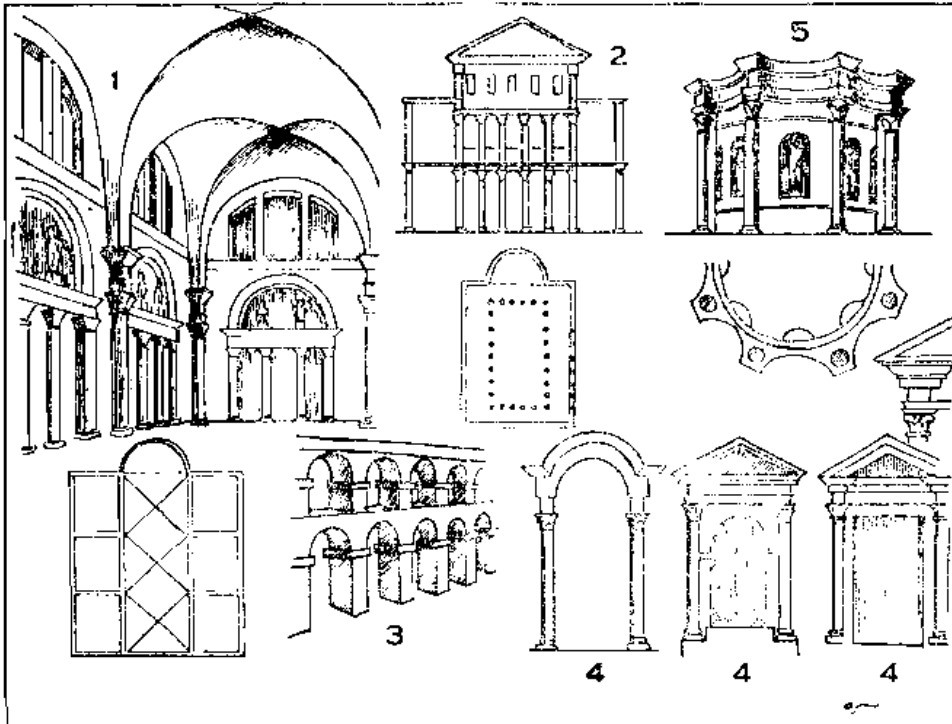


4. Mausoleum of Adrian as it may have appeared in its original form. Today it is called Castel St. Angelo, or Mole Adriana.



**ROME**

1. Roman vaults. Building with arches and vaults enabled the Romans to erect architectural monuments all over their Empire.



2. Roman basilica.

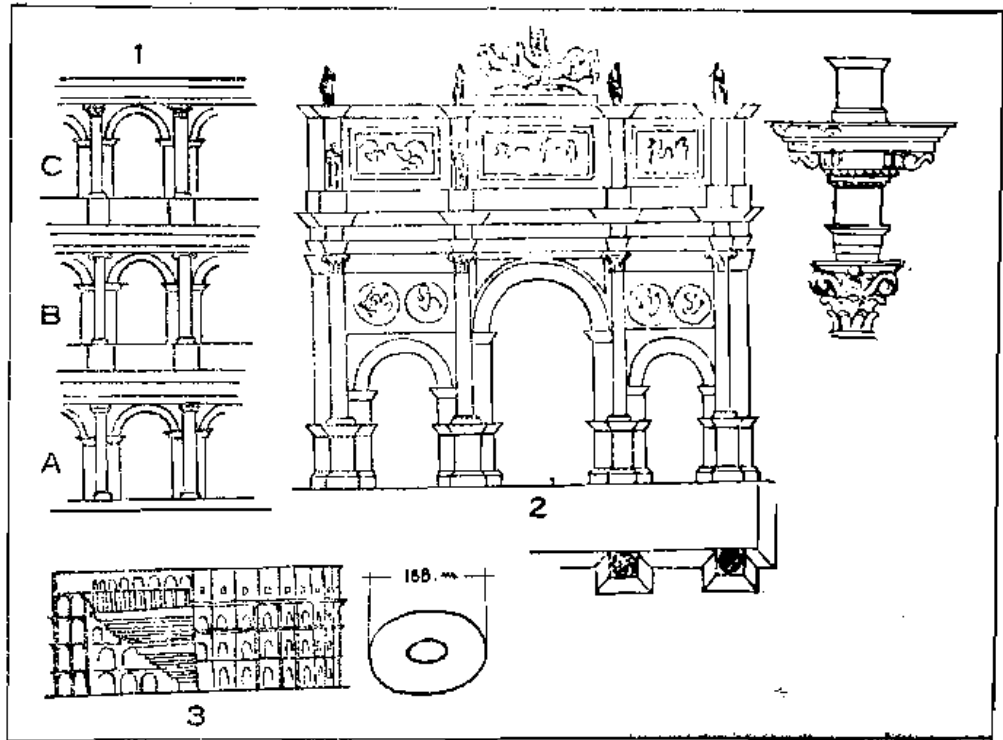
3. Acqueduct. The Acqueducts were one of the greatest engineering work of Rome.

4. Types of doors and windows to be found again in the architecture of Renaissance.

5. Later Roman architecture, now termed as Baroque.

**ROME**

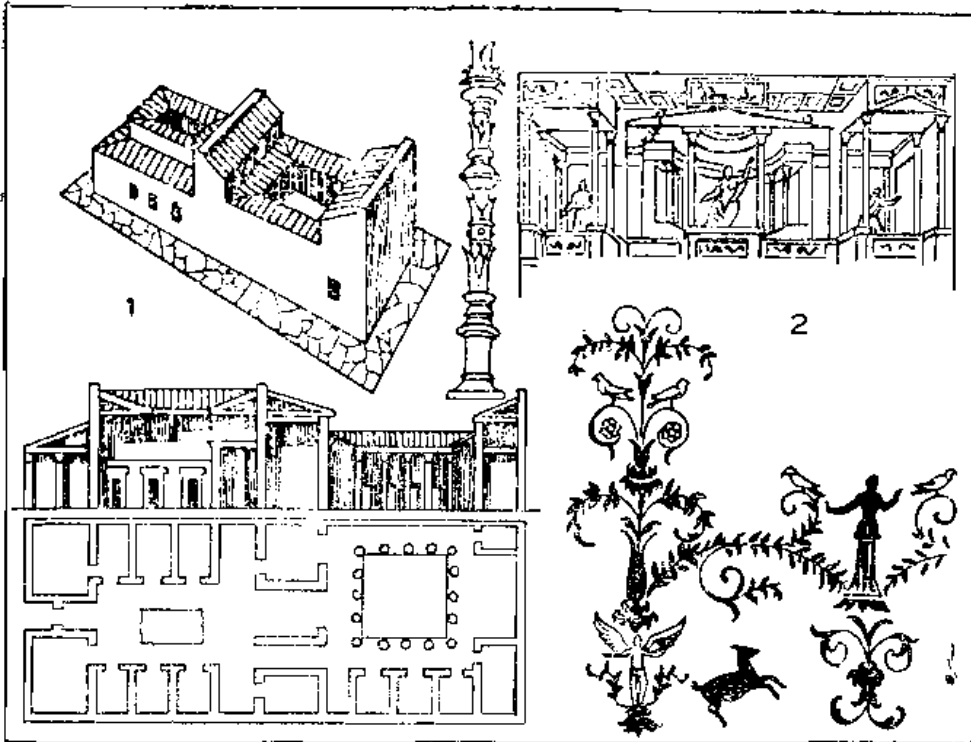
1. Roman buildings were structurally supported by arches and vaults, but as enrichment the Romans used columns. The order of these columns varied according to storeys. Ground floor had Doric order (A). First floor had Ionic order (B) and Second floor had Corinthian order (C).



2. Roman Arch of Thriumph which may have three or one arch. 3. Diagram of the Colosseum Amphitheatre which could accommodate forty five thousand persons.

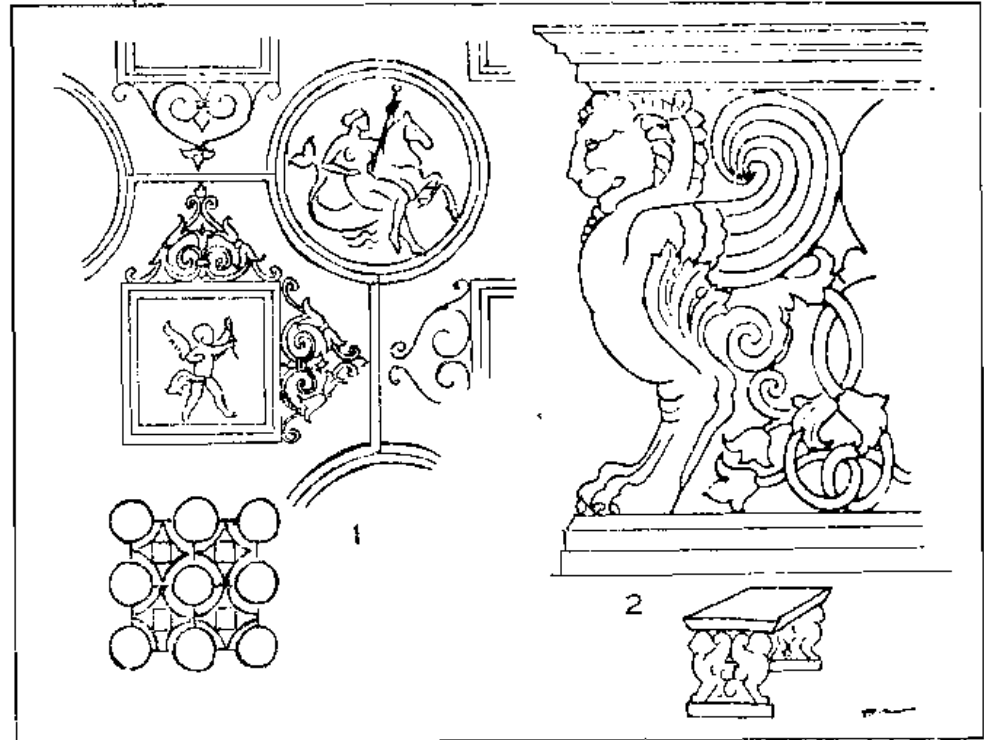


**ROME**



1. Italic House.  
2. Pompeian mural paintings. Note the picture with architectural perspective, a peculiarity of Pompeian Art.

**ROME**

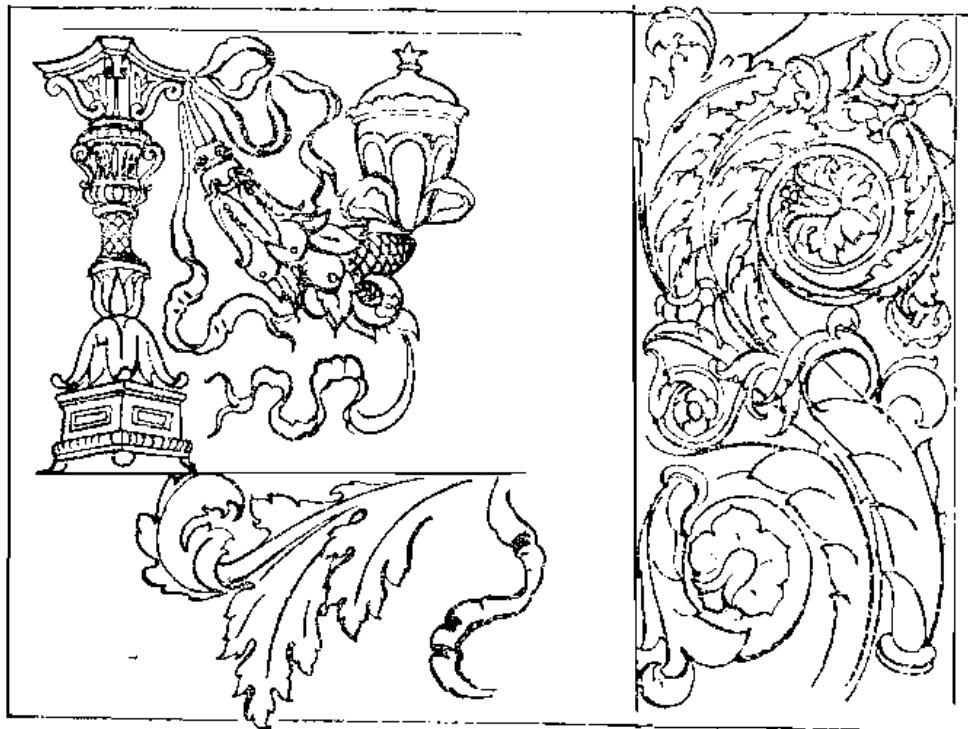


1. Ornaments for decorating ceilings executed either in stucco or in colours. 2. Roman marble table.



**ROME**

Roman ornaments chiselled in marble showing a richer interpretation of the natural forms than the Greek ones (*particularly the acanthus leaves*).



# CHRISTIAN ART

1st—10th Century A.D.

Christianity preaching love, brotherhood and the hope of an eternal spiritual life, triumphed over the Persian Mitraism, the Greco-Roman mythology and over the worship of the Egyptian goddess Isis.

But because the Christian ideology was opposite to the principles over which the Roman Empire was built, so the Roman emperors persecuted the Christians. For this reason the Christians had to build the catacombs where they could bury their dead and also could meet to worship their God.

1st century 313 A.D. — Catacombs dug underground. Sculptural decoration on the sarcophagus, painting, mosaic and stucco in the assembling halls.

313 — Edict of Milan issued by Constantine the Great gave freedom to Christianity. Christians started to build their basilicas, baptisteries and monasteries. While the basilica and baptistry of the Christians originated from Roman buildings, the monasteries were a new conception which saw its greatest achievement in the Romanesque period, 9th—13th century. Basilicas and baptisteries were decorated with glass mosaic in the apses and with marble mosaic on the floors and other parts of the building.

6th Century — After the end of the 6th century Christian art was influenced by that of Byzantium especially in what concerns mosaic with golden background. While in Italy the basilicas had, like the Roman temples, round columns and no dome, in Syria, and Asia Minor some basilicas had square pillars and domes erected over a square plan with small arcades in the four corners functioning as support of the dome, a peculiarity borrowed from Persian structures and afterwards developed by the Byzantine art.

## Important Christian basilicas and baptisteries in Italy:

St. Paul, outside the walls.	Rome	St. John in Lateran.	Rome
St. Prudentia.	„	St. Stephen, round.	„
	New St. Apollinare.	Ravenna	

# BYZANTINE ART

4th—13th Century A.D.

330 — To control the unrestful Eastern empire, Constantine established a new capital at Byzantium, afterward called Constantinople, the modern Istanbul.

4th Century—The Christian church divided into the Catholic Church (*Western Empire*) and the Greek Church (*Eastern Empire*).

5th Century—After the fall of Rome, Byzantium inherited and carried on the Roman culture.

## ARCHITECTURE

On account of the fusion of Western and Eastern ideas in Byzantium there rose a new art—particularly characteristic is building the dome over a square plan erected in the centre of the church (*Greek cross*) and the universal use of glass mosaic enriching almost all parts of the interiors. Byzantine architecture is to be found principally in Greece, Asia Minor, Syria, Armenia and Russia, here particularly in Moscow, Kiev, Novgorod.

- 527 - 565 - Emperor Justinian, a great mind who reunited part of Italy, Spain and Africa into his empire. He built many towns, roads, bridges and churches.
- 583 - 602 - Emperor Maurice established the Exarchate in Ravenna where many Byzantine structures were built. From Ravenna this art spread to Venice and to Dalmatia.

### SCULPTURE AND PAINTING

Because the Greek church did not permit the worship of sculptural images, so sculpture was not so important as painting. To worsen this matter, between 726-847 there was an iconoclastic reaction. All sculptures were destroyed. Nevertheless many low-reliefs cast in bronze and, still more, carved in ivory were made. From these specimens we note that byzantine sculpture was either a very primitive expression or was an imitation of old Greek examples. Accordingly, artists of this period focussed their talent in painting, expressing it through the medium of mosaic. These mosaic paintings have a primitive hieratic character, their composition developing rhythmically and horizontally over the large area of the golden background harmonize perfectly with the solemnity of the architecture.

7th Century - After the middle of the seventh century Mohammedans started to attack the Byzantine Empire diminishing its power till on the 1453 Constantinople was conquered by the Turks.

#### Important Byzantine Churches.

- 6th Century - St. Sophia of Constantinople. The most beautiful specimen of the Byzantine churches made by Anthemius of Thralles and Isidorus of Miletus, built under the emperor Justinian.
- 6th Century - Baptistery in Ravenna.
- 11th Century - St. Mark of Venice.
- 12th Century - Metropolitan Cathedral of Athens.

## COPTIC ART

395-640 A.D.

Coptic art refers to the artistic production of the Christian Egyptians. Roman art began to decline at the beginning of the third century and in about a hundred years from classicism had degenerated in primitive forms.

Egypt, as part of the Roman Empire, followed the same declining parabole and accordingly when the Roman left the control of Egypt, this country had a Christian art with local primitive peculiarities.

The Copts built churches and monasteries decorated with ornaments having a very eastern character—besides the peculiarity of the ornaments, some of the Coptic churches, although planned as the Christian basilicas, at the end of the building, instead of the apse, had one or three domes.

It is very important to remember that when the Mohammedans conquered Egypt in the year 640 A.D. they were strongly influenced by Coptic art in forming their own style of architecture.

### PAINTING AND SCULPTURE

In what concerns representation of human figures, the Coptic mural paintings appear a crude expression. Coptic textiles have that charming character as all primitive arts have.

Byzantium influenced Coptic architecture and sculpture - in fact Coptic carvings in ivory resemble closely the Byzantine carvings.

## CHRISTIAN ART

1. Roman Basilica which served as an official building for administrative work.

2. - 3. Christian Basilica inspired by the Roman one. The Basilica may have the nave and two aisles, or the nave and four aisles.

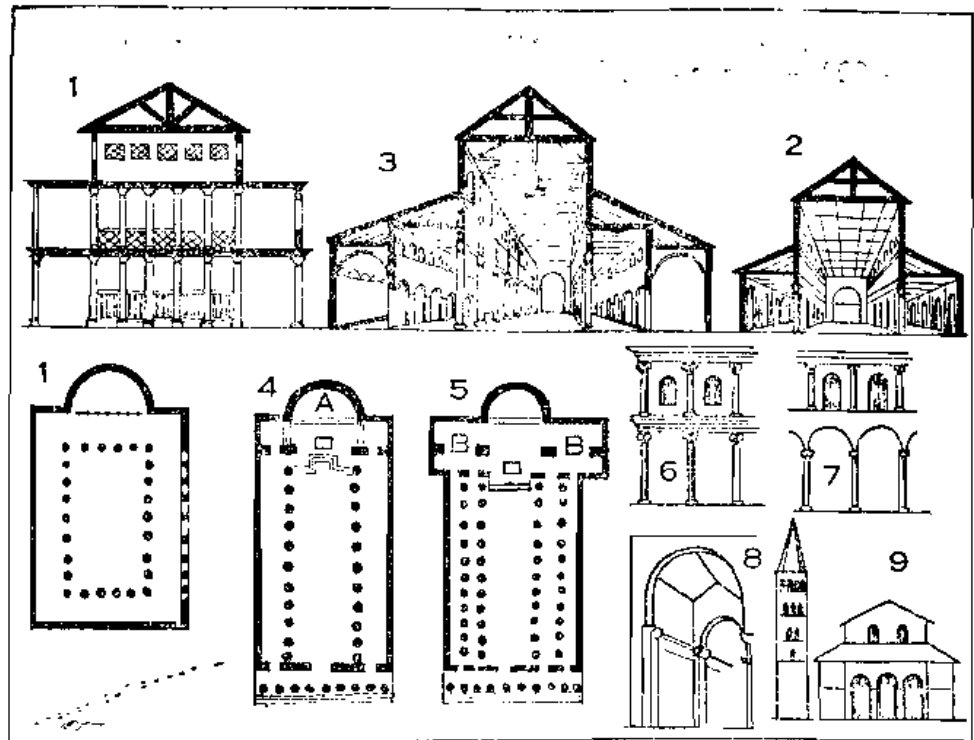
4. Plan of Christian Basilica. Around the Apse (A) there were the seats for the monks attending the mass

5. In later period it was added a Transept (B) to accommodate a larger number of monks.

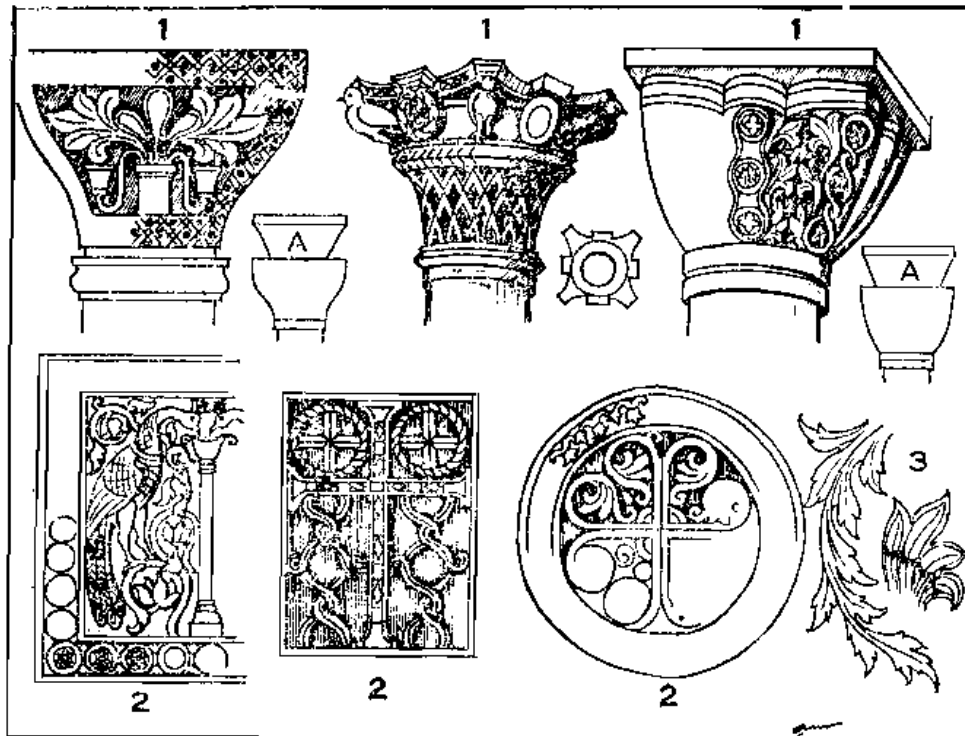
6. - 7. Respectively Roman and Christian interior of Basilica. The Roman used columns supporting the entablature. The Christians used arches without entablature.

8. Some Christian Basilicas had a transversal arch each "bay", but the roof was universally in wood.

9. The Italian Basilica had the "campanile" (bell-tower) detached from the body of the Church, a feature respected also during the Romanesque period. In the churches of northern Europe the bell tower was an integral part of the Church.



## BYZANTINE ART



1. - 1. - 1. Byzantine capitals. The block over the capital (A) is a characteristic of this style.

2. - 2. - 2. Ornaments carved in marble.

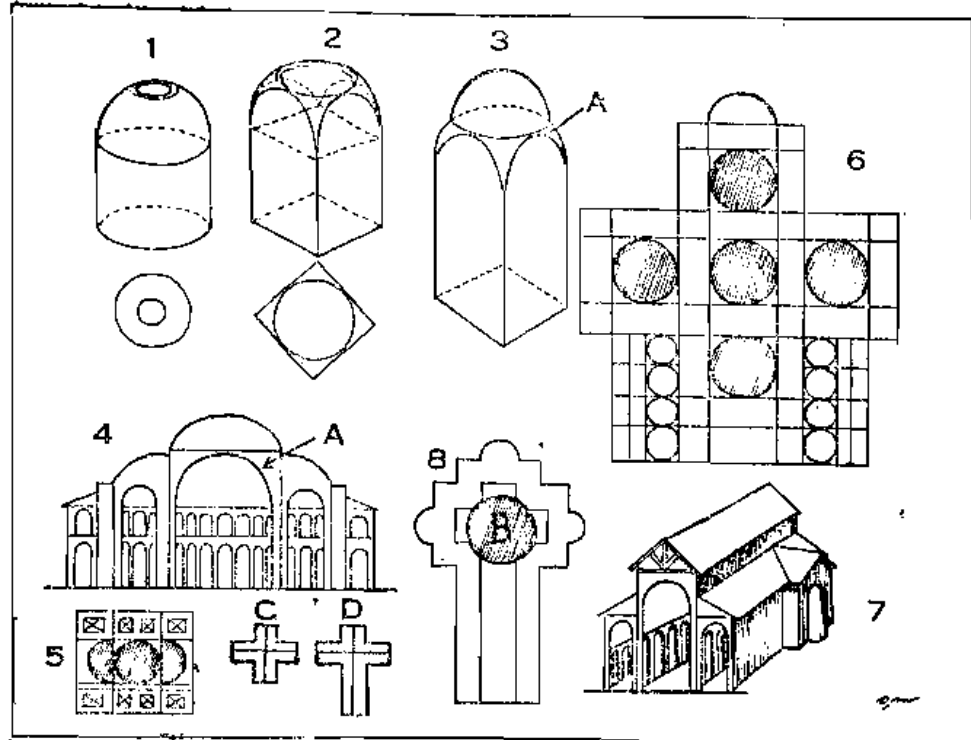
3. Diagram showing the sharp character of the Byzantine acanthus leaf.



## BYZANTINE ART

1. Roman dome was generally built on circular plan or over eight pillars.

2.—3. Byzantine method of building domes on square plan by the means of pendentives (A). This idea may have originated from Persia and afterwards was used by the Muhammadans in their Mosques.



4. A section of a Byzantine Church showing pendentives, A.

5.-6. Plans of Byzantine Churches. A, Byzantine Churches may have one or more domes, but the central one is indispensable.

7. Christian western Churches up to the 14th century A.D. had no dome.

8. From the Renaissance period also many western churches were built with domes, but these are placed at the centre of the transept (B) not as a central feature as in Byzantine style. Therefore the Byzantine church is built on a Greek-cross plan while the western churches are built on Latin-cross plan—respectively C.D.



## SARACENIC ART

7th—17th Century A.D.

Arabia is a semi-desert land - only here and there a scarce pasturage gives support to some population. The rest of the Arabs have to depend on the income of the caravans. Thus the over-population of that country was in the past the cause of the many Arab invasions of Syria, Mesopotamia and Egypt.

**MECCA.** Since remote time, Mecca was a holy town where Arabs went in pilgrimage to worship a Black Stone believed to represent the spiritual Power. The Arabs met in Mecca every year to compete in poetry, in singing, in sports etc. so for the Arabs Mecca was what Olympia was for the Greeks.

570 — 632 — Mohammad was born in Mecca in the year 570. He was one of the many poor Arabs till at 25 years of age when he married Kadya, a rich widow. At forty he started to preach a new religion, the ISLAM, based very much on Judaism and Christianity. At first he met with strong hostility and in the year 622 he had to fly for his life to MEDINA, the flight is referred to as HEGIRA. He won his opponents in an open battle and since then Islam was firmly established.

At Mohammad's death, the Arabs started to conquer many countries to teach their own new religion.

**ART:** Arabs had not a proper architecture or art and accordingly they had to adopt, and adapt to their own needs, the art of the conquered races. Hence differences of styles in Saracenic art. But religious principles dictated everywhere forms peculiar to Islam resulting in a certain universal style in all the Mohammadan world.

Islam does not permit the representation of human and animal forms, thus to enrich their monuments the Arabs developed a peculiar geometrical ornamentation called Arabesque. Indeed, some animals may be found in decorative objects, but not human figures, these were permitted only in miniatures.

Arabs of the past were great builders who left astonishing monuments in Europe, Africa and Asia.

Saracenic minor-arts such as ceramic, metal works, textile, etc. are really wonderful and influenced both Eastern and Western arts.

### Mohammadan Conquests

640	Egypt.
641	Persia.
642—710	Syria, North Africa and Spain.
11th Century	Asia Minor.
1193	Started to conquer India forming the Pathans dynasties.
1453	Turks conquered Constantinople.
1526	The Mongolian Mohammadans conquered all India and formed the Mogul Empire which lasted till 1761.

**STYLES:**

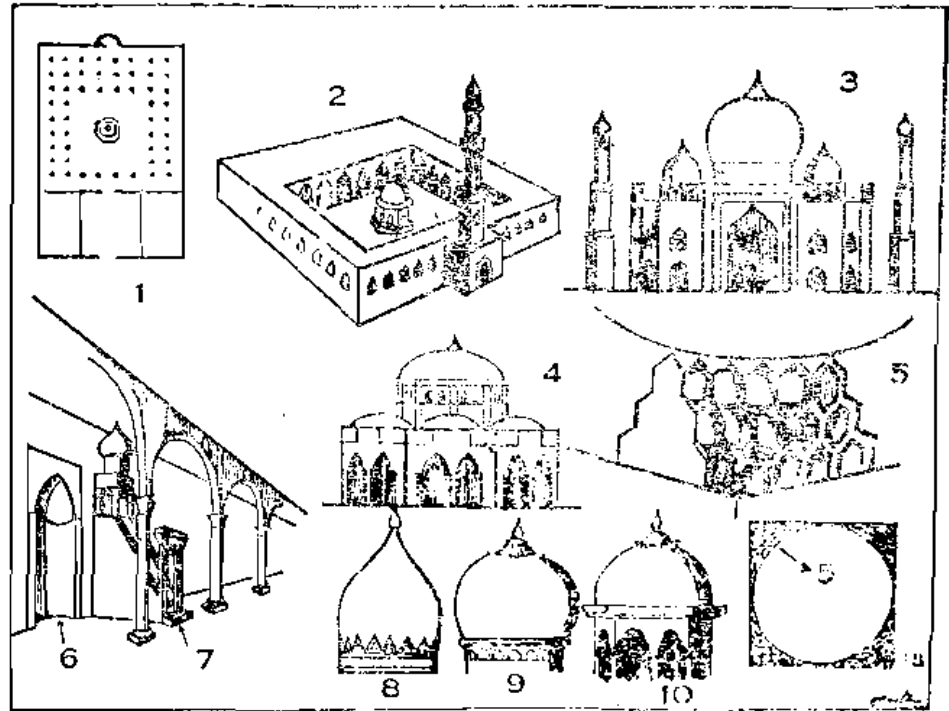
Egyptian Style
Persian Style
Moorish or Spanish Style
Hindo-Saracenic Style
Turkish Style

Most important monuments of Mohammadan architecture:

Arabia	Great Mosque — changed many times — its present form is of the 16th century.
Syria	Mosque of Aksah.....7th century.
	„ „ Omar.....8th century.
Egypt	Mosque of Amru.....7th century.
	„ „ Abu Tooloon.....9th century.
	„ „ Sultan Hassan.....14th century.
	„ „ Kait Bey.....15th century.
Spain	Mosque of Cordova.....8th century.
	The Alcazar castle.....14th century.
	Tower of Gitalda at Seville.....12th century.
	Royal Palace at Alhambra.....14th century.
Persia	Palace at Mashita.....7th century.
	Tomb of Sultanieh.....13th century.
	Mosque Ispahan.....15th century.
Turkey	Mosque of Suleiman I.....16th century.
	„ „ Ahmed I.....17th century.
India	Mosque at Futtephore Sikri.....16th century.
	Dewan-kas ( <i>audience hall</i> ) at Futtehpore.....16th century.
	Taj Mahal at Agra.....17th century.
	Muti Musjid, or Pearl Mosque at Agra.....17th century.
	Jumma Musjid at Delhi.....17th century.

**SARACENIC ART**

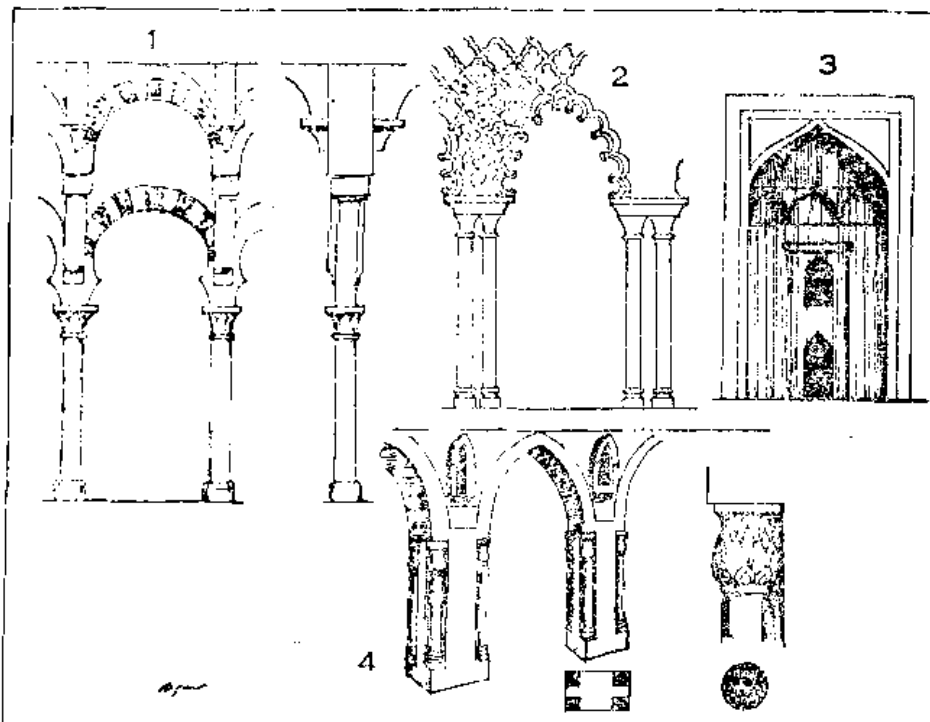
1. Plan of a Mosque.
2. Mosque with Minaret, Arabo-Egyptian style.
3. Hindu-Saracenic style originated from Persian Mohammadan art.
4. Turkish style which originated from Byzantine architecture of Constantinople.



5. Pendentive with stalactite pattern, peculiar to the Muslim Art. 6. Mihrab, the holy niche, located towards the Mecca. 7. Mimbar (*pulpit*). 8. 9. 10. Types of Saracenic domes.



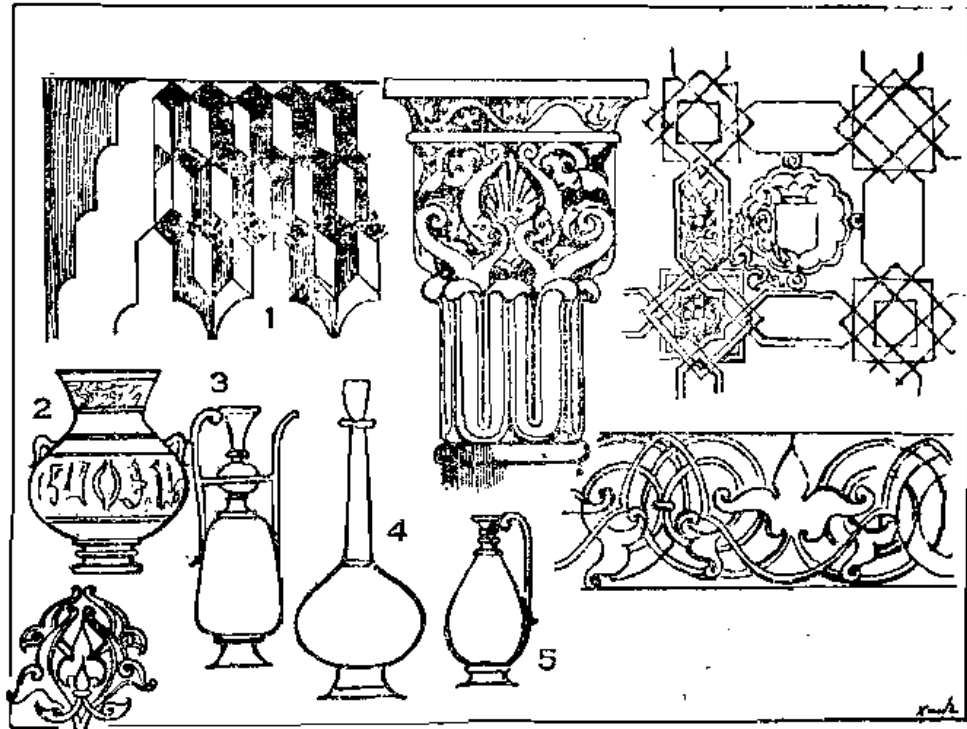
**SARACENIC ART**



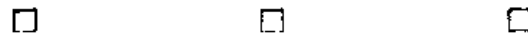
1. - 2. Moorish Arches (*Spain*).
3. Persian and Indian style.
4. Egyptian style.

## SARACENIC ART

Saracenic ornaments are based on geometric forms. Because the Koran forbids the representation of human and animal figures so the Arabs developed an elaborate ornamentation from which arose the term "Arabesque" to mean ornaments.



1. Stalactite pattern very much used in Egypt and in Spain.
2. 3. 4. 5. Typical shapes of Saracenic vases.



## ROMANESQUE ART

9th - 13th century.

Romanesque art is referred to also as Norman, Lombard or Carolingian art. While Byzantine art represented a mixture of Western and Eastern ideas, Romanesque art is linked again to Rome.

The simplicity of Romanesque architecture and decoration was a reaction to the profusion of the Byzantine enrichments.

In this dark period the monasteries were the only centre of knowledge and of humanitarian activity.

In the Romanesque period there was a great activity of architectural constructions. Monasteries, churches, public and private palaces were built in an astonishing number.

**ARCHITECTURE:** Romanesque architecture presents outstanding characteristics which mainly determined the birth of the Gothic style. In general, the churches had the same plan of the Christian basilicas. Some had timber roofs, others had vaults in stone or bricks. On account of the great weight of the vaults it was necessary to thicken the walls, to reduce the opening of the windows and to add buttresses corresponding to each bay. Always because of the considerable thickness of the walls, the doors had, in its horizontal section, a cone or angle like shape. Series of small narrow archades decorating the exterior of the building are peculiar to this style. To the unique apse of the Christian basilica, other apses were added, or small apses were included in the large central one.

In many cases, to receive the weight of the vaults, piers replaced the columns.

In order to house many monks a transept was added to the church creating in such a way a plan referred to as Latin cross (*Byzantine church had a Greek cross*). Contrary to the Byzantine churches, whose interiors were completely adorned with mosaic, the Romanesque church presents a rare simplicity of decoration. Few spots were enriched with sculptural ornaments, many of these ornaments had strange fantastic animals interlaced with foliage.

The bell-tower (*campanile*) became a universal feature. In Italy the bell-tower is detached from the church, while in northern countries it is part of the church.

**MONASTERIES:** The Romanesque monasteries, generally built in wonderful natural spots, have an imposing and mystic character. The monastery is formed by many cells running around a cloister with arcades in its four sides and a well in the center. Attached to the dormitory (*cells*) there is the church and the refectory.

**CIVIL BUILDINGS:** The simplicity of the civil and public buildings, such as fortress-like-palaces and public buildings, generally used as governmental residences and town-halls, is most effective to give a strong sensation of force and dignity.

**SCULPTURE:** The artists of the Romanesque period abandoned the imitation of Byzantine forms, started again the study of Roman art and principally began to study and observe Nature.

**PAINTING:** In this period frescoes started to replace mosaic. The arts of stained glasses and illumination began to be very important. Painting was used also to decorate the wooden structure of the roofs.

Important Romanesque buildings :

ITALY      Pisa — The Cathedral, the Baptistery and the Leaning Tower — 11th, 12th Century.

Florence — St. Miniato — 11th Century.

Verona — St. Zenone — 12th Century.

Pavia — The Certosa of Pavia — 13th Century.

FRANCE    Paris — St. Germain des Prés — 11th Century.

Toulouse — St. Sernin — 11th Century.

Caen — Abbaye aux Hommes — 11th Century.

Caen — St. Etienne — 11th Century.

GERMANY    Cologne — Church of Apostles — 11th Century.

Worms — Cathedral of Worms — 11th Century.

Cologne — Church of St. Martin — 12th Century.

Bonn — the Minster — 12th Century.

ENGLAND    Cathedral of Gloucester.

    "    "    Tewkesbury

    "    "    Lincoln

Tower of London.

N.B: Few Norman structures in England retain their old character because many were transformed during the Gothic period.

# GOTHIC ART

12th-15th Century A.D.

Towards the end of the 12th century Europe seemed to awake from a long sleep. St. Dominic of Spain, 1170-1221, and St. Francis of Assisi, 1182-1226, preaching a new sense of humanity and justice, stimulated a spiritual and material progress which stamped out the feudal social system oppressing since long European peoples. Free towns grew in power and prosperity. The intellectual activity which hitherto was the monopoly of the monks passed into the hands of the laymen who, encouraged by emulation, engendered new intellectual life in Europe.

Guilds were organized among which that of the master builders was very important.

Gothic art originated in England and France and very soon it spread all over Europe. Italy, being the site of the classic art, did not understand the beauty of Gothic art and so its monuments of this period do not show the style in its purity as it is the case of the Northern examples.

Contrary to Christian and Romanesque styles, Gothic architecture was no more connected with Roman art. It developed from structural problems which, although present in the Romanesque architecture, were not solved in that period.

As mentioned previously, the Romanesque architects started to build barrel vaults in stone, replacing in such a way the timber roof of the Christian basilicas, but as the thrust of the barrel vault is very much sideward it had to be supported by thick walls and by buttresses placed outside the building corresponding to each bay. Because the walls had a structural function, so as not to weaken them, the windows were very narrow and small. The Gothic architects solved the problem by using the pointed (or *ogive*) vault instead of the barrel one. The thrust of the pointed vault is much more vertical. Besides, the pointed vault may be supported by many ribs transmitting its weight to a lofty pier (*a compound of columns in a single unity*) looking like huge palm-trees. Because the pointed vaults augment sensibly the height of the whole building so the gothic church has a very lofty appearance. A flying arch, or flying buttress, starting from the top of the inner piers transmits the weight of the vault of the nave to an outer pillar which is surmounted by a pinnacle to give it more stability. Afterwards, the pinnacle became a peculiarity of the style. The sideward thrust of the vaults of the aisles is also received by this outer buttress. In such a way the walls were relieved of their previous function and so could be built very thin. To give more light to the interior, large windows replaced the small ones of the Romanesque buildings. The space of this large opening was divided by the means of small columns having pointed arches intersecting geometrically one another. The large surface of the windows left free, suggested the decoration with stained glasses; one of the greatest artistic productions of the Gothic style.

In this way a new style merged exclusively on account of structural principles. Gothic architecture is classified as follows:

- Early Gothic
- Geometric Gothic
- Perpendicular Gothic
- Flamboyant Gothic

The Perpendicular style was very much used in England while the Flamboyant is more common in France.

Some of the most important Gothic cathedrals:

FRANCE:	Cathedral of Notre Dame de Paris	13th Century
	„ „ Rouen	13th „
	„ „ Rheims	13th „
	„ „ Amiens	13th „
	„ „ Chartres	13th „
ENGLAND:	Westminster Abbey	13th „
	Cathedral of Lincoln	13th „
	„ „ Salisbury	13th „
	„ „ Gloucester	14th „
	„ „ Canterbury	13th „
	„ „ Winchester	14th „
	„ „ Wells	13th „
GERMANY	„ „ Cologne	14th „
	„ „ Ulm	14th „
	„ „ Nuremburg	15th „
	„ „ Vienna	14th „
BELGIUM	„ „ Antwerp	15th „
	Town Hall of Brussels	15th „
ITALY	Cathedral of Milan	14th „
	„ „ Florence	14th „
	Ducal Palace of Venice	14th „
SPAIN	Cathedral of Seville	15th „
	„ „ Burgos	16th „

## PAINTING

The glories of Gothic painting are the illuminations and stained glasses no other periods have surpassed in beauty and in technique the magnificent Gothic stained glasses. Illuminations are brilliant in colour, fine in drawing and very appealing for their naive compositions. They were used to enrich and illustrate religious scripts and books recording historical events.

Mural painting was treated as large illuminations, thus not very important.

## SCULPTURE

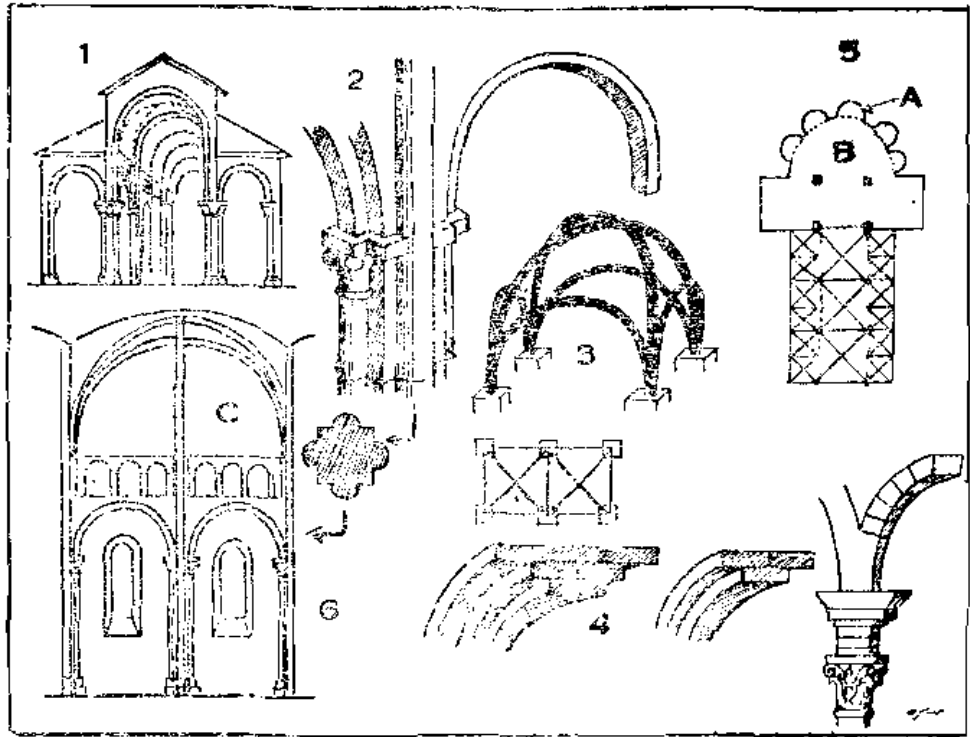
During the Gothic period sculpture made great progress - the stereotyped Byzantine forms started to be replaced by more natural ones.

Particularly the sculptures decorating Notre Dame de Paris are exceptionally remarkable - some of these sculptures show already a keen observation of Nature, a peculiarity which will blossom with the Italian primitives and later on in the Renaissance

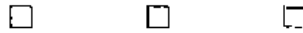
# ROMANESQUE ART

1. Section of a Romanesque church with barrel vaults. The weight of the brick or stone vault commanded a thick wall and eventually "buttresses" built outside and corresponding to each bay.

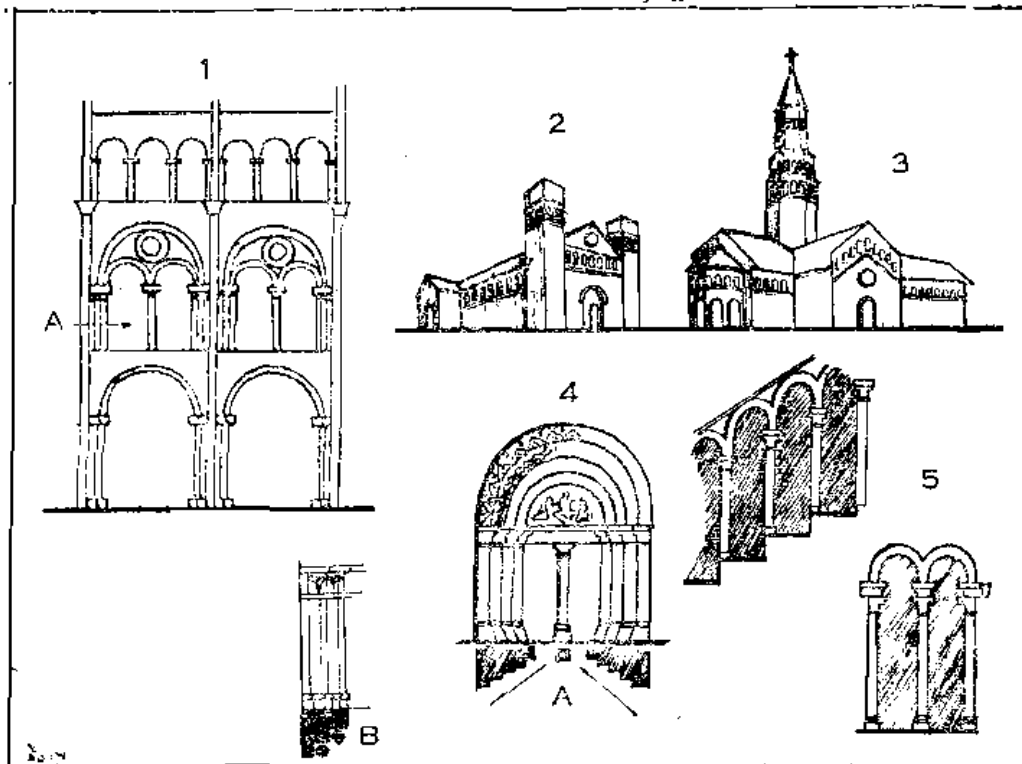
2. For the same reason of the increased weight of the roof, or better ceiling, the columns became a solid mass composed of pillars and columns.



3. Diagram illustrating the constructive system of the barrel vault. 4. Diagram showing how the ribs were built. 5. Plan of a Romanesque church from which we remark that this style added many apses (A) to the main apse (B). 6. One bay of the Romanesque Church. Note that the windows on account of the considerable thickness of the wall are larger inside than outside—this to permit the light to enter obliquely and so illumine the interior. Note also the small arches (C) referred to as "triforium".



1. One bay of a Romanesque Church showing the new architectural feature, the "triforium" (A), a gallery over the aisles, which in Gothic period was used almost universally. 2. The front of the Romanesque churches of north Europe in general has two towers forming a unity with the main structure of the church. This peculiarity was retained also in Gothic style. 3. Churches having a central tower at the cross of the transept started to be built in



Romanesque art and followed in Gothic architecture. 4. Due to the considerable thickness of the walls, many Romanesque churches have doors formed by receding planes enriched either with pillars or little columns, A, B. 5. Narrow arcades were one of the most remarkable characteristics of Romanesque architecture.

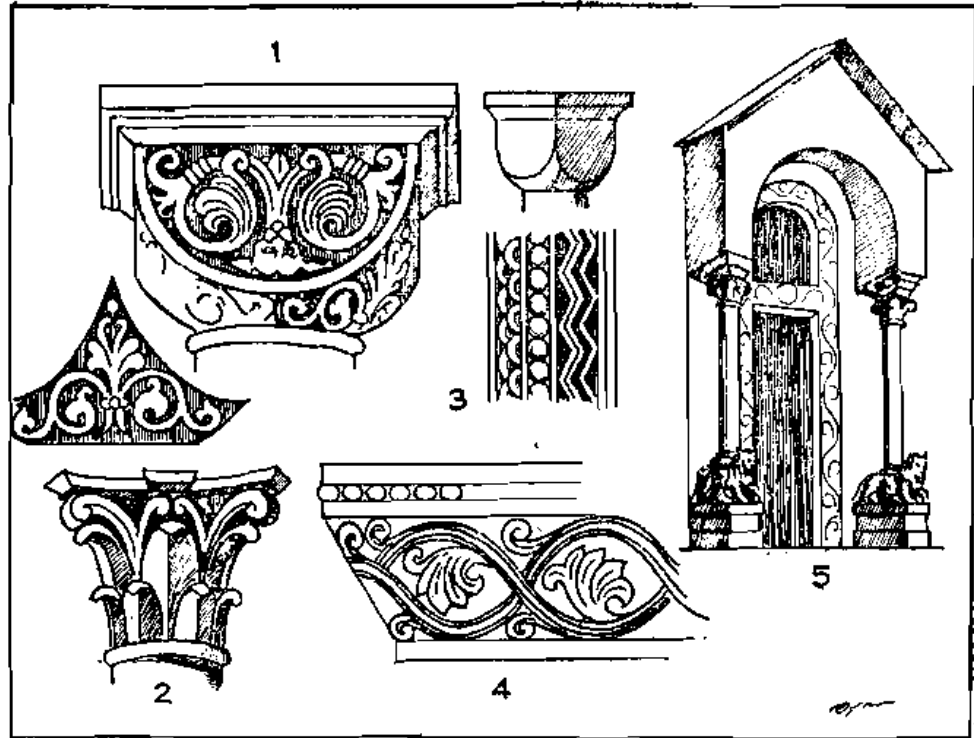


## ROMANESQUE ART

1-2. Romanesque capitals.

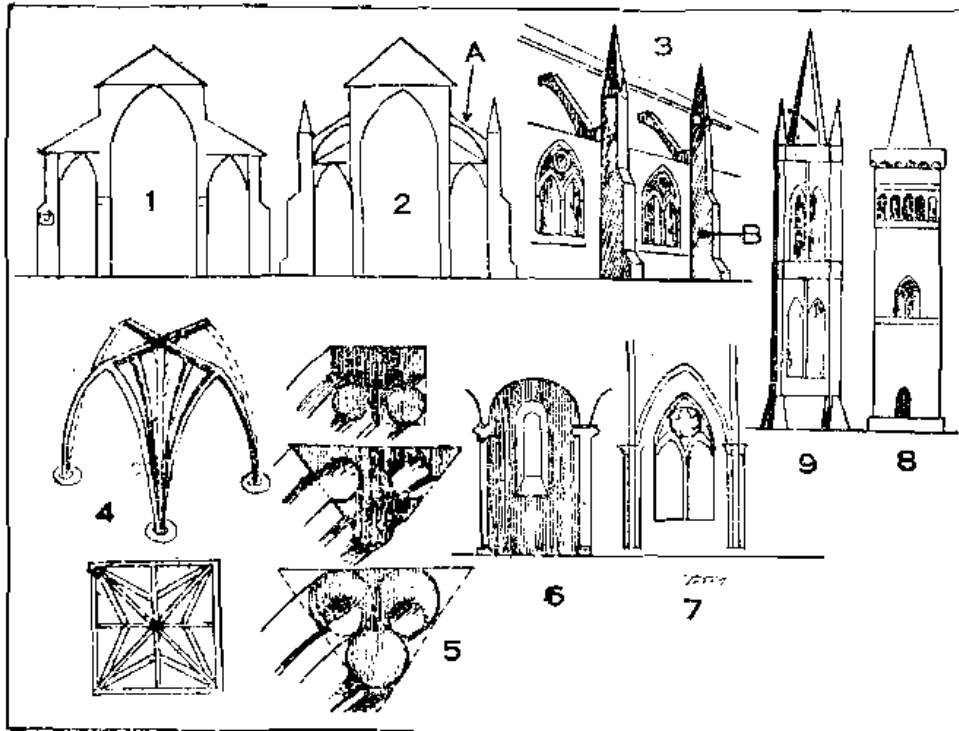
3-4. Typical ornaments.

5. Another type of Romanesque door to be found in particular in small churches.



## GOTHIC ART

1. Section of a Gothic church with the characteristic pointed arches. 2. Another section showing the flying arches, or flying buttresses (A). 3. Diagram from which we may see how the vertical buttress (B), receives the weight of the vault by the means of the flying arch. 4. Structural principle of the pointed vault. Note that all the ribs spring from the piers (column). 5. Sections of different ribs of the vaults. The mouldings are based on circles. 6. Romanesque window. 7. Gothic window. Because the weight of the vaults was



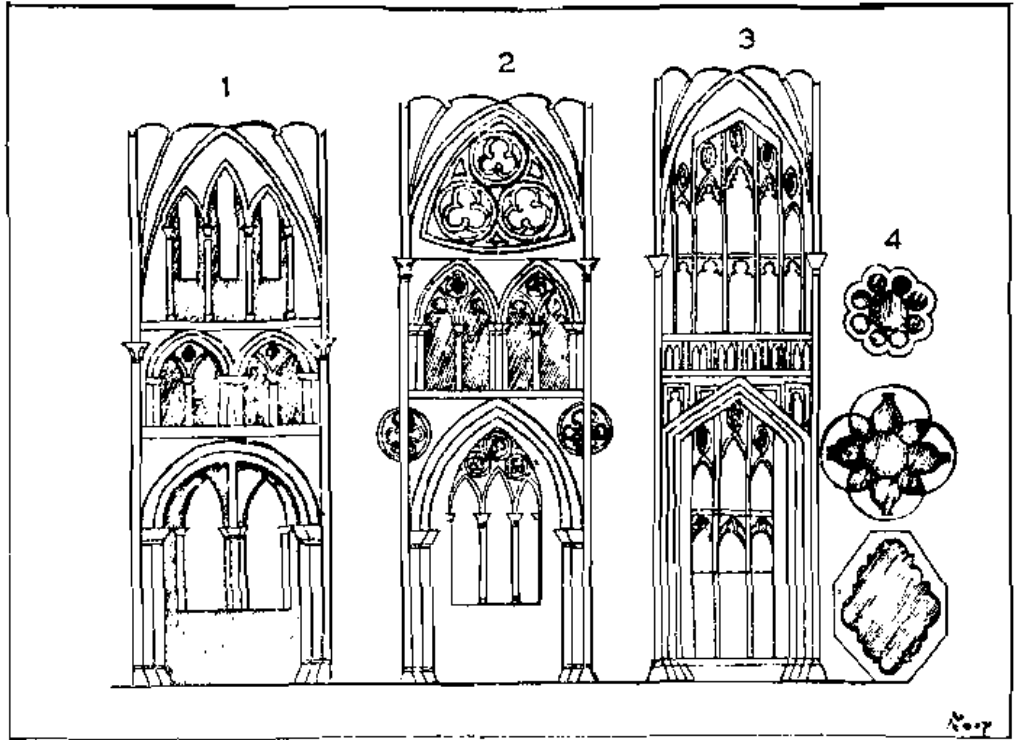
received by the piers and by the buttresses so the walls were reduced to a minimum of thickness. For this reason, the windows of the Gothic style are large and in general divided in two, three or more spaces by the means of slender columns. 8.-9. The Romanesque tower is characterized by horizontal divisions, while the Gothic tower is divided by vertical lines.

**GOTHIC ART**

1. Early-Gothic wherein we may notice still some reminiscence of the Romanesque art in the round arch.

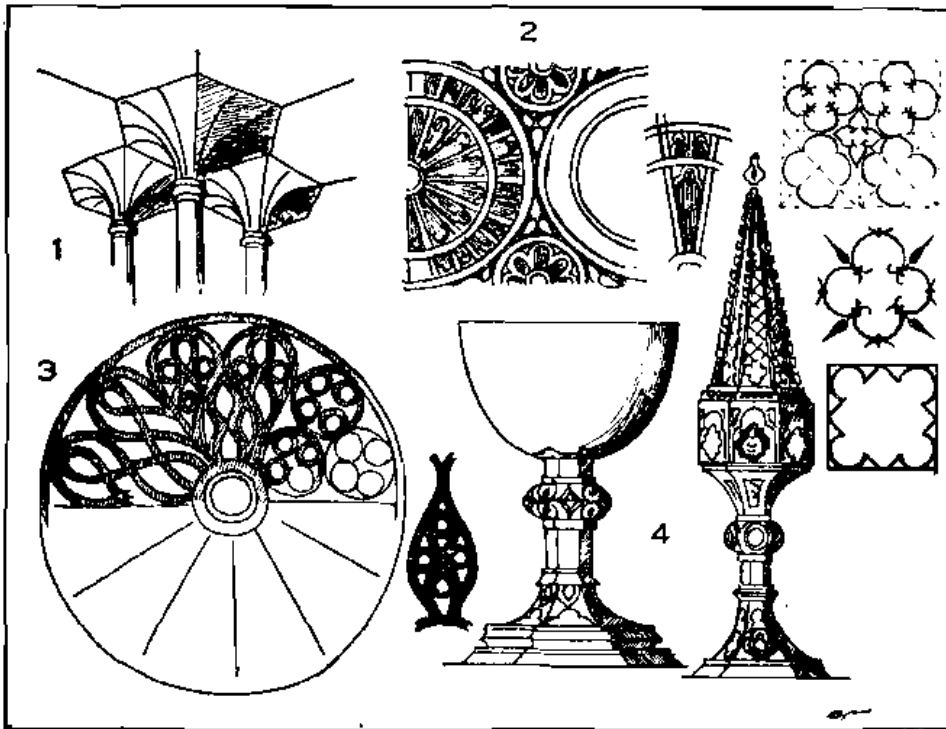
2. Geometric Gothic.

3. Perpendicular Gothic, very much used in England. 4. Three sections of "piers".



**GOTHIC ART**

1. - 2. With the system of the ribs of the vaults springing as leaves of a palm tree from the pier, the Gothic artists made very complicated designs of the ceiling as it appears in diagram 2.



the Gothic artists made very complicated designs of the ceiling as it appears in diagram 2.

3. Flamboyant Gothic (*flame-like ornaments*) was much used in France.

4. Metal works showing the "angularity" of the Gothic style.

## ITALIAN PRIMITIVES

13th - 14th Century A.D.

While in France and England sculpture and painting had to follow the architectural character of the Gothic style, the Italian sculptors and painters were free from such a kind of architectural influence. At that time between France and Italy there was a keen intellectual intercourse which was very beneficial for the development of the art of both countries.

In Italy, the love for Nature was very much stimulated by writers such as Dante Alighieri (1265-1321), Petrarca (1304-1374) and Boccaccio (1313-1375). These poets, by writing in vulgar language, enabled common people to understand and appreciate high conceptions and beautiful things which in the past were understood only by few persons who knew Latin.

Pisa and Siena were the two principal centres of the Italian primitives. Niccola Pisano (1225-1280) and his son Giovanni (1250-1320) are famous for their expressive sculptures in the Baptisteries of Pisa and Siena. In Siena Simone Martini (1285-1344), Duccio (*worked between 1278-1285*) and Lorenzetti (*worked between 1319-1347*) drew great admiration for their spiritual works. But the genius who reacted most successfully against Byzantine influence, who tried to understand perspective in drawing and colours, who tried to render the relationship between objects and space, who could fairly draw and compose groups of figures expressing tragedy, love, piety and faith, was Giotto (1266-1337). Giotto worked principally in Assisi, Florence and Padua.

After Giotto's death no painter was able to bring farther the Master's ideal. The artists who followed him, imitated him, forming in such a way what is referred to as the Giottesque School.

Painting had to wait about eighty years more to see another great master, Masaccio, who opened the glorious and new chapter of modern painting. One of the principal causes which enabled the Italian painters to reach a very high standard in their art was the fact that they painted again in fresco, a medium with which the artist could transmit with enthusiasm his artistic temperament and feeling.

## RENAISSANCE

15th - 16th Century A.D.

The slow but steady progress of Europe, started in the 12th century, saw its climax in the beginning of the 15th century. Time was ripe for a wonderful rebirth of the human intellect.

Florence was a prosperous town trading with all Europe. Among its noble families, the Medici was the richest. One of the Medicis, Lorenzo, called also the Magnific, was a great mind and also very ambitious in the desire to win the primate over the Florentine Republic.

Fate had doomed Florence to be the centre of this Human rebirth and Nature produced a myriad of great minds.

Lorenzo dei Medici spent his money lavishly to support artists, to entertain kingly gatherings of savants, to discuss philosophy, literature, sociology, etc., The literature of Greece and Rome was translated and commented upon. Excavations in Rome to find Greek and Roman statues were ordered by Lorenzo and the masterpieces were sent to Florence and placed in the Medici's garden in order that the young artists could get inspiration. But the Greek examples did not affect the spiritual expression of Renaissance. Of

course, the Florentine artists were deeply impressed by the beauty of the Classic sculptures, but as they believed in a religion so different from the Greek mythology, so they created an art essentially Christian.

The painted or sculptured figures of this period express love, pity, sorrow and hope, just the same sensations proved by any human being - this because those figures represent historical personages who have suffered, believed and loved as much as we do. The Greek statuary represent abstract, idealized gods. Hence the great difference of artistic expression between Greece and Renaissance. It was when Renaissance started its declining cycle that Greek aesthetics influenced again European art reaching its climax in the Neo-classic period.

Masaccio and Donatello were the two greatest artists of the first renaissance. Masaccio (1401-1428), died at twenty-seven, but his short life was sufficient to immortalize him with his famous frescoes of the Brancacci Chapel in the Church of the Carmine in Florence. Masaccio was the first to understand special volumes - his figures stand like statues in respect to space.

Donatello (1386-1466) was the first and greatest impressive sculptor who endowed his figures with such a humanistic feeling that in beholding them we feel deeply moved. Donatello worked principally in Florence and Padua.

The peculiar Christian spirit emphasized in sculpture and painting of Renaissance is not so much noticeable in architecture. Indeed architecture of Renaissance was to a great extent a revival of Roman forms. Architects, such as Brunelleschi (1379-1446) the builder of the Dome of the Cathedral of Florence, used to go to Rome to study Roman structures from where they derived formulae for their new buildings. By and by these formulae became fixed and were referred to as Vetruvian orders which architects of the 18th and 19th century universally respected. Nevertheless, between Roman and Renaissance architecture, there is a remarkable difference of 'feeling'. The former, treated in large scale, is impressive reflecting the greatness of the Roman Empire. The latter, more delicate, corresponds to the new religious spirit and to the refinement of the Renaissance society.

From Florence, art spread all over Italy, forming local schools, and from Italy spread all over Europe. In that period Italy was rich and the most culturally advanced among all European countries, but it lacked unity whereas continuous wars waged between towns weakened her and made her the prey of foreign invasions.

Charles VIII and Francis I respectively invaded Italy in 1494 and 1527 and being astonished by the beauty of the Italian art, brought back to their country Italian artists who influenced the French Renaissance.

Spain ordered many works of art from Italy; Italian artists went there to execute works and very soon Spain had her own centres of art.

Flander was a great centre of Renaissance. Its artistic expression differs very much from the Italian School. Flemish art influenced France, Holland and Germany.

Some of the most important Italian Schools:

<b>Florentine School</b> — Masaccio	1401—1428	Painter
Filippo Lippi	1406—1469	„
Botticelli	1444—1510	„
Leonardo da Vinci	1452—1519	„
Donatello	1386—1466	Sculptor
Verrocchio	1435—1488	„
Chiberti	1378—1455	„
Luca della Robbia	1400—1482	„
Michelangelo	1474—1564	Sculptor & painter
Brunelleschi	1377—1446	Architect
Alberti	1404—1472	„

<b>Roman School</b>	— Michelangelo	1474—1564	Sculptor and Painter
	Raphael	1483—1520	Painter
	Bramante	1444—1514	Architect
	Vignola	1507—1573	„
	Bernini	1598—1680	Architect & Sculptor
<b>Venetian School</b>	— Gentile Bellini	1429—1507	Painter
	Giovanni Bellini	1430—1516	„
	Carpaccio	1460—1525	„
	Giorgione	1477—1510	„
	Titian	1480—1576	„
	Tintoretto	1518—1594	„
	Veronese	1528—1588	„
<b>Paduan School</b>	— Mantegna	1431—1506	„
	<b>Umbrian School</b>	Piero della Francesca	1416—1498
<b>Milanese School</b>	— Raphael	1446—1524	„
	Leonardo da Vinci	1452—1519	„
	Suardi called Bramantino	1460—1536	„
<b>Parmese School</b>	— Sodoma	1477—1549	„
	Luca Signorelli (of Cortona)	1441—1523	„
	Correggino	1494—1534	„

## BAROQUE STYLE

1600 - 1700

The Italian Renaissance was pure in form and spirit for about a hundred and fifty years. Afterwards it started to decline - exuberance of chiaroscuro, of curved lines and intensity of colours are the characteristics of the Baroque style - posture and gesture of the human figures are so much emphasized as to appear theatrical. Details and drapery became important while constructive forms were disregarded. Of course, these defects refer to the average production because there are works of art done in the Baroque period chaste in movement or colours.

The principal lines of the buildings of the Baroque style are curved both in plan and elevation. In architecture rich effects of chiaroscuro were cherished.

But at large, with all its defects and exaggerations, the Baroque style has also its good quality. It is an art exuberant, although pompous, corresponding to the manners and thinking of the people of that period.

## RENAISSANCE

### FLANDER

In the 13th century Flander was the principal European centre of miniature: it influenced both France and Germany.

In the 14th century Flander felt the ascendancy of Giotto's art, while in the 15th century some Italian painters, such as Piero della Francesca, were inspired by the Flemish School in painting portraits in profile. Flemish artists painted many mundane and popular subjects: interiors of houses and inns—festivals, games and other subjects of outdoor life. The figures and their surrounding were rendered with astonishingly fine observation; every detail was reproduced with fidelity and at the same time with a wonderful sense of art.

Except for religious pictures, which in some cases may have been fairly large, Flemish paintings are small.

Contrary to the Italian School, also in religious painting the Flemish did not idealize figures. On the contrary it seems as if they enjoyed to represent realistic features also in their unaesthetic or ugly appearance.

Among the races of Europe, the Flemish, especially Breughel the elder, were the first to have treated landscape as the main subject of the painting. Dutch, English and French followed respectively. China only had represented landscapes as an aesthetic moving subject since the 8th century.

After the middle of the 16th century, some Flemish painters, in particular Van Orley, 1493—1542, introduced in their country the art of Michelangelo, Raphael and other Italian artists affecting for the worse traditional art. Luckily many painters did not follow this trend retaining the characteristics of old art.

**SCULPTURE:** Flander had not a peculiar school of sculpture—this felt the direct ascendancy of the Italian art, thus it had not an outstanding individuality as painting had.

<b>Great Flemish Painters:</b>	Hubert Van Eyck	1366 — 1426
	Jan Van Eyck	1380 — 1441
	Memling	1430 — 1491
	G. David	1460 — 1523
	Q. Matsys	1466 — 1530
	P. Breughel the elder	1525 — 1569
	Rubens	1577 — 1640
	Van Dyck	1599 — 1641
	Tenier	1610 — 1690

## RENAISSANCE

### SPAIN

For centuries, Spain was occupied by the Moors. The influence of the Moorish art is very noticeable in Spanish textile and ceramic. Spain started her renaissance movement in the middle of the 15th century. Monuments for sepulchres ordered in Italy, Italian artists working in Spain and finally Spanish artists who had studied in Italy, formed the Spanish Renaissance.

For reasons of a strong religious conflict going on for centuries between the Spanish Catholic and the Muhammadan peoples, the Christian art of Spain was expressed with a very strong realism meant to impress upon the believers the suffering and martyrdom undergone by Christ, Mary and all Saints. This tragic, violent realistic expression saved Spain in the 19th century to become enslaved of classic culture and do neo-classic art as France, Germany and Italy did. Indeed Goya's realism, impressionism and keen observation of human nature were due to the traditional Spanish realism.

<b>Great Spanish Masters:</b>	El Greco	1538 — 1614 painter
	F. Ribalta	1551 — 1628 „
	De Ribera	1590 — 1652 „
	Velasquez	1599 — 1660 „
	Murillo	1618 — 1682 „
	Goya	1746 — 1828 „

**POLYCHROMATIC SCULPTURE:** Spain had a very important school of polychromatic sculpture which saw its glory in the 17th century.

Coloured images in wood, terra cotta or stone, were made both in the Gothic period and Italian Renaissance, but none gave such an important impulse to this art as the Spanish did. The polychromatic statuary was carved in wood and afterwards painted and gilded. The almost fanatic religious feeling reaches its climax in these sculptures.

The polychromatic sculpture had two distinct schools: the Castilian and the Adalusian ones. Of the Castilian School the best artists were:

A. Berruguete	1490 — 1561
C. Becerra	1520 — 1571
G. Hernandez	1560 — 1636
S. Carmona	13th century.

The best artists of the Andalusian School were:

J.M. Montanes	1568 — 1649
A. Cano	1601 — 1657
P. de Mend	1693

## RENAISSANCE GERMANY

Germany was first influenced by the Flemish and afterwards by the Italian art. But German art cannot be confounded with any other expression. It has a very definite character due principally to racial, mental and sensitive peculiarities and due also to the deep influence Gothic art had left upon that people.

In comparison with Italian art, the German painting and sculpture appear somewhat harsh—but this is the very character of the German expression and so it must be appreciated accordingly.

During the 16th and 17th century, Germany was torn by religious wars. Charles V fought against the Protestants from 1446 to 1555 and from 1618 to 1648 there was another long period of religious wars. When peace was re-established, Renaissance was already in its decline. But also in such a disturbed political surrounding, German artists, specially painters, left outstanding masterpieces of art.

### Great German Masters:

School of Cologne.....	Stephen Lochner	1451 painter
Swabian School of Ausgburg.....	Martin Schongauer	1430 — 1491 „
	Hans Burgkmair	1473 — 1531 „
	Hans Holbein the Elder	1460 — 1524 „
Westphalian—School.....	Heinrich Aldegrewer	1502 — 1558 „
School of Nuremberg.....	Adam Krafft	1455 — 1509 sculptor
	Peter Visser the Elder	1450 — 1529 „
	Durer	1471 — 1528 painter
	Holbein the Younger	1497 — 1543 „

**NEO-CLASSICISM:** In the 18th century Germany was the centre of study of classic literature and, as in France, art was under the spell of Greco-Roman forms. The German political and military growing power backed the feeling of classic greatness. German buildings of the neo-classic style are more imposing than the French and English specimens.

The reaction against neo-classicism in Germany was more total than in France where neo classicism and romanticism worked in the same period. In Germany romanticism supplanted altogether neo-classicism.

## RENAISSANCE HOLLAND

Due principally to religious conflicts, in the 16th century Holland suffered very much under the Spanish domination. After their liberation, the Dutch worked hard to re-establish their power and progress.

In the field of art, Holland had strict affinities with the Flemish School, so much that in many cases the art of these two peoples is identical. In portraiture, the Dutch were great masters. In time of Franz Hals and Rembrandt portraiture representing either a single person, or groups of persons, was very fashionable.

Because the Dutch were Protestant so they did not do many religious paintings; like in Flander, the religious paintings done by the Dutch were treated realistically as the secular art.

In general the tonality of the Dutch School is a golden brownish tint which resembles the Venitian School. Indeed the Dutch and Venitian Schools are appealing for their rich and warm colouring. Contrasts of light and dark is a peculiarity of the Dutch School.

In architecture and sculpture the Dutch did not produce many important works during the Renaissance period—On the contrary, modern Dutch architecture is very important.

### Great Dutch Masters :

J. Bosch	1450 — 1516	Painter
Frans Hals	1580 — 1666	„
Rembrandt	1606 — 1669	„
G. Terborch	1617 — 1681	„
P. de Hooch	1630 — 1677	„
Vermeer	1632 — 1675	„
E. Boursse	1631 — 1672	„
J. Ruisdael	1628 — 1682	„
M. Hobbema	1638 — 1709	„
Van de Velde	1633 — 1707	„

## RENAISSANCE & ROCOCO FRANCE

Inspired by the Flemish art, the French had an important school of miniature in the 14th century, particularly in portraiture the French miniaturists reached a very high standard. From 1309 to 1377 the Pope resided in Avignon (*France*) and there he received works of the Italian primitives which had some influence in developing French art.

But the Renaissance movement in France started only after King Charles VIII (1483—1598) and King Francis I (1515—1547) had returned to their country from the wars waged against Italy. These kings being impressed by the beauty of the Italian art brought with them some Italian artists, among whom Benvenuto Cellini (1500—1571), who gave impulse to the French renaissance movement.

Before the influence of the Italian art, French painting and sculpture still retained Gothic characteristics.



### Great French Masters of the first period :

J. Fouquet	1416 — 1480
M. Colombe	1431 — 1490
J. Coussin	1500 — 1590
Poussin	1594 — 1665
La Tour	1593 — 1652

The authority of the French kings was so absolute that art too was the monopoly of the royalty. For this reason, French art became nationalistic glorifying the deeds of the kings. Related to the same idea of greatness, subjects of the Greco-Roman mythology were cherished by the French patrons of art. Usually the king named an artist as director of the work of the state—thus architecture, painting and sculpture were organized under academies.

Also the production of minor art, such as metal works, ceramic, textile and jewellery were organized in royal industries. The Gobelins (*large carpets for hanging on the walls*) were famous all over Europe. These carpets were made after full size coloured cartoons by great artists. Because French art was made for royalty and noblemen, so it developed a finesse of colours and execution proper to meet the favour of such a refined society.

**ROCOCO:** The French Renaissance having started late, very soon it developed into Rococo style. In time, Rococo runs parallel to the Italian Baroque. Between Rococo and Baroque architecture there is a striking difference. The exteriors of the Baroque buildings have curved lines, while Rococo buildings have a facade with straight lines. Rococo ornaments have the same character as the Baroque ones, but more delicate.

In the 18th century Chinese textile, porcelain and lacquer works influenced French and Dutch ornamental arts.

The most important architects of the 17 century were: F. Mansart, J. Marot and Le Vau. (1612–1670).

Le Brun, 1619–1690, was the favourite painter under Louis XIV.

After the death of Louis XIV art became more popular, but the habits and customs of the upper class, which obviously supported artists, had so degenerated as to demand only a frivolous art corresponding to their own life. But also in a surrounding so hostile to high artistic expressions, valiant artists succeeded in creating wonderful masterpieces. In general, the subjects preferred for this kind of art were inspired either by the Greco-Roman mythology or had the character of genre art.

### Great painters of the Rococo period :

Watteau	1684 — 1721
Boucher	1703 — 1770
Fragonard	1732 — 1806

### Principal portraitists :

La Tour	1704 — 1788
Chardin	1699 — 1779
Vigée Lebrun	1755 — 1842

Contrary to painting, Rococo sculpture maintained a classic academic character. Only in small sculpture, made in ceramic or bronzes, the Rococo frivolism is noticeable.

Pajou (1730–1809), Houdon (1741–1828) and Clodion (1738–1814) are the greatest sculptors of the 18th century.

Social discontentment and intellectual reaction against injustice and frivolity brought a change in political matters as well as in art.

**NEO-CLASSICISM:** In the 19th century many events concurred to form the Neo-classic style (*in France referred to as Empire style*). The French revolution, the excavations of Pompeii, started in 1748, the general tendency to admire classic literature and art, the conquests of Napoleon (1767—1821), which stimulated the French to emulate the greatness of Rome and Greece, determined the revival of classic arts.

David (1748—1825) and Prudhon (1758—1823) were the head schools of the Neo-classical painting. Ingres (1780—1867), the greatest of all, affirmed still more Neo-classic style.

Architecture was inspired by Greco-Roman examples. Greek orders were used as a universal convention: the front of the Greek temples with its triangular pediment became a universal peculiarity of all buildings.

**ROMANTICISM:** Young artists reacted violently against this kind of worshipping cultures of the past and started afresh a new vigorous and far more sincere expression of art referred to as Romanticism. As the word means, romanticism is a more lyric, more human expression than the cold neo-classic one. The romantic movement was started by Gericault who unfortunately died very young (1791—1824). After Gericault's death, Delacroix (1798—1863) became the head of the romantic school.

The military victories of Napoleon originated a kind of painting with military subjects, while his conquest of Egypt opened the fantasy of the artists for oriental reminiscences.

Rude (1784—1855) was the greatest sculptor of the French revolution who made the high relief of the "*Marseillaise*" in the Arch of Triumph of Paris.

**REALISTIC SCHOOL:** Inspired by the English realistic art (*landscapes and animals*) French artists started the realistic school which in its aim opposed both neo-classicism and romanticism.

Corot (1796—1875), paysagist, Troyon (1810—1865), painter of animals. Millet (1814—1875), painter of rural subjects, and Courbet (1819—1877) were the principal artists of the French realistic school.

## RENAISSANCE ENGLAND

Up to the century the most important intellectual manifestation of England was literature. Although Henry VIII (1509—1517) called many foreign artists, among whom the great Holbein, to work in England, the noblemen and upper class of that country did not yet appreciate painting. England had in the past an important school of miniature, but contrary to Flander, France and Germany, the English miniaturists did not develop that art in larger expression.

In the 17th century, after the artistic activity of Van Dyck (1599—1641) the English people started to be interested in painting and English artists, among whom Peter Lely (1618—1680) originated the English school.

In the 18th century portraiture was the highest expression of the English painters. Because of protestantism, also in England artists did not treat in large scale religious subjects.

Sir Reynold (1722—1792), Sir Gainsborough (1727—1788), Sir Lawrence (1760—1830) Sir Raeburn (1756—1823) and Russel (1751—1806) were the greatest painters of the 18th century.

The 19th century was very important because English painters started to paint realistic landscapes and animals—this realistic art influenced French artists who in their turn began the modern movement in Europe. Previous to the English realism, landscape was treated in a conventional way, depicting lyric scenes wherein ruins of some Roman or Greek buildings were included.

Crome (1769–1821), Constable (1776–1837) and Turner (1775–1851) were the greatest paysagists of this school.

Later, the realists, Millais (1829–1897), Rossetti (1828–1882), Hunt (1827–1910) and F.M Brown (1821–1893) founded the Pre-Raphaelite school inspired by Italian art previous to Raphael. The aim of the Pre-Raphaelite school was to render in painting a high moral sense, lyric and religious spirituality. It was an art reflecting the very English temperament. In any way it was an art far more sincere and substantial than Neo-Classicism.

**ARCHITECTURE :** Like in France and Germany, in England too the influence of Gothic art was very much felt, but at the end of the 16th century Italian architecture replaced the ogival forms. Contrary to France and Germany where renaissance palaces had still the gothic roofing, the English architects adopted the Italian flat ceiling giving to the building a complete appearance of the renaissance style.

Inigo Jones (1573–1662) and Sir Christopher Wren (1632–1723), the latter the author of St. Paul, were the prominent architects of England.

In the 19th century Neo-Classicism dominated also in England. Greek orders were used universally. At the end of the 19th century there appeared another change in architectural taste. Public and private buildings were designed in classic forms while Gothic style was used for religious buildings.

#### Some of the most important buildings of the Renaissance

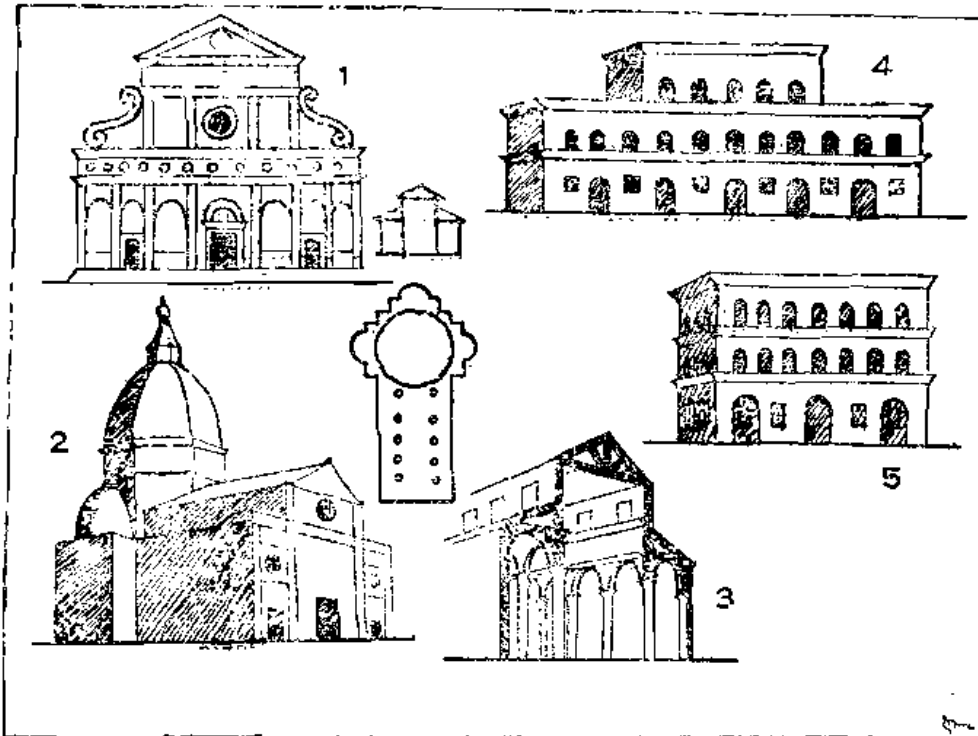
<b>ITALY :</b>	Hospital of Innocents.....	Florence
	Riccardi Palace ( <i>Medici</i> ).....	Florence
	Palazzo Pitti.....	Florence
	Pazzi Chapel.....	Florence
	Library of Venice.....	Venice
	Pesaro Palace.....	Venice
	Church of the Salute.....	Venice
	Farnese Palace.....	Rome
	St. Peter in Montorio.....	Rome
	St. Peter in Vatican.....	Rome
	Durazzo Palace.....	Genoa
	Palazzo Municipio.....	Genoa
	Sauli-Palace.....	Milan
	Ospedale Maggiore.....	Milan
<b>FRANCE :</b>	Castle of Fontainebleau	
	Castle of Blois	
	Castle of Vaux Le Viconte	
	House of Agnese Sorel.....	Orlean
	Palace of Versaille	
	Louvre.....	Paris
	Luxemburg.....	Paris
Pantheon.....	Paris	
The Invalids.....	Paris	

<b>GERMANY:</b>	Castle of Eidelberg	
	Church of Buckeburg	
	The Rathhaus of Cologne	
	The Pellerhaus of Nuremberg	
<b>SPAIN:</b>	Casa of Ayuntamiento.....	Seville
	Palace of Charles V.....	Granada
	Library and Cathedral.....	Santiago
	The Escorial.....	Madrid
	The Alcazar.....	Toledo
<b>ENGLAND:</b>	Queen's College.....	Oxford
	Royal Hospital.....	Greenwich
	Whitehall Palace.....	London
	Trinity College-Library.....	Cambridge
	Howard Castle.....	Yorkshire
	Senate House.....	Cambridge
	St. Paul.....	London
	Chiswick House.....	Chiswick
<b>BELGIUM:</b>	Town Hall.....	Antwerp
	Palace of Justice.....	Brussels
	Town Hall.....	Leyden



## RENAISSANCE

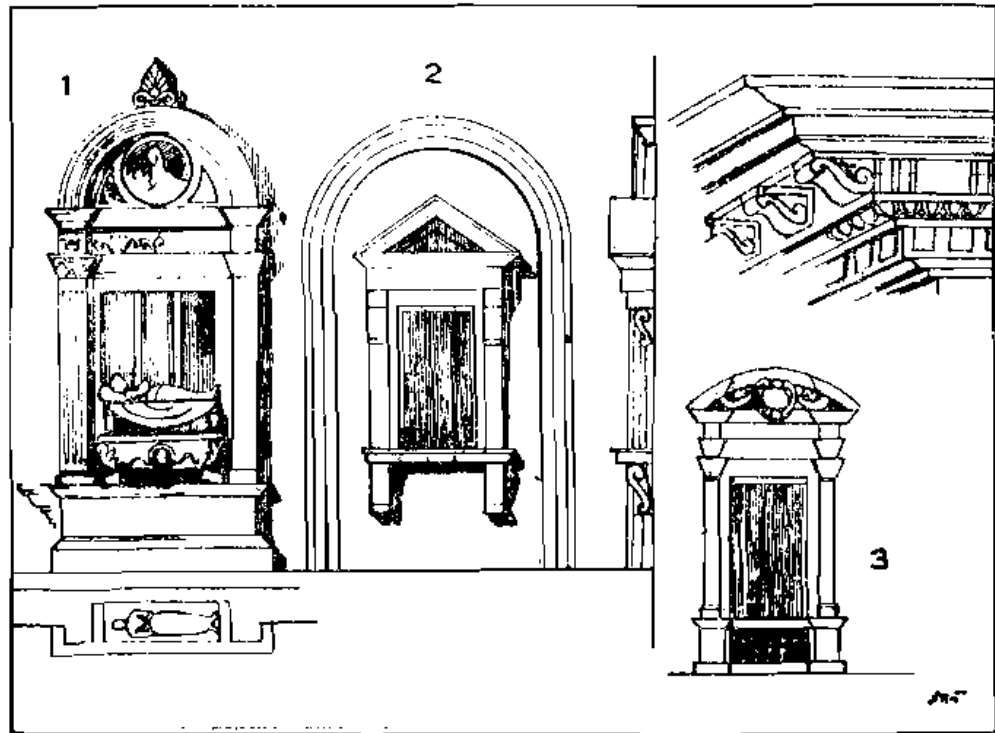
1.-2. The church of Renaissance maintains the same principles of planning as the Christian Basilica, but in many cases a dome was added at the crossing of the transept. Thus the Renaissance church may or may not have the dome.



3. Section of a church of the 15th century from which we may notice that the architects of the Renaissance resumed Roman architectural forms.

4.-5. The facade of the palaces of the first period of Renaissance were not enriched with columns or pilasters.

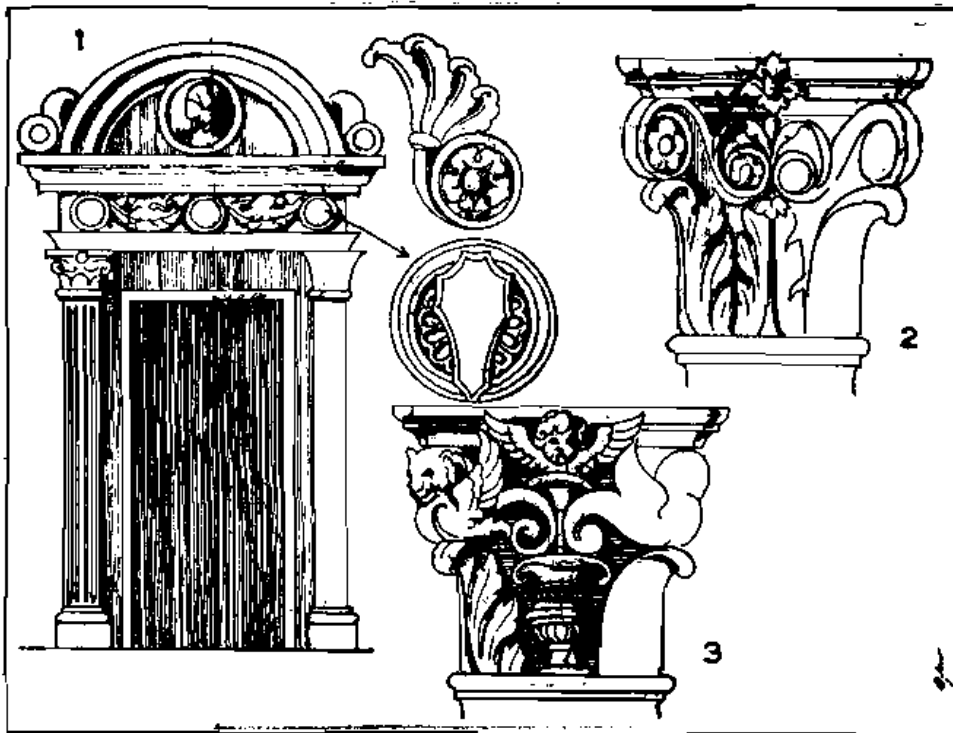
RENAISSANCE



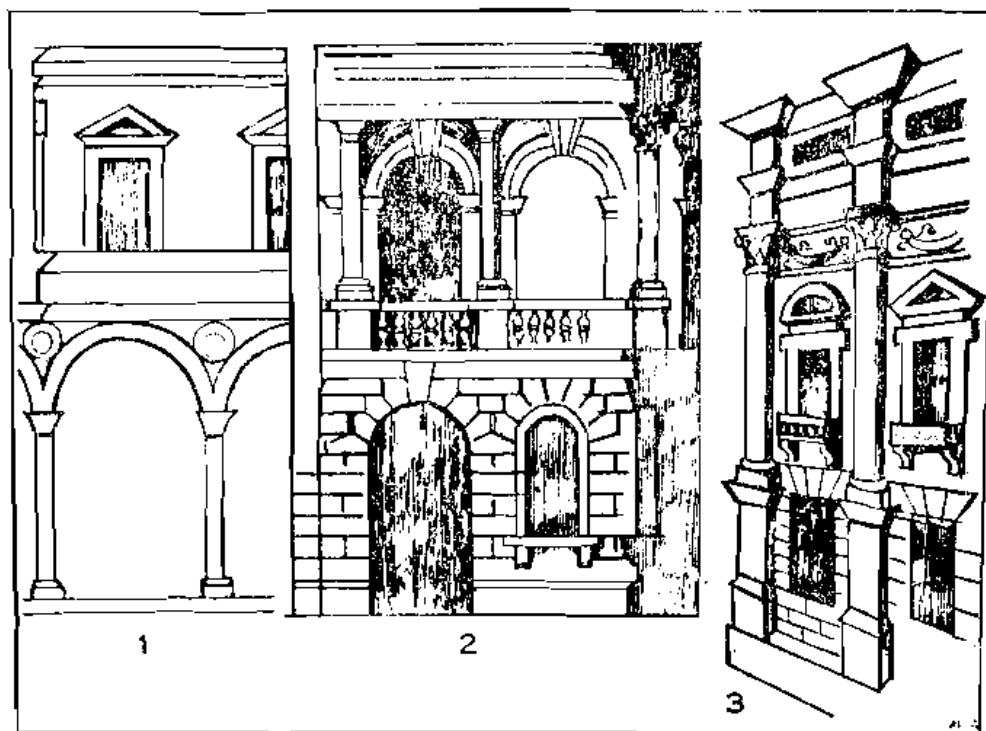
1. Typical tomb of Renaissance style.
2. Plain window of the 15th century.
3. More elaborated window of the 16th century.
4. Cornice of a palace of Renaissance having the same ornamental features as the Roman Corinthian order.



1. - 2. - 3. Door and capitals of the 15th century.



RENAISSANCE

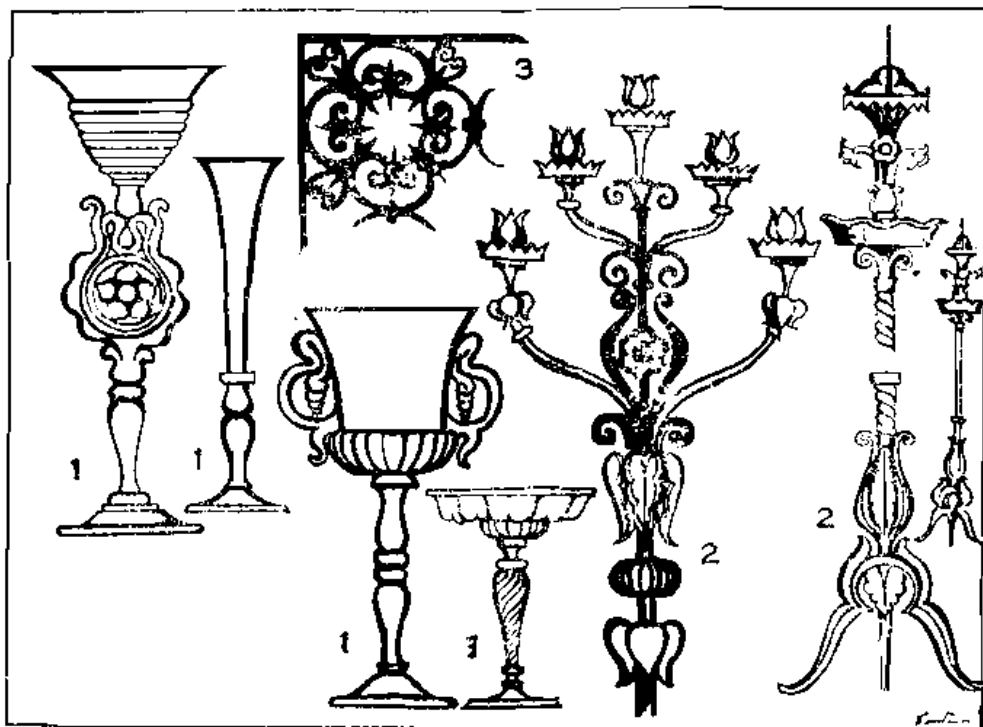


Comparative diagram showing the development of the architecture of the Renaissance.

1. Plain architecture of the 15th century.
2. More complex architecture of the middle period of Renaissance.
3. Specimen of the architecture before Baroque style.

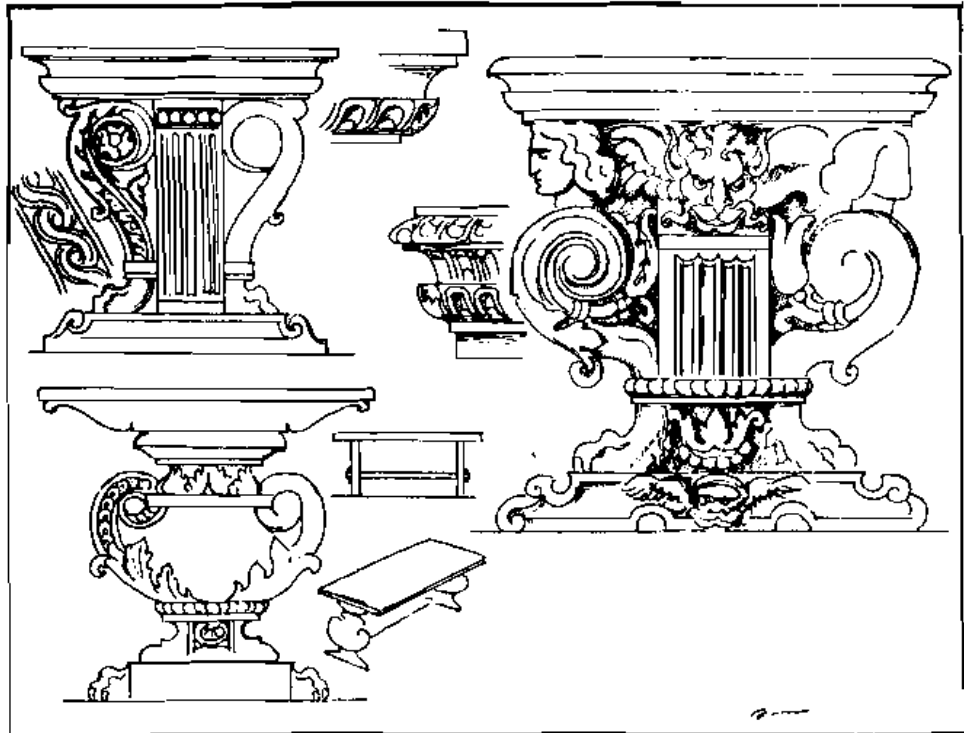


1. Glasses.
2. Wrought iron candelabrum.
3. Detail of an iron gate.



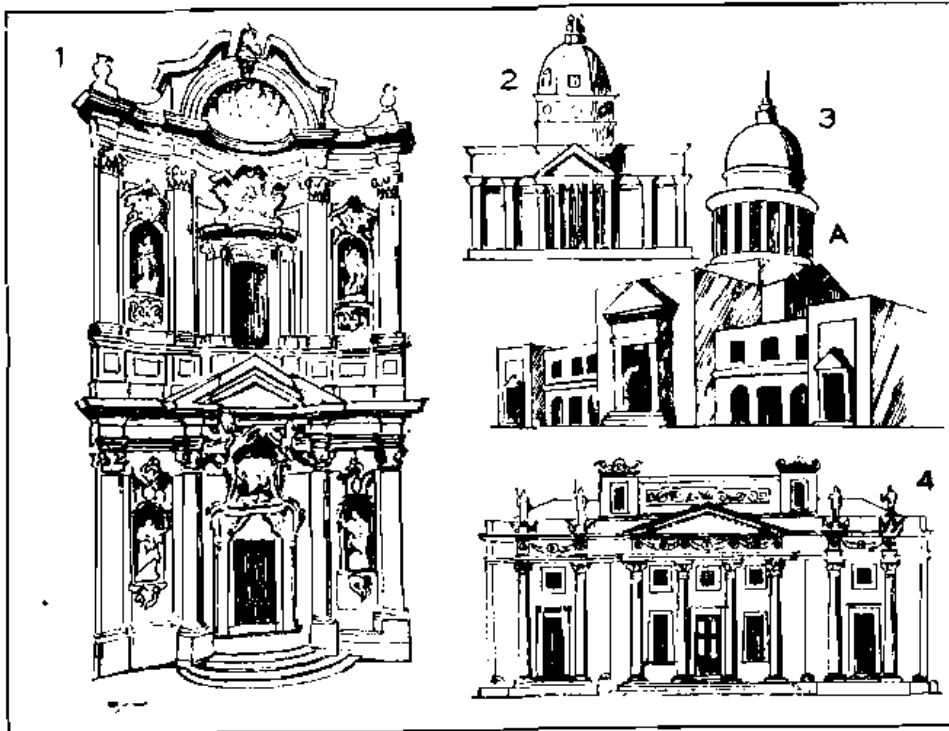
**RENAISSANCE**

Wood-carved tables. Likewise architecture also the ornament of the Renaissance style were inspired by Roman specimens.



**BAROQUE**

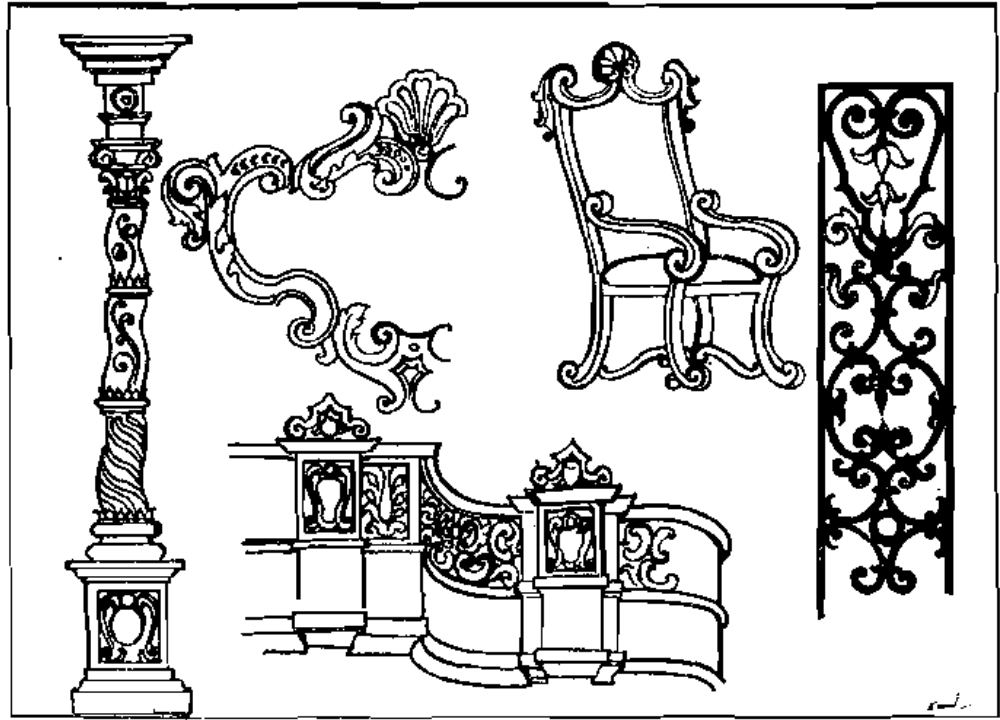
1. Facade of a Baroque church. Note that both in elevation and plan many buildings of the Baroque period have curved lines. Also in those buildings in which the plan has straight lines, in elevation the curves are always a dominating feature.
- 2.-3. Comparing the diagram 2 which is a building of the 17th century with diagram 3, an example of the 18th century, we see that in the later architecture the "drum" (A)



of the dome is formed by a colonnade. This colonnade was applied both to religious and civil buildings.

4. Typical house of the Neo-classic style. The central part looking like a Greek temple was the principal characteristic of this art.

## BAROQUE

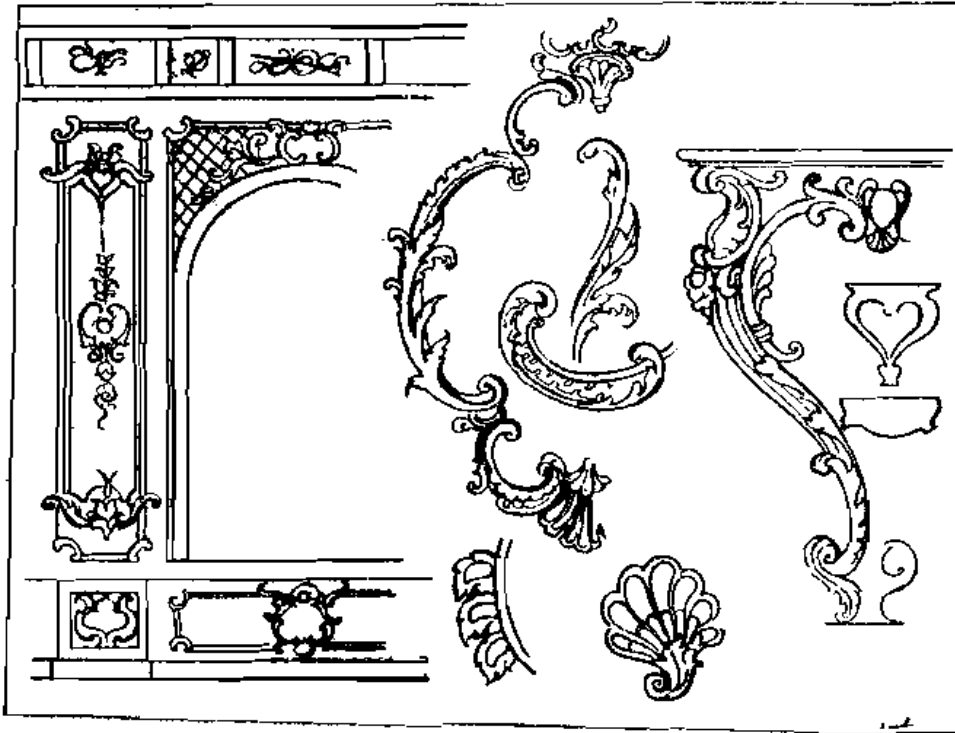


Baroque ornamental Design. Here too, like in architecture, the curves are the very peculiarity of the style.



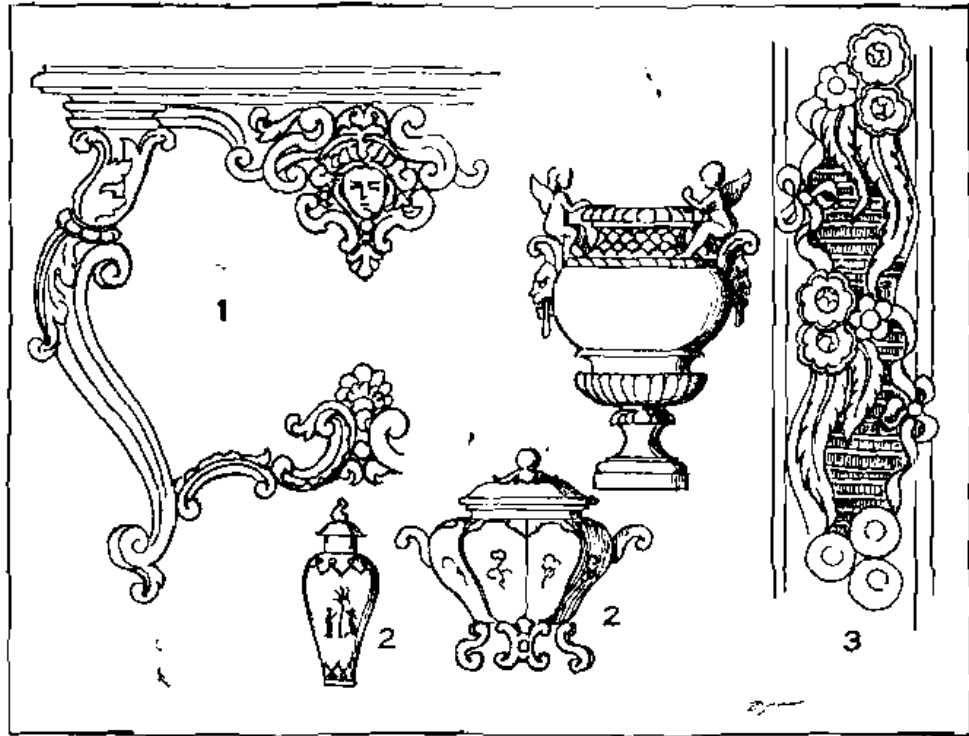
## ROCOCO

Rococo style was eminently used in France and is referred to as Louis XIV, Louis XV and Louis XVI. Rococo art has the same characteristic of Baroque but is much more elegant and refined. Architecture of the Rococo period does not present the movement of masses and lines like the Baroque buildings.





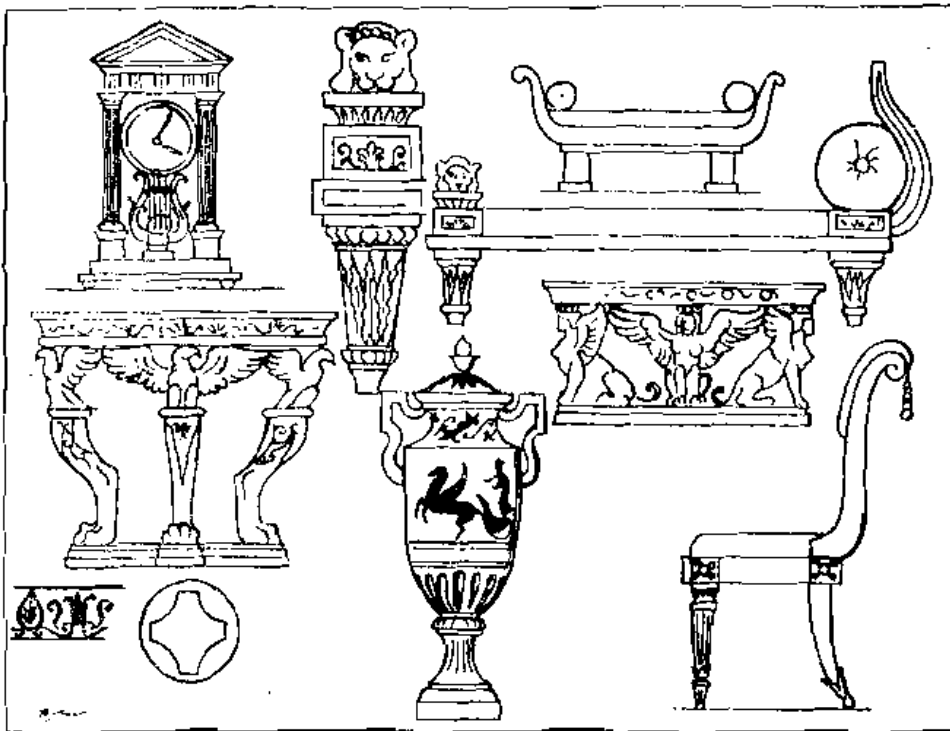
**ROCOCO**



1. Characteristic table of the rococo period. Also the legs of the chairs had the same curves and ornaments. 2.- 3. Vases in porcelain and detail of textile showing the influence of Chinese art.

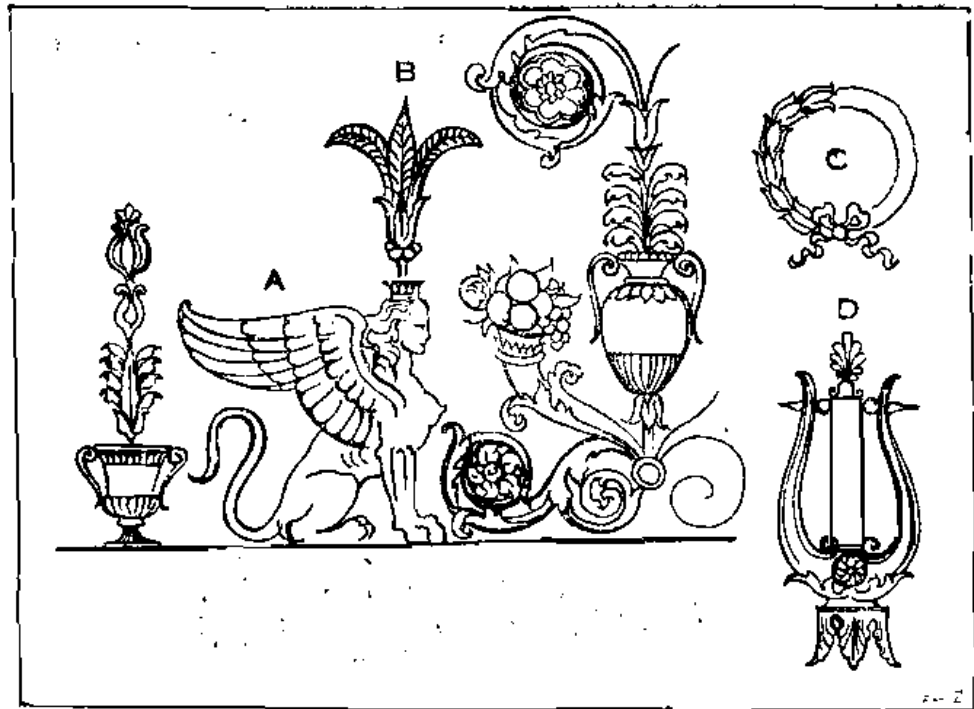
**NEO-CLASSIC STYLE**

In furniture and ornaments, this style was very much inspired by Greco-Roman and Egyptian arts. In furniture the curved lines of the rococo period were replaced by simple straight ones.



## NEO-CLASSIC STYLE

Winged sphinxes  
A, palmets B,  
garlands C, and  
lyres D, were  
universally used  
to decorate both  
architecture and  
furniture.



MODERN ART ... .. Impressionism, Post-Impressionism, Fauvism, Futurism, Cubism, Surrealism, Abstractism, etc.

As already said, Neo Classicism was a cool imitative revival of Greco-Roman Art. Such kind of art did not reflect the social and intellectual life of Europe of the eighteenth century. Creative minds, principally Gericault, reacted against Neo-Classicism forming the Romantic School. Romanticism abandoned Greek mythological subjects getting inspirations from the literature of the Middle Age, from sagas and from the European life of the eighteenth century.

No doubt Romanticism was a warmer and far more sincere expression of Art than the cool Neo-Classic one, but, as the word means, in romanticism the aim is to appeal to sentiments and moving senses which makes it difficult to remain within the limits of pure art and often there is a tendency to degenerate towards what we now term 'commercial art.'

Towards the middle of the eighteenth century, a group of young French painters denounced both neo-classicism and romanticism as obsolete. This group was styled as impressionists.

Impressionism refused to illustrate poetry, history or religious subjects. Their idea was to render the impression they received from life, from Nature or still-life. Anything, any subject, was worthy to paint. Illumined about colour-theory by modern science, the impressionists aimed at and succeeded in rendering luminous tints and light. But many of the paintings of this School have the defect of lacking that peculiar inward sense which is the greatest quality in Cezanne and Van Gogh. In the effort to render colour and light, some of the impressionists painted the object superficially disregarding the three dimensional plastic principles.

Impressionist sculptors broke with the monotony of the academic sculpture giving new vitality and freshness conveying the direct feeling and enthusiasm of the artist.

The defect of impressionistic sculpture is to appear too sketchy, that is to say, too much emphasis of masses and too much chiaroscuro. Post-Impressionism is just the conclusion of impressionism. Same luminosity of colours, same subjects taken directly from Nature, but having a perfect understanding of the three dimensional relationship among objects and space and conveying that inward abstract quality of life which is so indispensable to art.

From the second half of the 19th century western social life underwent great changes through mechanical and scientific applications. Supported by science, a critical philosophy attacked old beliefs. Industries changed social economy, democratic ideals were the consequence of modern economy. Iron was used in huge structural works and cement revolutionized architecture. Exchange of cultures by the means of publications, films and photographs and the importation into Europe of many objects of art of people completely different from those of the West, opened up fields of inspiration unknown in the past. The simplicity of modern architecture dictated simpler painting and sculpture. Western artists, finding no more sources of inspiration from Hellenistic art, were greedy to get inspiration from exotic arts and also, being free from illustrating traditional literature or religious subjects, were anxious to express their individual conceptions and style.

Modern artists passed through one experiment after another. Fauvism, Futurism, Cubism, Surrealism, Abstractism and so on, are expressions which, right or wrong, all try to free art from the appearing realism. Ours is a period of experiments which certainly, sooner or later, will blossom in something truly substantial. As in politic and in all other human manifestations of our day, art too passes a period of transition. Great artists create new artistic expressions, others, less creative, follow the masters forming in this way schools of different conceptions and styles. The aim of each modern artist is to be 'INDIVIDUAL,' that is to say, to express his own art free from others' conceptions and styles. To appreciate this individual art is difficult because it has no relation with our intellectual patrimony of the past. For this reason, in our day art cannot be so popular as it was when it illustrated subjects well known by all the citizens of one or more countries. But as art may be expressed under all forms and styles so when it gives us food of imagination or raptures our senses, then IT IS ART.

Let us remember that Man has produced in every period of his progress a profusion of artistic works. Comparatively, very few of these works are masterpieces which have remained so throughout all ages. The bulk, even if roomed in museums for historical records, cannot be considered as masterpieces. This rule must guide us in judging modern art. One should neither accept nor refuse contemporary art just because it is modern, but should view it objectively according to its real value.

## **EASTERN - ART**

### **INDIA**

Indian culture was for the East as important as the Greek culture was for the West.

Indian culture influenced directly or indirectly all eastern peoples. Although Islam affected to a certain extent religious principles, the very spirit of the Indian civilization was transmitted from Vedic period to modern times.

#### **B. C. 3000**

##### **Indo-Sumerian Period.**

The oldest cultural remains of India are to be found in the Indo Valley (*Sind and Panjab*) particularly in the towns of Mohenjo Daro and Harappa there were well planned

houses built in baked bricks or dried bricks with fountains and bathrooms showing a high grade of civilization. Statuettes in terra cotta and in stone show a keen relation with the Sumerian art. Some ideas and divinities of the Indo-Sumerian civilization were embodied by the Aryan in their own religion.

## OLDEST RACES

### Dravidian & Mundas.

Dravidian immigrated into India in the time of the general Neolithic migration while the Mundas migrated into India from the East,

Dolmens and statuettes in terra cotta show the Neolithic remains of these old inhabitants of India.

### Aryans – 2000 B. C.

The Aryans migrated into India in the second millennium B.C. and while passing through the Indo Valley may have conquered the people of the Sind and Panjab retaining from them many beliefs and other cultural expressions. These Aryans were nomadic people living on cattles. They were ruled by a Patriarcal system. Being more alert than the aborigines of India, gradually they conquered them and established that Aryan culture which has lasted up to modern time.

Being in lesser number than the Dravidians and Mundas, the Aryans established the system of the castes with which, by the means of religious beliefs, they controlled the majority of the population.

The Aryan of the Vedic period had no temples, the religious rituals were performed in open air. Only wood was used for building purposes. Towns were surrounded by palisades with watch towers and the wooden buildings had thatched roofs.

Thus the great intellectual expression of the Vedic period is the literature of those magnificent liturgical books and books treating laws for civil ceremonies. These books are referred to as *Vedas (sacred knowledge)*.

Rig Veda..... 1028 hymns to invoke gods.

Soma Veda..... Songs and tunes as musical structure of the hymns.

Vajur Veda..... On liturgical formulae.

Atharva Veda..... Invocation for protecting against diseases and malignant spirits.

Because writing did not yet exist so all the Vedas had to be memorized by the Brahmins and transmitted from generation to generation by word of mouth.

On the 7th century B. C. other writings were added to the former Vedas. That period is referred to as *Vedanta (end of the Veda)*. With this latter addition the sacred literature was so enlarged as to be difficult to memorize: hence the Sutras which are condensed stanzas.

As a whole the Vedic period was not very speculative in the search of the Truth. The partriarcial system commanded a general blessing and a general happiness. The individual thought was not very deep and what was asked from the gods was welfare and enjoyment of life.

### Brahmanism – 7th Century B. C.

About the seventh century some great thinkers started to speculate about our individuality in relation with the infinite and then school after school was set up to teach a new method of salvation. From this reform Brahmanism rose starting the schism of religious unity, although such a schism is only apparent because the substance remains the same in all Indian forms of religious teachings. The Upanishads were written during this period.

## **6th Century**

Among the many schools. Buddhism taught by Guatama, and Jainism taught by Vardamana Mahavira, rose to great spiritual power. At the beginning Buddhism did not have many adherents, but afterwards it spread all over India and in many other countries.

## **Chandragupta—321-296**

Chandragupta, the grandfather of Asoka, established the Maurya dynasty and sided with Buddhism to counter-balance the power of Brahmanism.

## **Asoka - 272 - 232**

Asoka was responsible for the great Buddhist period and, according to history, India enjoyed peace and prosperity.

Since Asoka's time up to the 3rd century A.D; Buddhism was the predominant religion—Brahmanism and Jainism followed respectively. At the end of the seventh century A.D. Hinduism was again the spiritual power of India—Jainism had a considerable number of followers, while Buddhism had almost disappeared.

## **Hinduism**

After the reform of Vedism in the seventh century B.C., Brahmanism rose but not long afterwards it split into many sects which, in principle, embodied the Brahmanic Trimurti deities: namely, Brahma, Vishnu and Siva, but practically each sect worshipped one of these gods, considering it as the principal ones while the others were his subordinates. The same god was also worshipped according to one of his Avatara, or according to his peculiar cosmic manifestations or even under his female emanation (Sakti). All these sects are referred to as Hinduism.

## **Islam - 1193 A. D.**

Islam penetrated into India since the seventh century A.D., but that was only sporadic, while starting from the 1193 the invasion of India by the Persian Muhammadans was total.

1193-1526 Pathans Dynasties.

1526-1761 Mogul Empire.

In what concerns religion, Islam succeeded in converting part of India, but the traditional Hindu culture remained unaffected.

## **Dynasties Connected with Art**

MAURYA Dynasty—320-185 B.C. : Maurya dynasty was founded by King Chandragupta with capital at Pataliputra.

ASOKA—272-232 B.C. : King Asoka, the grandson of King Chandragupta, a fervent Buddhist, spreaded this Faith all over India and sent monks to teach Buddhism both to the West and to the East.

King Asoka started to build religious monuments with bricks and stones—for this reason, the history of Indian art starts from his period,

SUNGA Dynasty—185-70 B.C. Capital at Pataliputra. Cut caves and built temples; Bharut sculptures.

Andra Dynasty—170 B.C.—220 A.D. : Supported Buddhism, and Hinduism. Built the stupa at Amaravati and made the doorways of the stupa at Sanchi.

**SCYTHO-PARTHIAN** Dynasty-250 B.C.-50 A.D. : The nomads Sakas (Scythian) attacked the Greek principalities which had broken from the Seleukid Empire, but retained those princes as governors called Ksatrapas. Important for the artistic influence on Indian statuary. (*Gandhara School*)

**KUSHANA** Dynasty-50 B.C.-320 A.D. : The Yue Chi tribe driven from northern China occupied at the end of the first century B.C. Bactria, Gandhara, Afganistan, Panjab and Mathura. This dynasty had a great king, Kaniska (120-160?) who being a fervent Buddhist called a Buddhist council of holymen to reconcile the northern and southern schools of Buddhism. (*Mathura School very important*)

**GUPTA** Dynasty-320-600 A.D. : Originated from Pataliputra; capital at Ayodhya. In Gupta period Buddhism was still important, but the reaction of Hinduism was already very strong.

**HARSHA** Dynasty-606-753 A.D. : Cut caves and built temples.

**CHALUKYAN** Dynasty-550-753 A.D. : Capital at Badami : built temples and caves. One of the three styles of Hindu architecture is referred to after the name of this dynasty.

**PALLAVAS**-400-750 A.D. : Erected many temples. The most important one is the rock-cut group at Mamallapuram.

**RASTRAKUTA** Dynasty-753-1000 A.D. : Capital at Malkhed. Cut from the rock the Kailasanatha at Ellora.

**PALA** Dynasty-730-1197 A.D. : Ruled the lower valley of the Ganges in Bengal. Of this dynasty remain many Buddha images.

**CHOLA** Dynasty-100-1175 A.D. : Dominated part of Orissa, part of Madura and part of Ceylon where erected many temples

## PRINCIPAL PERIODS OF INDIAN ARTS

3rd century B.C. - 3rd A.D.	Art Production : Buddhist, Brahmanic, Jain.
4th - 6th century A.D.	Classic period of Buddhist art.
7th - 12th century A.D.	Art production : Hindu, Jain, Buddhist.
8th - 10th century A.D.	Classic period of Hindu art.
13th - 18th century A.D.	Art production : Hindu-Saracenic, Hindu, Jain.
16th - 17th century A.D.	Classic period of Hindu-Saracenic art.
19th century A.D.	Decline of Indian Art.
20th century A.D.	Revival of Indian art.

## BUDDHIST ART

**BUDDHIST ARCHITECTURE:** Rock-cut caves, stupas, chaityas, viharas (*sangarama*) (*monasteries*), rails, stanbhas or lats, (*pillars*).

**Chaitya-Halls:** the Chaityas served to the Buddhist monks to assemble for their religious rites. There are many Chaitya caves and the most famous ones are to be found at Bhaja, 1st B.C.; Nasik, 2nd B.C.; Manmoda 1st B.C.; Karli, 1st B.C. ; Ajanta and Elura. Of the Chaitya erected on soil, there is only one specimen at Chezaria of the 4th century A.D.

The interior of the Chaitya erected on soil and the interior of those cut into the rocks are identical.

**Viharas :** (*Monasteries*) being built in wood, of the Viharas erected on soil, none is left. We may have an idea of the Viharas built on soil from the Rathes of Mamallapuram. Contrary to the Chaityas, the Viharas cut into the rocks are quite different from those built on soil.

The most important Viharas are to be found at Ajanta, Nasik, Ellora, Bagh, Kholvi, Dhammar, Gandhara.

**Rails :** The rails were used to enclose a holy ground such as some spots where Lord Buddha had rested or taught His doctrine, or around stupas, etc. The most important rails are at Bharut, Sanchi and Amaravati.

**Stambas :** Pillars used for many purposes, such as to support the symbol of the religion, or to engrave inscriptions, or to support lamps etc. The most important Buddhist pillar is that of Sarnath of the 3rd B.C. and the Bull-capital of Ranapurva, both having the design of the persepolitan-capital.

**BUDDHIST SCHOOLS OF SCULPTURE :**

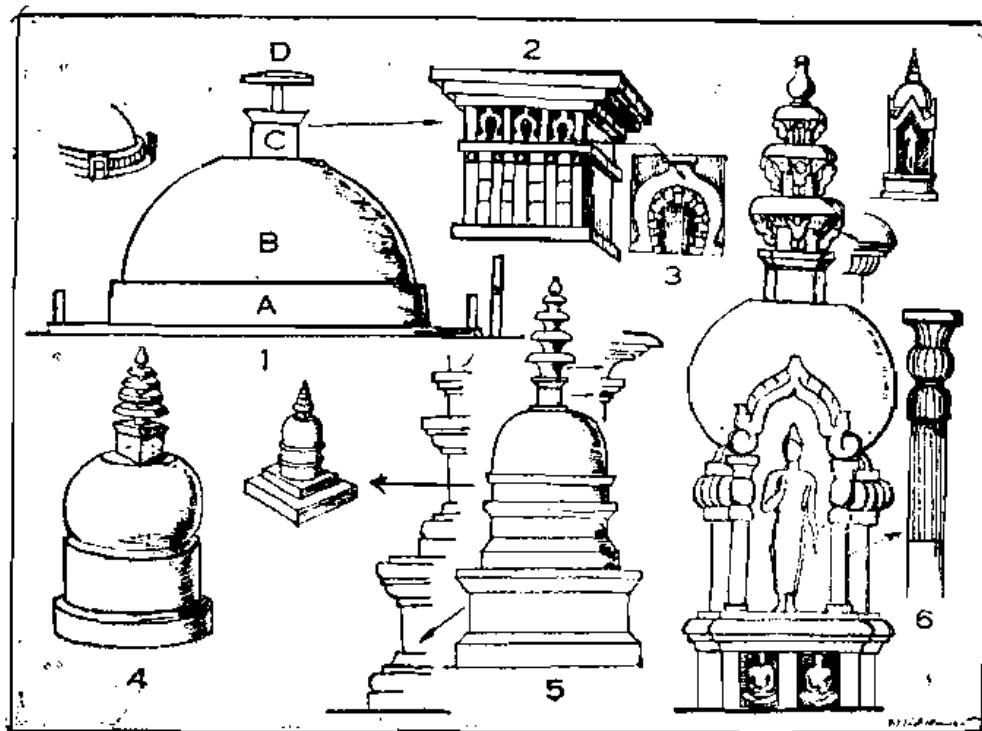
Bharut	2nd century B.C.	Primitive art.
Sanchi	1st century B.C.	Realistic art.
Gandhara	1st B.C. 2nd A.D.	Greco-Indian art.
Mathura	1st—2nd A.D.	Realistic art.
Amaravati	2nd A.D.	Beginning of idealistic conventional art.
Gupta	4th—6th A.D.	Classic period.

**BUDDHIST PAINTING :** Ajanta caves 4th—7th century A.D.



**BUDDHIST ART**

1. Prototype of Indian Stupa in Sanchi. 3rd century B.C. The Stupa is formed by the following architectural elements: A. Drum (*medhi*). B. Dome (*Anda or Garbha*). C. Throne (*Tee*). D. Umbrella (*Chattra*). 2' Detail of the Tee. 3. Typical Indian window, referred also as "cell".



also as "cell".

4. Stupa of the first century B.C. showing the development of the drum and umbrella.

5. Specimen of a stupa of north-west India having a square base.

6. A later evolution of the drum with a carved image of Buddha, sixth century A.D.

**BUDDHIST ART**

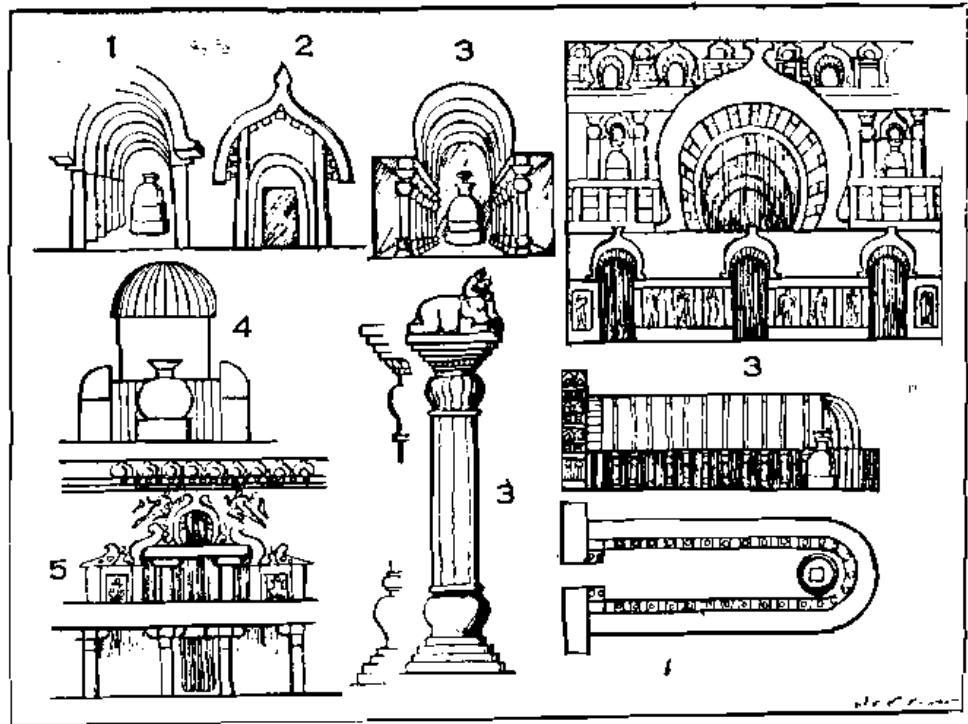
1. - 2. Oldest rock-cut - Chaityas. Note the pillars sloping inward, a characteristic of the oldest Chaityas. Third century B.C.

3. The best example of Chaityas, at Karli. First century B.C. Note the universal decoration of the facade formed by rails, stupas and Indian windows.

Remark also the Persepolitan capital of the columns.

4. Chaitya at Ajanta, Second century A.D.

5. A later type of Chaitya at Ellora, Sixth century A.D.



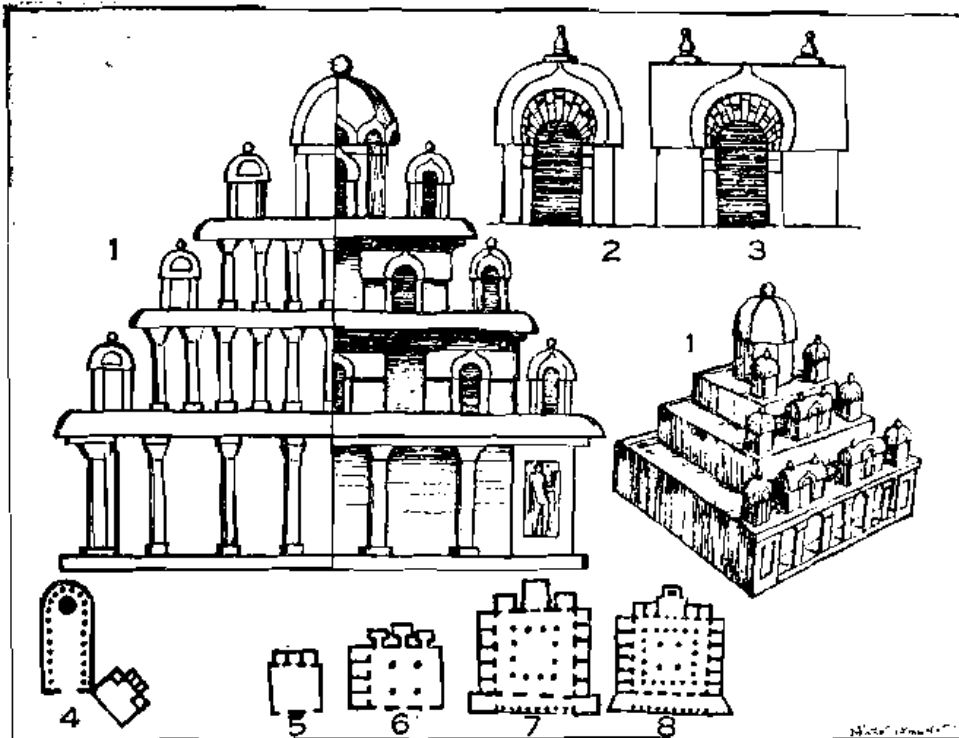
**BUDDHIST ART**

1. Reconstruction of a wooden Vihara (monastery) showing the cells around the various terraces. The architectural elements of the Vihara; viz. superimposed receding storeys decorated with "cells" are to be found in Hindu Dravidian style as well as in most

of the religious structures of the Further Indian peoples. The Rathas at Mamallapuram give a perfect idea of the wooden structures.

2. - 3. Corner and side cell.

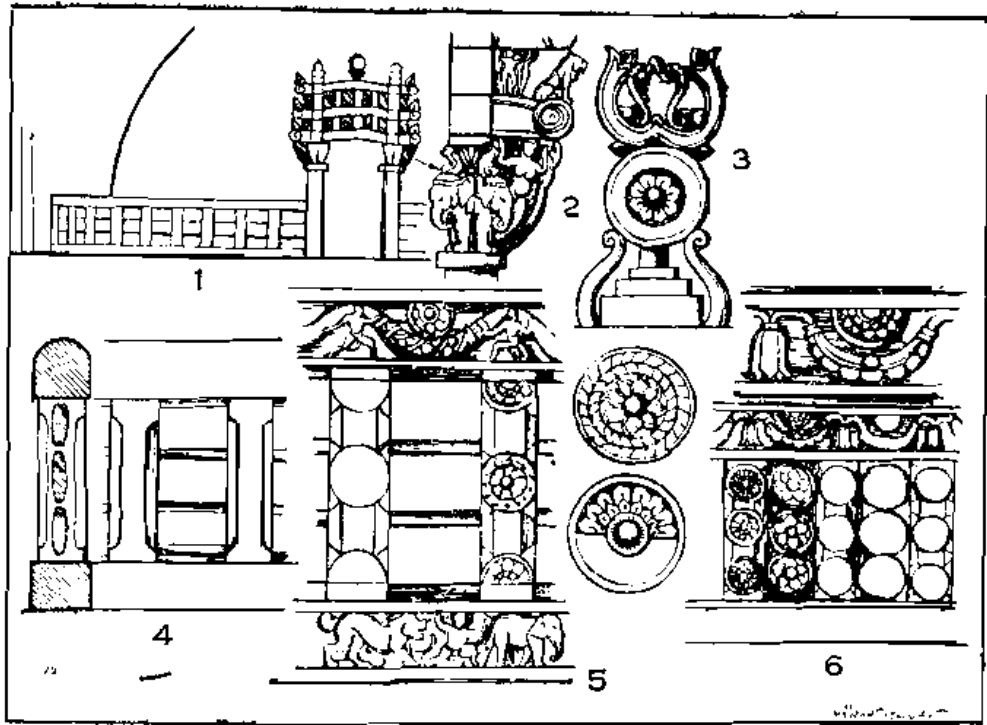
4. - 5. - 6. - 7. - 8. Plans of rock-cut Viharas. In some instances, such as in diagram 4, the Vihara was cut nearby the Chaitya, it being more convenient for the Monks who had to assemble in the Chaitya.





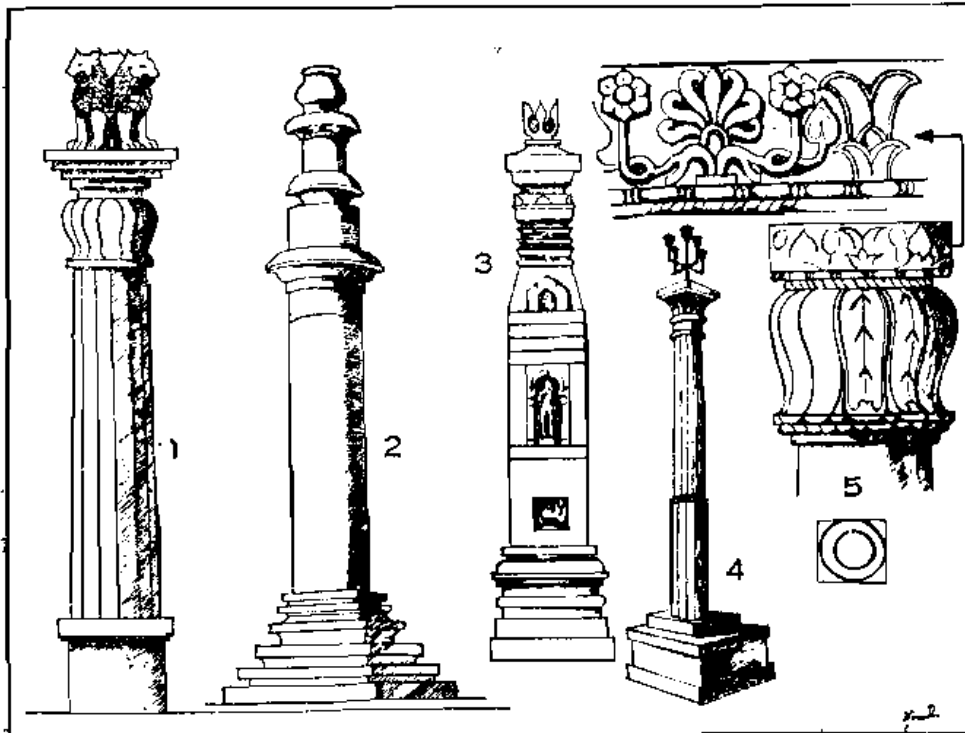
**BUDDHIST ART**

1. Rail around the Stupa of Sanchi and "Torana" (gateway).
- 2.-3. Details of the carvings of the Torana.
4. Structure of a rail in stone showing its origin from wooden types.
- 5.-6. Other more decorated rails. Note the universal round ornaments and festoons at the top of the rail.



**BUDDHIST ART**

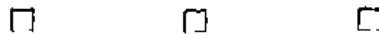
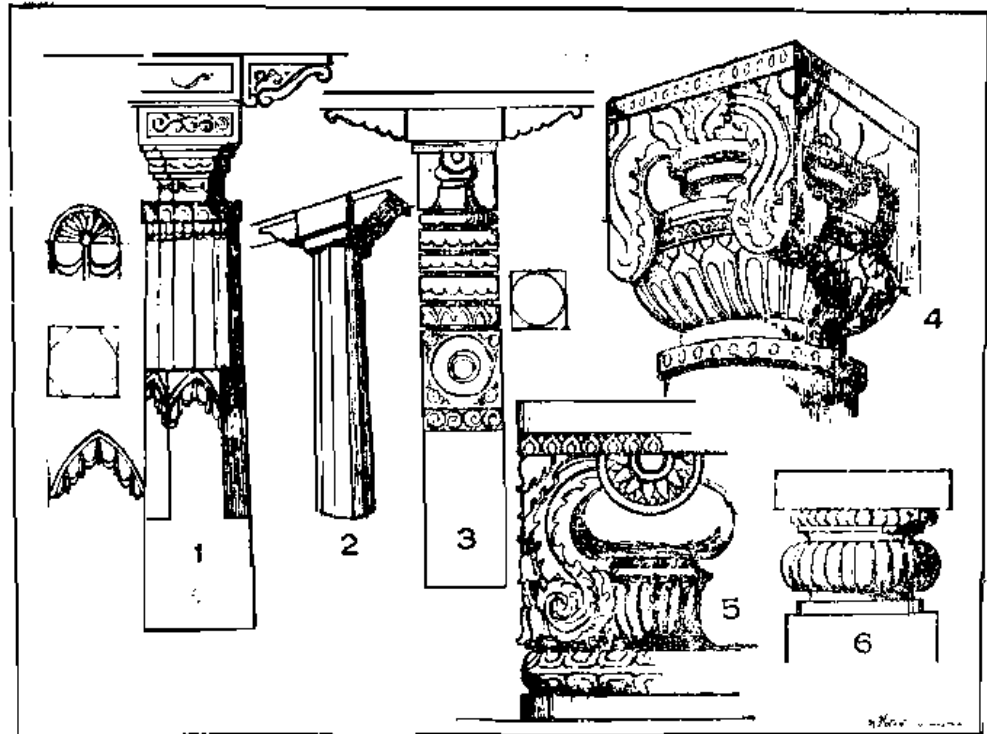
- 1.-2. Buddhist Stambas of the 1st B.C. and 3rd century A.D.



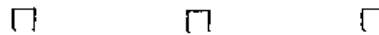
3. Sivaite Stamba at Ellora, 8th century A.D.
4. Jain Stamba of the 7th century A.D.
5. Detail of an Indian capital showing Persepolitan characteristics.

**BUDDHIST  
ART**

1.-2.-3. Types of pillars in rock-cut Chaityas and Viharas. Note the universal use of the brackets.  
4.-5. Indian ionic-like capital.  
5. Indian doric-like capital.



**GANDHARA:** Gandhara was a Greco-Indian cultural centre of great importance. Architecture and sculpture had peculiarities of the western classic arts, particularly of Greece. In Gandhara was conceived the sculptural image of Buddha which developed as the principal sculptural subject in all Buddhist periods and among all Eastern peoples



**KASHMIR:** Kashmir was part of Asoka and of Kushana dominions: afterwards it was tributary of Gupta. All the most important periods of Indian art influenced Kashmir. In the old capitals of Purandhistana, Parihasapura and Avantipur (*Ventipur*) there are many remains of Buddhist and Hindu Temples.

The typical two or three pyramidal stories of the roof of the stone and brick temples originated from wooden prototypes.

Like in Gandhara, also in Kashmir architecture presents influences of the Western art, such as the fluted column, the doric capital and the trefoil arch.

Many Buddhist and Hindu sculptures, either in stone or bronze, have been found bearing the characteristic of different Indian styles.



**NEPAL:** In old time, Nepal was occupied by a people of Tibetan origin. In the 2nd century A.D. an Indian dynasty was established. Art in Nepal has no relation with western expressions; it is related to the arts of India and China.

Buddhism and Hinduism and Tantrik ideas flourished side by side, or intermingled together.

It seems that some of the oldest stupas of Nepal were built in Asoka's time, but in general the many temples are relatively modern. Nepal used extensively wood and for this reason many Nepalese structures appear like those of China, Japan or Thailand. Wood buildings enriched with coloured sculptures are typical of Nepal.

Some of the wooden temples have a pyramidal basement with receding storeys supporting the temple which has also many storeys and each storey has a sloping roof like the Chinese or Japanese pagodas. The best example among this kind of temples is that of Bhavani at Bhatgaon built in 1703.

The temples built in bricks are formed by a cubical cell and roofed by a pyramidal mass crowned by a stupa. The form of these stupas is particular to Nepal and Tibet: the dome has a smaller circumference at the base than the upper part and is decorated by four niches which start from the base of the stupa. A high Chattra is common to all the farther India countries.

The most important Saiva Temple in Nepal is that of Pasupatinatha near Kathmandu. Old Nepalese were very skilled in metal works. Small bronzes perfectly executed, have a rather rich ornamentation over the human forms. Many Nepalese bronzes were influenced by Indian specimens and show spiritual sensitiveness.

Painting of Nepal has hieratic character and is related to that of Bengal. Mostly the Nepalese painting treated book-illustrations and votive banners

□ □ □

**TIBET :** At large we may say that the art of Tibet reflects a complexity of religious ideas comprising animistic Bon-po, pure Buddhism, Tantrik Buddhism and Hinduism.

Tibetan art had its origin from those of India and China. Architecture is very much like that of China, while painting and sculpture, although with proper peculiarities, originated directly or indirectly from Indian specimens.

One of the most popular art-expressions in Tibet is the Demons-dance. For those ceremonies, the monks model in coloured butter many large medallions representing either benevolent images or fierce demons.

The most imposing architectural structure is the Monastery of Potala in Lhasa, residence of the living Bodhisattwa Avaloktisvara. In this great building Nature and Art have been fused to create an imposing Unity. The Monastery was built in the 16th and 17th century.

Tibetan sculpture is almost similar to that of Nepal. Here too the bulk of bronzes is formed by small statuettes very much enriched with ornaments. Although finely executed, these bronzes lack a real emotive power. It may be on account of animistic beliefs, but the most lively statuettes are those representing demons.

Painting was usually used for votive banners: although influenced by Indian art these paintings are too narrative and too decorative to be compared with the great expression of India. Different types of painting correspond to different subjects. One type treats scenes from Buddha's life. Another deals with Dhayana Buddhas and Bodhisattwas or Taras: again other types illustrate saints, demons, or animistic ideas of Bon-po.

In general, light green and vermilion dominate other colours. One picture may include, besides rivers, mountains and trees, hundreds of human figures.

□ □ □

**CEYLON :** The history of the Ceylonese art starts from the third century B.C. The oldest monuments are in Annuradhapura founded in the 4th century B.C.

Continuous wars with the Tamils obliged the Ceylonese to shift their capital to Polonnaruwa in the 8th century.

Buddhism was introduced into Ceylon since Asoka's time.

The pious king Duttha Gamani, 101—77 B.C. built the famous Ruanweli Dagaba (*stupa*) 85 metres in diametre, while the Jatawana Dagaba built in the 3rd A.D. has a diametre of 108 metres.

King Parakrama Bahu I, 1164—1197, was another great king who built many religious structures.

Classic art in Ceylon is up to the 8th century A.D.

Early Mediaeval.....9th — 14th

Later Mediaeval.....15th — 18th

The following are the oldest stupas in Ceylon :

Besides the Ruanweli and the Jetawana

Mahanaga.....3rd A.D.

Yatthala.....3rd A.D.

Thuparama.....3rd A.D.

Maha Seya.....3rd A.D.

Temples and monasteries were built in every period in large numbers

Generally the style of the Ceylonese architecture is Dravidian.

#### Most renowned religious buildings:

Potgul Vihara (*a circular structure*).....12th A.D.

Jetawana Monastery.....12th A.D.

The Northern Temple.....12th A.D.

Thuparama Vihara.....12th A.D.

Sat Mahal Pasada (*a solid structure of 7 storeys*) 13th A.D.

Wata-da-ge. (*another fine circular building*).....13th A.D.

During the Chola period, 11th century, Hindu temples were erected among which the best are: Siva Devale Temple (*also called Deloda Maligawa*) at Polonnaruwa and Godige Temple at Nalanda. At Ridi Vihara, Kataragama, Kandy and Ratnapura there are other smaller Hindu temples.

**SCULPTURE:** Monumentality and serene spirituality are the high qualities of the Ceylonese sculpture. One of the oldest beautiful statues is the seated Buddha near Annuradhapura of the third century A.D.

Buddha images were done both in stone and bronze, from colossal size to tiny images. Bronze was used more extensively in medieaval period.

Of the 12th A.D. there are fine large statues either in stone or bricks. The statue of king Parakrama Bahu I, four metres high is one of the noblest sculptures of Ceylon. The images of Buddha at Saseruwa and that at Avkana measure respectively 5.20 and 15 metres in height.

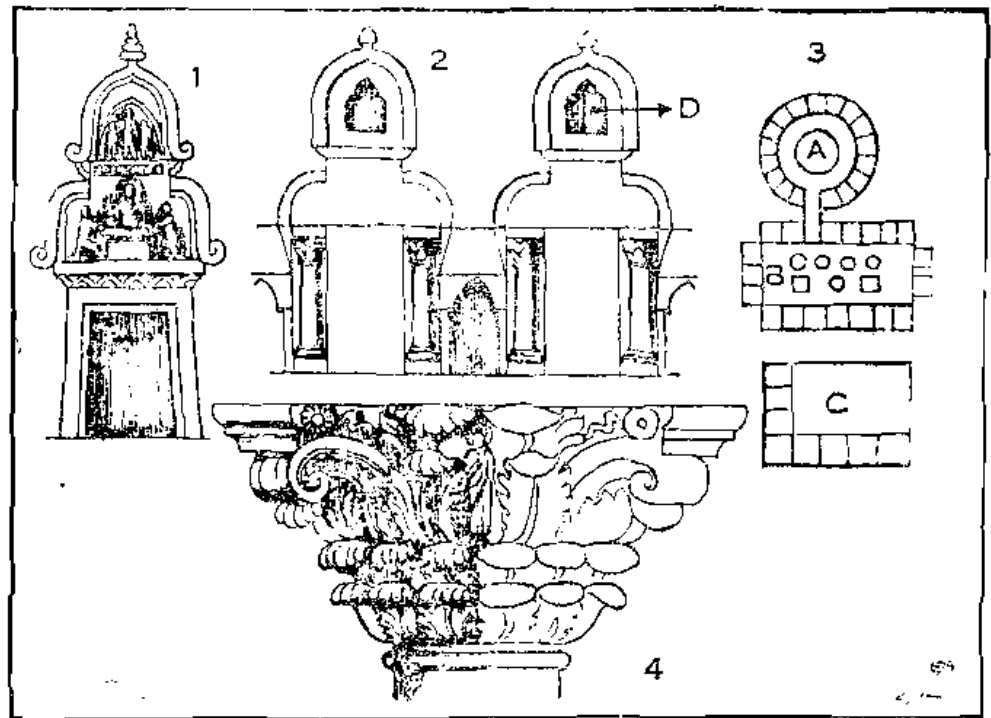
An important group of sculptures is at Gal Vihara formed by a seated Buddha 5 m. high, a lying Buddha 15 m. long and a standing figure of Ananda 7 m. high.

**PAINTING:** Since old periods painting was used to decorate stupas and temples. The best preserved painting of the 5th century is that of Sigirya (*Lion Rock*) representing celestial female figures in Ajanta style. Also the painting of the 12th A.D. has a style still related to the Ajanta frescoes.

Other important paintings are in the Pulligoda Galkande near Polonnaruwa representing five seated male figures, and those on the rock at Hindagala, near Kandy. representing Buddha in Heaven.

## GANDHARA

1.-2. Typical Gandharan cell. Note the western influence in pillars and trefoil arch, or window. 3. Plan of a Vihara, A and B stupa and pantheon containing statues of holy images. C. monastery.



4. Capital having strong relationship with the classic Greco-Roman art.



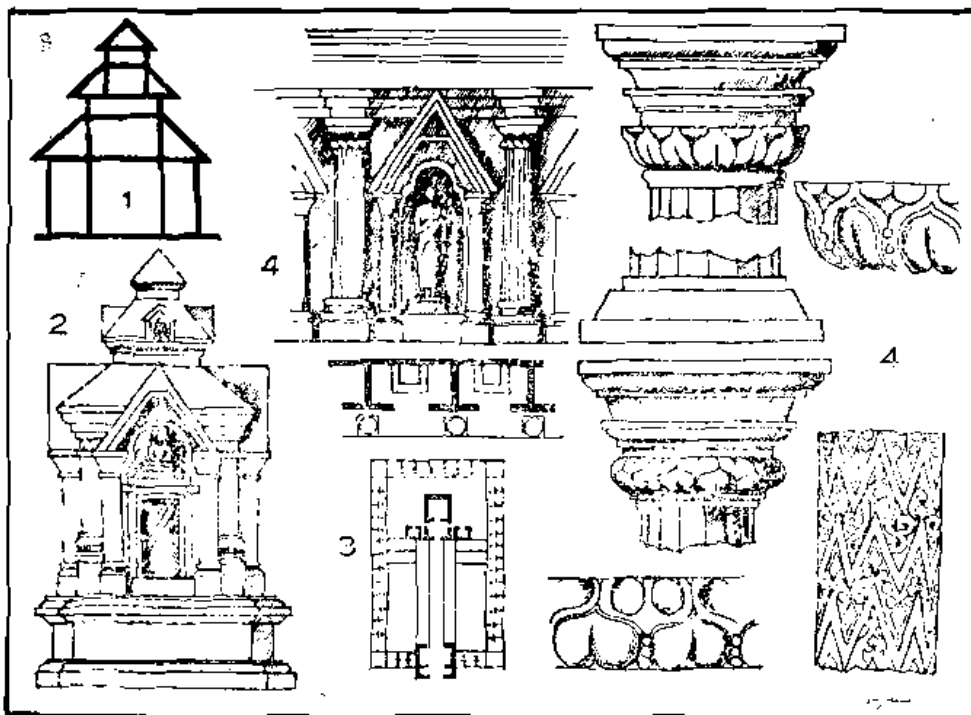
## KASHMIR

1. Structural elements of the wooden buildings.

2. Brick temple having the same characteristics of the wooden structures.

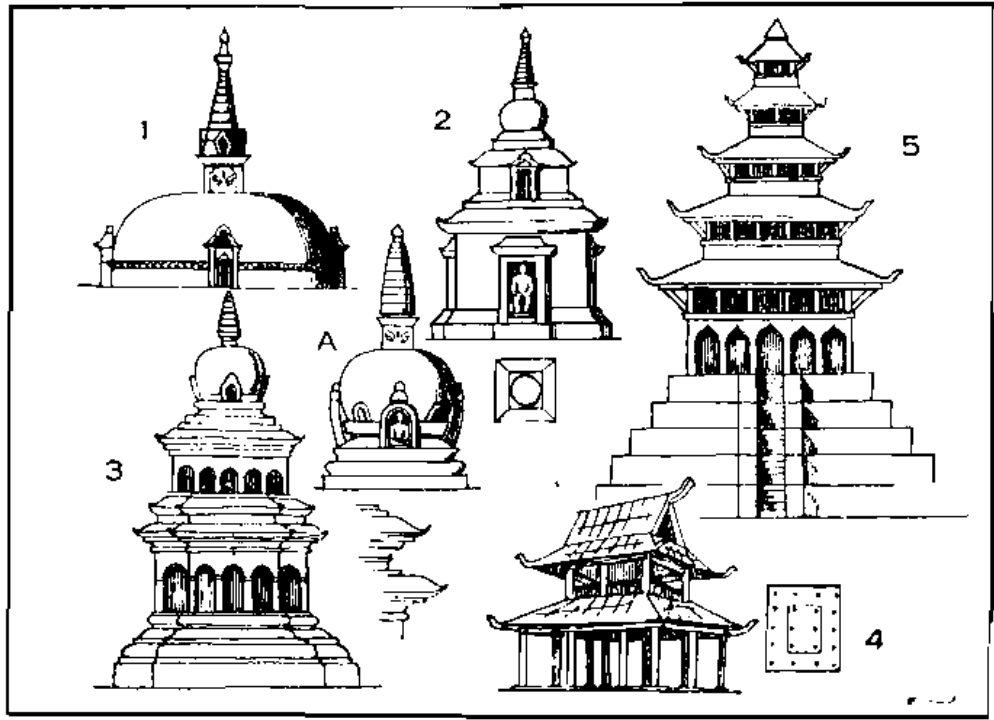
3. Plan of a temple enclosed by many niches containing holy images.

4. Detail of a niche, column and capitals originated from Greco-Roman art.



**NEPAL**

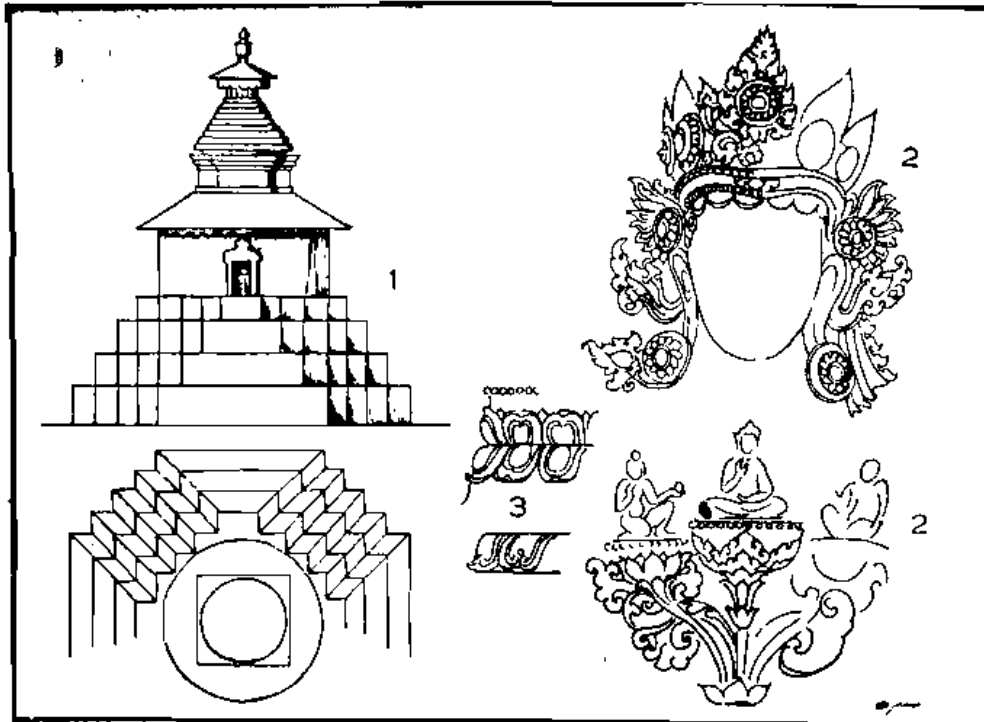
1. Old Chaitya.  
 2.-3. Cubical temples roofed by a peculiar stupa. A, whose base is narrower than the upper part. This characteristic is noticeable also in the stupas of Tibet.



4.-5. Wooden buildings having the same characteristics as those of Japan, China and all other countries using wood as the principal building material.



**TIBET**



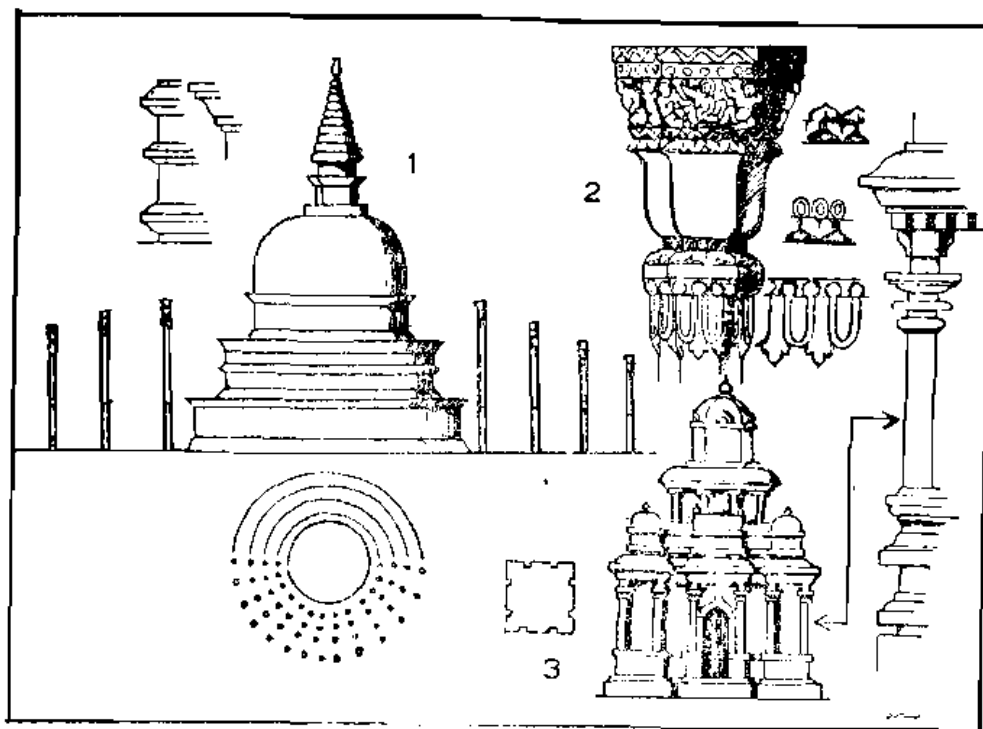
1. Tibetan stupa.  
 2. Typical Tibetan ornaments.  
 3. Universal characteristics decoration of the base of Tibetan and Nepalese images.

## CEYLON

1. Stupa (in Ceylon called *Dagaba*) with the peculiar four rows of pillars around it. The pillars served to hang flowers, banners and lamps in festivals.

2. Details of the capital of the pillars.

3. Ceylonese temple showing the characteristics of the Dravidian style.



## HINDU ART

**HINDU ARCHITECTURE:** Although Hindu architecture should be considered since the 2nd century B.C. with caves, the Hindu architecture conveying the very meaning of the Hindu philosophy started in the 6th century A.D. and saw its best period between the 8th and the 11th century A.D. Hindu architecture is divided into three styles: Dravidian style, Chalukyan style and Northern style. The first style is to be found in southern India and Ceylon, the Chalukyan in central India and the Northern style in northern India.

The best examples of Dravidian style are the group at Mamallapuram, the Kailasanatha at Ellora, the Malegitti at Badami, the Virupaksa at Pattadakal, the Kailasanatha at Kancipuram, the Rajrajesvara at Tanjore, the Subrahmanya at Tanjore, etc.

Of the Chalukyan temples, the best examples are at Bombay, Hanakonda, Hyderabad district, Ittagi, Dharwar, Halebid, Mysor district and Belur.

Of the Northern style, the best examples are to be found at Orissa and Orissa district, particularly the Parasuranesvara at Bhuvanesvara and the Lingaraja also at Bhuvanesvara, at Khajuraho there is the Famous Kandarya Mahadeva temple. Also at Puri, Benares, Gwalior, Simar and at Kantanagar there are other important temples in northern style.

In order to appreciate the Indian temples we have to take into consideration that both architect and sculptor had to adhere strictly to philosophical formulæ dictating plan, elevation, mass and even details. Indeed every part of the Hindu temple has a religious meaning. Generally the square plan means the four cardinal points of the world, whereas the Kailasa vase and Amalaka represent the nectar of eternal-spiritual life and heavenly spheres. The principal elements of the temple may also symbolize Brahma, Siva and Vishnu.

The many cells apparently decorating the Sikhara are quite functional because they are abodes of the god in his various aspects of cosmic activity.

The follower of Hinduism, first meditates under the lofty Gopuram and hence circumambulates the gallery enclosing the temple. In doing so he prepares his spirit before to approach the sanctuary enshrining the statue of the symbol of the god.

**HINDU SCHOOLS OF SCULPTURE:** Mamallapuram 7th A.D., Ellora 8th A.D., Elephanta 8th A.D. Orissa and Orissa district 9th—12th A.D.

**HINDU PAINTING:** Very few examples left—the best ones are in the caves of Bagh—5th-7th century A.D.

After the Moslim invasion of India, mural painting came to an end. Only Miniature was permitted. The miniatures of central india have a classic character, both in drawing and chiaroscuro, while the paintings of Rajaputana and Panjab of the 16th—19th century A.D. have a more folk art character.

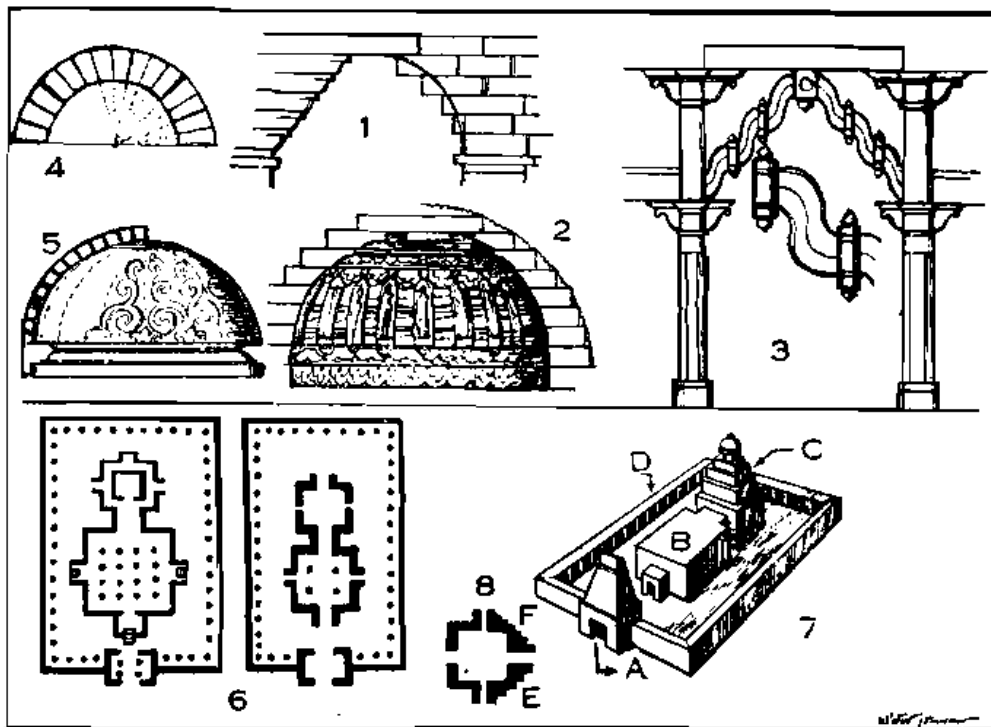


## HINDU ART

1.-2.-3. Diagrams of the structural principles of Hindu Architecture. Contrary to the use of the radiating arch and dome of the Romans, 4.-5., the Indian used only corbelled stones in horizontal layers. If the span to roof was too wide, then they used brackets which indeed is a universal characteristic of the Indian architecture. Also the Jain dome, 2., was built by the means of horizontal layers of stone.

6. Plans of Hindu temples.

7. Principal architectural elements of the Hindu temple: (A) Gopuram, gateway (B) Mandapan or Mandop, (C) Sikhara or Vimana roofing the cell, (D) Enclosing gallery containing statues of divinities.

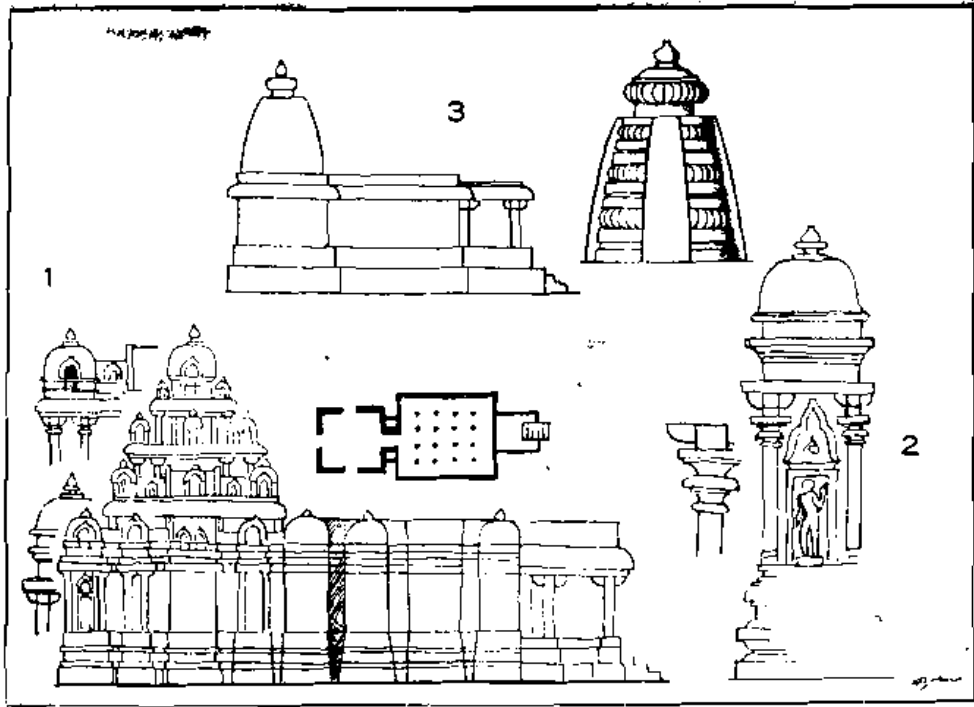


8. Although outside the Cell may have many projecting additions, such as shown in diagram E and F the plan of the interior of the cell remain always square. Hindu architecture is divided into three styles, namely:  
 Dravidian style.  
 Chalukyan style.  
 Northern style.



## HINDU ART

1. The Dravidian style retained exactly the architectural peculiarities of the Buddhist Vihara.
2. Slender pillars are peculiar to this style.
3. Many times a temple is formed by elements of different styles

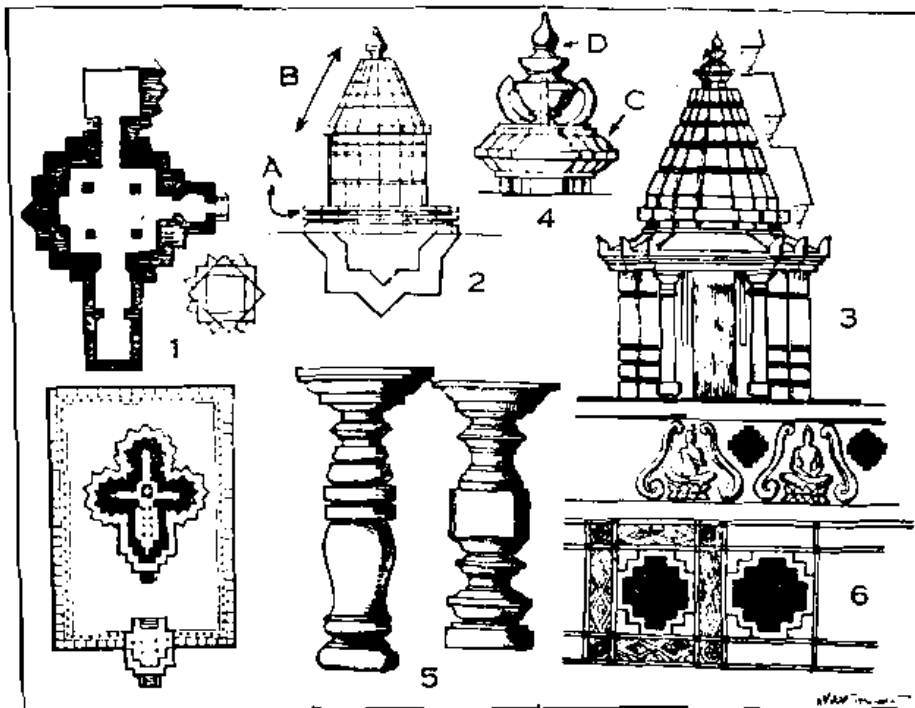


rendering its classification difficult. In the example of diagram 3, we may notice that the lower part is Dravidian while the Sikhara belongs to the Northern type.



## HINDU ART

1. Plans of Chalukyan temples which may have one or three cells planned as stars
2. Chalukyan temples have a basement (A). The Sikhara, although divided into horizontal sections, has its outline straight (B).

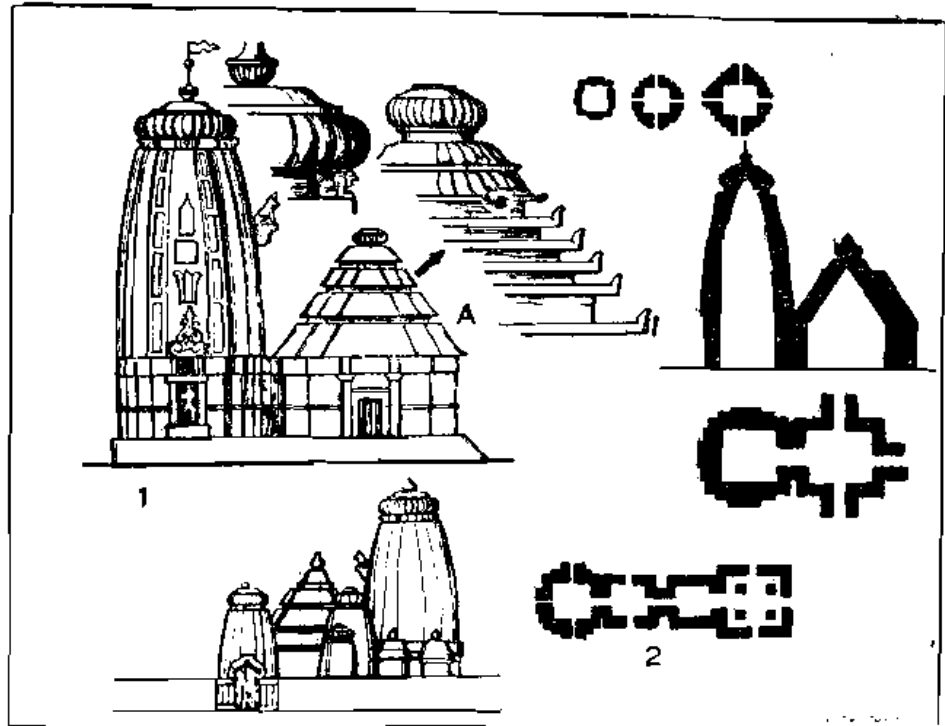


3. A small stone model of a Chalukyan temple.
4. Likewise in the Northern style, the finial of the Chalukyan Sikhara is formed by the amalaka and by the kailasa (C&D).
5. Short round columns are typical of this style.
6. Also perforated slabs of marble to give light to the interior is a peculiarity of the Chalukyan art.

## HINDU ART

1. Sikhara of the northern style is characterized by its curved outline which gives a sense of refined solidity. The pyramidal roofed Mondop (A) seems not to harmonize with the curve of the Vimana.

2. When the mondop, originally planned, was no



more sufficient for performing the religious ceremonies, other mondops were added.



## JAIN ART

Like Buddhism, also Jainism cut caves, built temples, stupas and stambas. Due to religious feeling, Jain art appears very refined in all its expressions. Jain art began from the 2nd century B.C. and is still produced because this religion is still active in India.

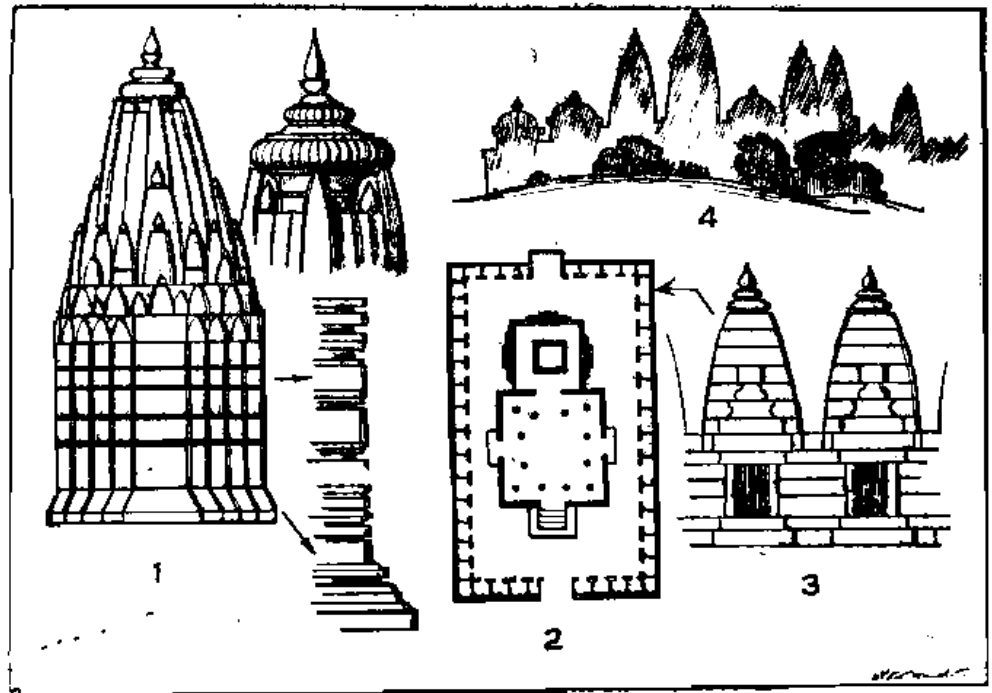
**ARCHITECTURE :** The Jain temples have two peculiarities. One is to build temples in groups on the tops of the hills, thus getting a very fine skyline: the second peculiarity is the dome supported by twelve pillars. No other religion of India, except Moslim, built domes.

Important localities of the Jain temples: Palitana, Girnar Hill, Ahmadabad, Rampur, Delhi, Orissa and, the most important of all, Mount Abu.

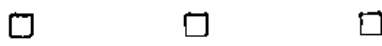
**SCULPTURE :** Jain sculpture has the same character as the Buddhist sculpture and many times it is so similar that it is difficult to distinguish the difference. The masterpiece of Jain decorative sculpture is that of the domes of the two marble temples at Mount Abu—13th A.D.

**JAIN ART**

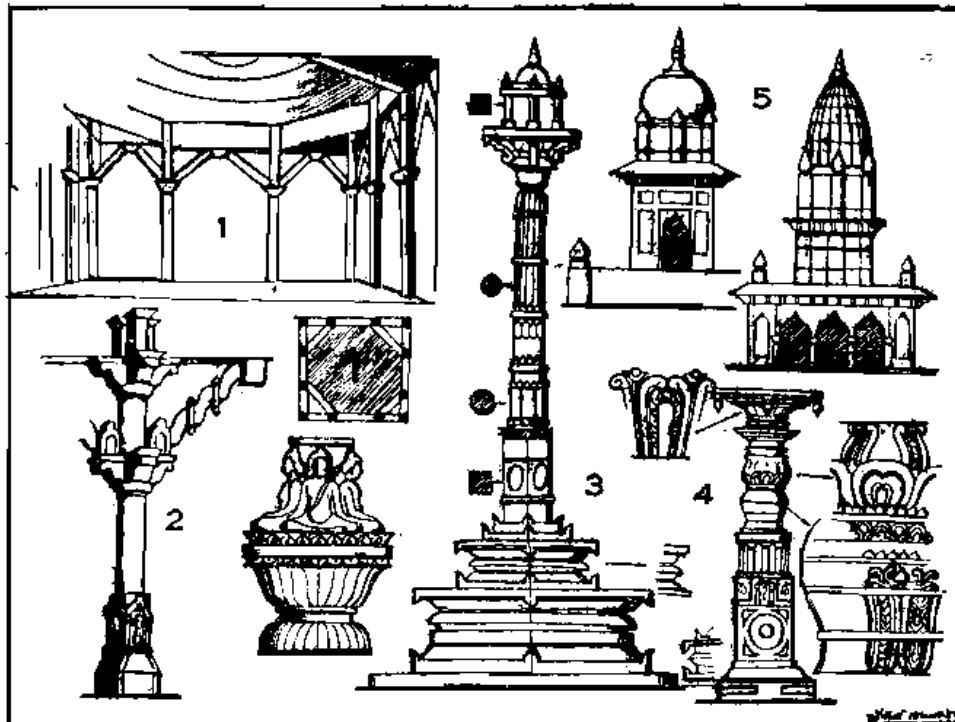
1. -2. Elevation and plan of a Jain temple. Note the peculiar additions of small sikharas around the large one. Jain architecture has a sense of high refinement, due certainly to the spirit of the religion.



3. Some temples of the Jains have small sikharas over each niche of the enclosing gallery.  
 4. When it was possible, the Jains erected the temples on the top of the hills. These temples were built in groups, a thing which emphasized the beauty of the skyline.



**JAIN ART**



1. The Jain dome was built on twelve pillars.  
 2. Particular of one pillar with brackets supporting the architrave.  
 3. Jain Stamba.  
 4. Finely decorated columns.  
 5. Jain architecture after the influence of Moslim art.

## HINDU-SARACENIC ART

In 1193 the Persian Mohammadans started to invade India, establishing the Pathan dynasties. Hindu temples were destroyed by the Mohammadans for the purpose of using the pillars of the Mondops in building Mosques. The Moslim were great builders and also in India, they erected many fine monuments. Up to the Moslim influence in India, only religious buildings were built in stone or bricks. Afterwards also civil and domestic buildings were erected with lasting materials, giving in such a way more dignity and monumentality to architecture in general. But if we judge architecture as a racial and philosophical expression, this must refer to the Hindu temples previous to Saracenic influence.

As usual, also in India the Moslim blended their art, in this case Persian, with that of the conquered people forming a peculiar style which is referred to as Hindu Saracenic one. As elsewhere in India too the Saracenic architecture shows harmony of unity both in plan and elevation, a quality proper to the mathematic mind of the Moslim people.

**PAINTING:** Because Moslim religion forbids the reproduction of human forms in art, so the beautiful Indian mural painting came to an end. Only miniature was permitted and in this field the Hindu-Saracenic reached a very high standard of expression.

**SCULPTURE:** Hindu-Saracenic sculpture was limited only to ornaments.

**MINOR ARTS:** Also in minor arts Indian and Saracenic elements were mixed, resulting in a very fine production in what concerns textile, objects in silver and gold, ivory carving, enamel works, etc.

**1526—1761. MOGUL PERIOD:** Being the Mogul rulers followers of Islam art did not change in its principal characteristics from the Pathan period.

Among the mogul Emperors, Akbar, 1556—1605, was the most important. This emperor tried to conciliate all religious creeds by an impartial policy. In art and all other intellectual manifestations, Akbar was for India what Lorenzo dei Medici was for Florence, or Pericles was for Athens.

**ARCHITECTURE:** The most important architectural monuments are to be found in Agra, Fathpuri Sikri, Lahore and Delhi. Also at Mandu, Jaumpur, Lucknow and Gaur there are other fine monuments.

Hindu-Saracenic architecture presents proper peculiarities differing from the similar structures in Egypt, Spain and even from Persia, although it was from this country that Mohammadan architecture was introduced in India. Of course, such a difference is due to the influence of Hindu art, but between a Hindu temple and a Mosque, or a Mausoleum of the Mohammadans there is such a difference that any comparison is impossible. The former architecture represents the soul and the philosophic mind of the Indian people, while the Mohammadan architecture represent Islam and the scientific mind of its creators.

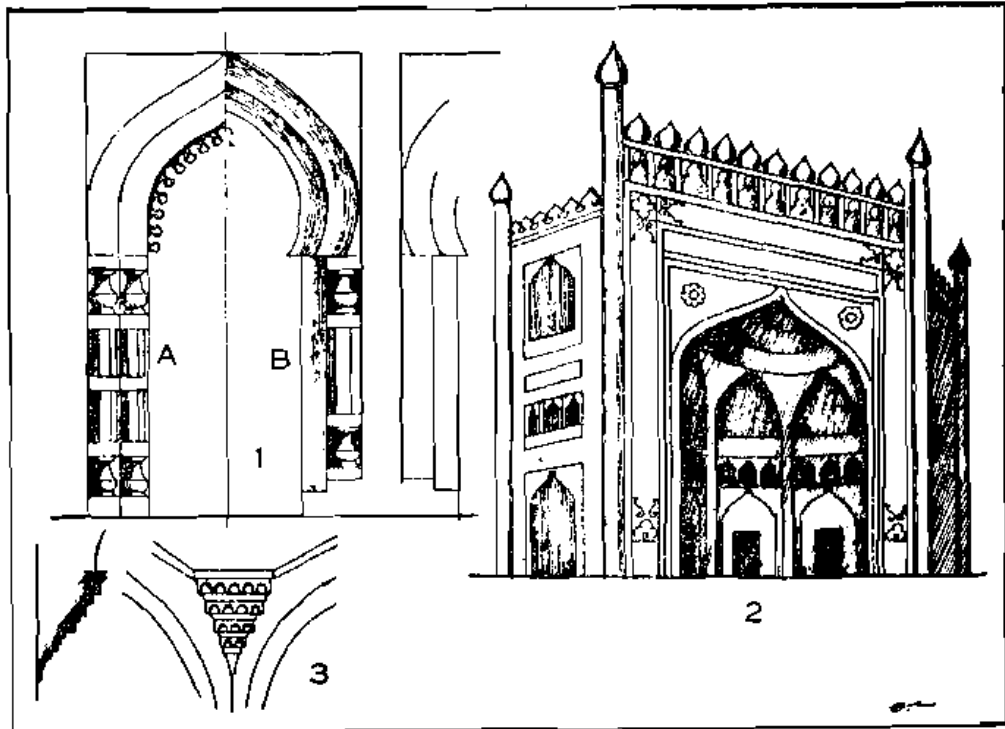
Some of the principal architectural monuments of the Mogul period.

1. Palace of Man Singh at Gwalior .....1500
2. The Mausoleum of the Shah Mahmud Adil in Bijapur, whose dome has a diameter of 38. m. and the four corner towers remind the Indian tower of Chitor (*kirtistamba, 1448*) .....1600
3. Palaces, Mosques, bazaar etc, in the new residence of Akbar at Fathpuri Sikri ..... 1569—1583
4. Taj-Mahal at Agra, built by Giahan in memory of his wife....1630—1640
5. Mosque of the Pearl (*Moti Masjid*) of the same Shah Giahan..1648—1655
9. Mosque of Friday in Delhi.....17th century
7. Bir Singh Dev's Palace at Datia..... 17th century

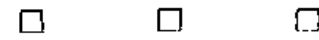
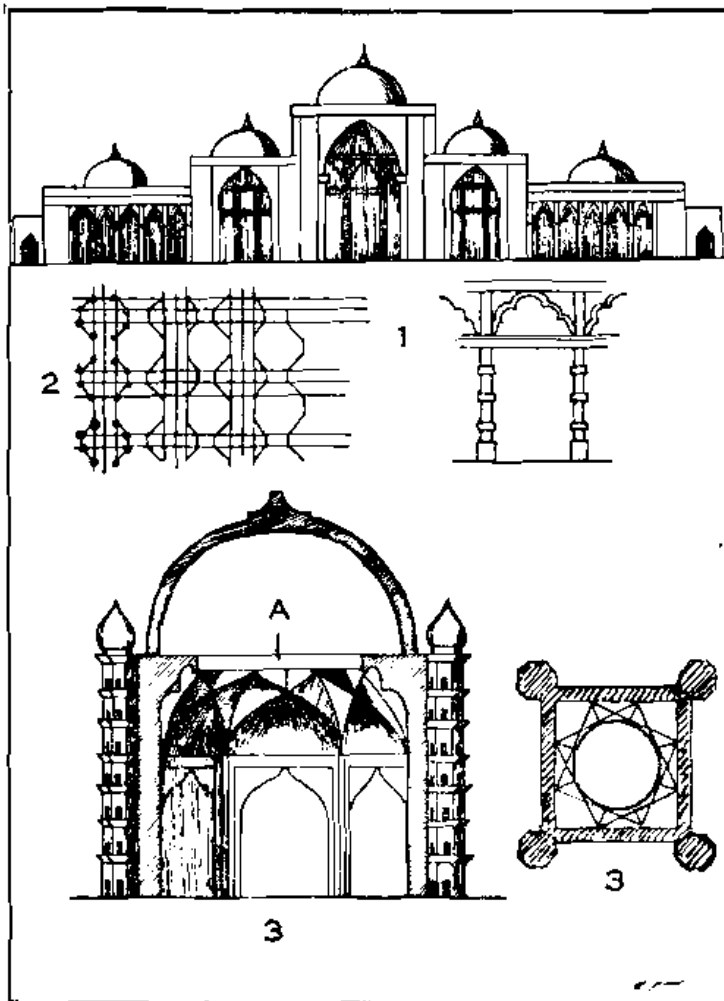
**HINDU-SARACENIC ART**

1. Hindu-Saracenic doors with pillars taken from demolished Hindu temples. (A) Foliage arch. (B) Horse-shoe arch.

2. This monumental and beautiful gateway originated from Persian Mohammadan art.



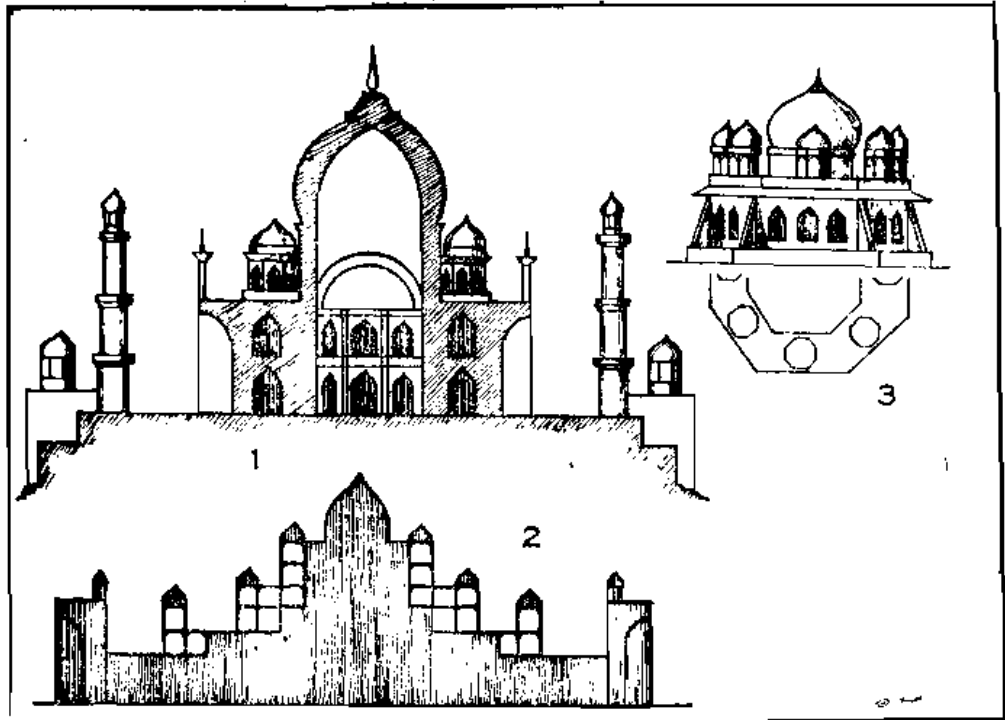
3. Also in India some Mohammadan structures used pendentives to build the domes. in many other cases they used eight pillars as in the Jain art.



1. Front elevation of a Mosque.  
 2. Diagram showing part of the plan of the Mosque wherein we notice that in this case the domes were supported by eight pillars as in the Jain specimens.  
 3. Section of the mausoleum of the Shah Mahmud Adil at Bijapur. The corner towers were inspired from the Hindu tower of Chitor. Note the heavy projecting architectural element (A), to counter-balance the outer thrust of the dome.

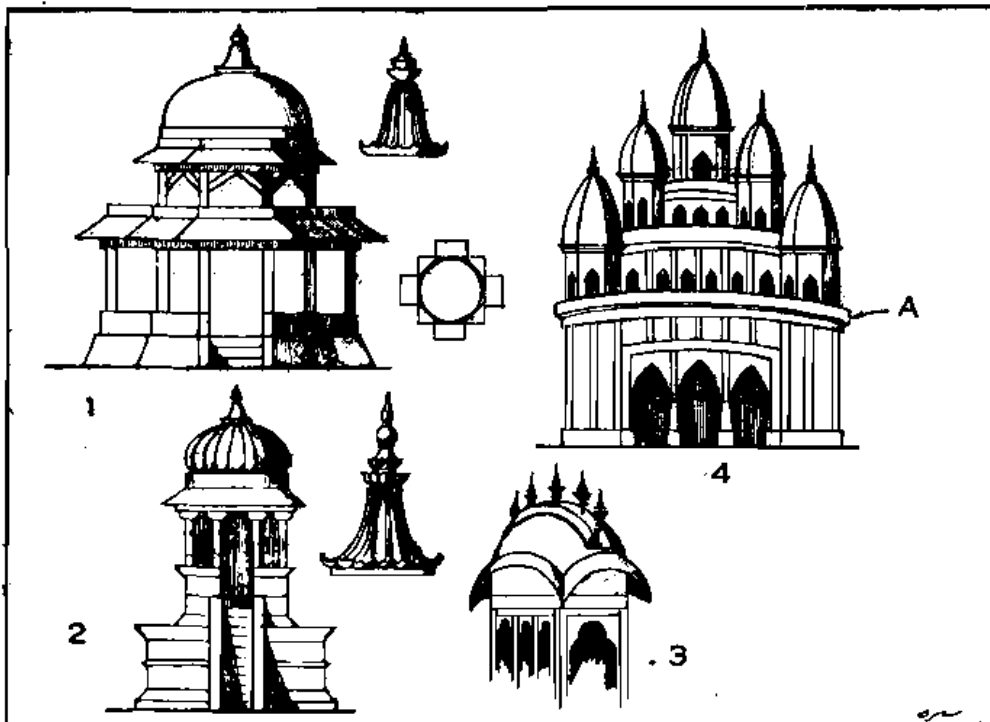
**HINDU-SARACENIC ART**

- 1. Section of the Taj Mahall at Agra with its "bulbus" dome, typical of the Moslim architecture.
- 2. Section of the Mausoleum of Akbar showing reminiscences of the Buddhist Vihara.
- 3. Typical Hindu-Saracenic tomb, tomb, termed as "chatri."



**HINDU-SARACENIC ART**

- 1. Tomb still retaining the characteristics of the Jain dome.
- 2. Another type of tomb with Mohammadan dome.
- 3.-4. Buildings of the Bengal district are characterized by

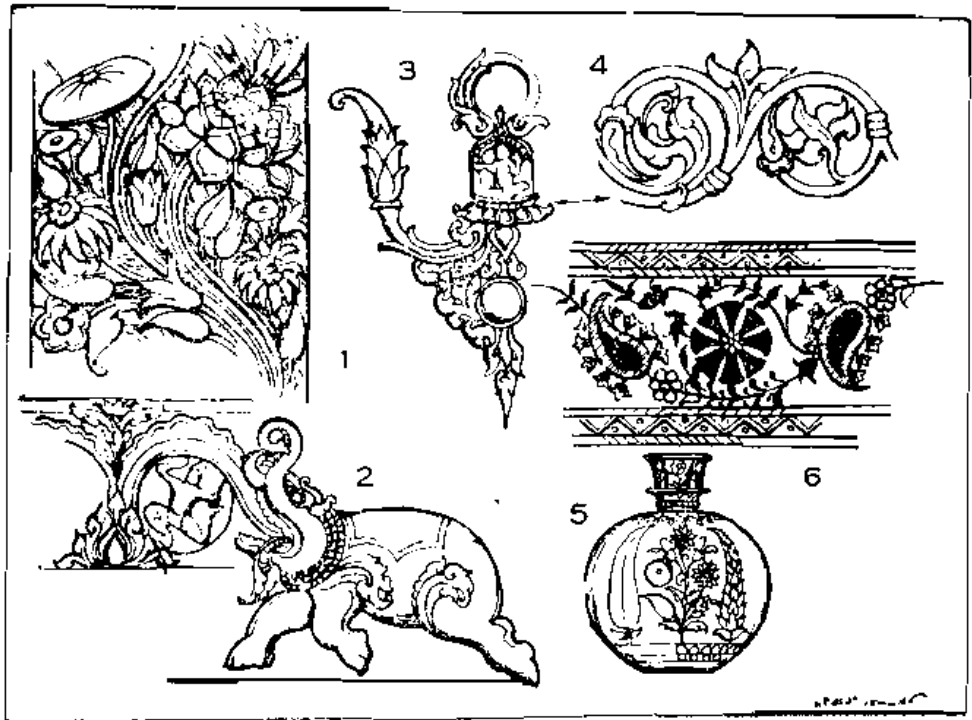


convex lines instead of horizontal ones (A). This peculiarity is due to the fact that since olden times the bamboo-canes used for building purposes were curved in a convex way to augment their resistance.

**HINDU -  
SARACENIC  
ART**

1. - 2. - 3. - 4. Indian ornaments before the saracenic period.

5. - 6. Hindu-saracenic ornaments showing more refinement, but less vitality than the former pure Indian specimen.



**FURTHER INDIA**

Burma, Cambodia, Champa, Sumatra, Java, Thailand and Malay Peninsula are countries whose culture originated from the Indian one.

**SUMATRA**

Historians state that Buddhist influence in Sumatra started since the beginning of the Christian era. It is also stated that Srivijaya dynasty which on the 8th century conquered central Java, came from Palembang, the capital of Sumatra. But archaeology does not corroborate with such a statement because no important remains of old art have been found in Sumatra.

**JAVA**

Java too started to be influenced by Indian culture from the beginning of the Christian era. On the 5th century Indian settlements controlled the island. The rulers were Brahmanists. In 732 central Java was conquered by the Srivijaya dynasty which introduced Mahayana Buddhism and built outstanding monuments. The previous Indian rulers shifted to the eastern Java. The Srivijaya dynasty conquered also Malay Peninsula and Cambodia. Chaiya was the most important port of the Srivijaya rulers in present Thailand. After the 860 A.D. the Srivijaya dynasty declined while the Indian rulers who had shifted to the east re-occupied central Java. Brahmanism dominated again, and to a lesser extent, Buddhism shared the spiritual support of that people.

8th—9th century is the classic period of plastic arts. For unknown causes in 915 A.D. central Java was abandoned: accordingly the eastern regions become the new centre of cultural activity.

The 13th and 14th centuries are remarkable for literary works. Poetry, sagas (*national heroic poems*), theatre and shadow-plays were the highest intellectual productions of this later period.

In the 14th and 15th century Javanese commerce saw its zenith of prosperity. In the beginning of the 16th century Islam was introduced in Java.

**ARCHITECTURE:** Javanese architecture does not present such an imposing character as that of Cambodia. Usually the temples are rather small and isolated, or are formed by groups of small structures. In general the Javanese temple has a cubical cell containing the statue of the deity; a porch in front gives access to the cell. The roof is formed by what looks like the Indian *sikhara* of the Dravidian style (*Vihara type*) or by two or three receding storeys similar in design to the cell. Others, like Chandi Loro Jongrang and Borobudur, have many terraces supporting the temple. Note that Borobudur in its present appearance is a complex stupa, but certainly it was meant as the architectural basement of a temple which, for some unknown reasons, was never built.

The majority of the historians think that the oldest Javanese Hindu temples are those in the Dieng Plateau, particularly noticeable are Chandi Arjuna, Chandi Bima and Chandi Puntadewa. In the plain of Prambaram there are also many Hindu and Buddhist temples. Among the Buddhist temples erected by the Sailendra kings (*said to be the Sumatran rulers*) the most beautiful are the Chandi Mendut, Chandi Kalasan and Chandi Sewu. Also in the Prambanan plain, there is the famous group of eight temples Chandi Loro Jongrang, dedicated to the Hindu gods, particularly to Siva.

Of the eastern Java the most important complex temple is that of Panataran near Blitar of the 14th century formed by many small structures.

**SCULPTURE:** Sculpture is one of the greatest manifestations of the Javanese people. The statues of Buddha and Bodhisattvas in Chandi Mendut and the bas reliefs and Buddha images of Borobudur are exceptionally fine for composition, skill and spirituality. Also the ornamental decoration of these monuments is very important. Among the various ornamental elements the most typical is the "makara" used as gargoyle, portals etc.

**PAINTING:** With the exception of book illustrations, nothing else remains of Javanese painting. In Bali there still exist paintings of the 17th and 18th century.

**APPLIED ARTS:** Among the Javanese applied arts, the shadow-plays and batic are well known all over the world. Also theatrical costumes and jewellery are most remarkable.

Java belongs to the group of Malesian Islands and as such the very character of its folk-art is similar to that of other peoples of the Pacific. This explains why after that the direct Indian cultural influence was no more felt in Java: the Javanese expressed art according to their own racial peculiarities. The figures of the shadow-plays and the designs and colours of the batic-cloths betray characteristics of the oceanic art.

## BURMA

The oldest races of Burma were the Pyus and the Talaings. The former a race originating from central Asia and the latter belonging to the Mon-Khmer family. The Pyus ruled northern Burma with the important towns of Tagaung, Prome and Old Pagan. The Talaings ruled the southern part of the country including Pegu and the religious centre of Thaton. Shan-Tai people invaded Burma in the eighth and ninth century and finally in the 13th century A.D. intermingling with the other races and forming the present Burmese stock.

Brahmanic and Buddhist centres are recorded in Burma since before the Christian Era. Asoka's missionaries had a great spiritual influence on Burmese people. The Buddhism of Prome was a kind of Mahayana with Tantrik beliefs as that of Nepal and Tibet; Buddhism of Thaton was Hinayana. On account of its geographical position Burma in a later period felt the influence of Chinese and Tibetan art. This influence can be noticed in the decoration of the wooden structures built after the 15th century.



**1040—1077:** King Anaruth. This king unified Burma and being a most pious Buddhist, erected many religious structures. One of the most remarkable monument of the 11th century is Ananda-temple in New Pagan.

The following are the most important religious structures:

10th century.....	Nat Hlaung Kyaung
11th century.....	Kayanzittha cave Temple Ananda Temple
12th century.....	Thatbinnya Bidaget Taik ( <i>library</i> )
13th century.....	Mahabodhi Temple Mingalazedi ( <i>Stupa</i> )

**ARCHITECTURE:** The character of the Burmese temples is a solid cubical mass reminding the Mesopotamian temples. Around the solid interior there are corridors with niches containing Buddha images. At the four sides of the temple there are four projecting porches. The superstructure is formed by a series of receding storeys at the corner of which there are small stupas. The pyramidal superstructure is crowned by a stupa or a prang.

At Pagan, Prome, Tagaung, Pegu and Thaton there are remains of thousands of religious structures. The oldest buildings may go back from the first up to the 6th century A.D., but the majority was erected between the 10th and 13th century corresponding to the classic period of Burmese art.

The principal material used in building was brick; stone was also used but in much lesser quantity. The temples were decorated in stucco or in terra cotta. Glazed terra cotta was also used.

The stupa of Burma has many forms according to the influence it received from different sources. In general the Burmese stupa has no throne over the dome, differing in such a way from the prototypes of India and Ceylon. The largest stupa is in Rangoon, the Shwe Dagon built in the 18th century. The many shrines around this great stupa show clearly the decline of the Burmese architecture.

After the 15th century wood started to replace bricks and stone. The use of wood created a new style which is common to Burma, Thailand and Cambodia. Like in Thailand, the wooden buildings are enriched with carvings, gilding and lacquer works.

The religious structures are referred to as follows:

- Tzedi, or Zedi (*stupa*)
- Paya. (*temple*)
- Kyaung. (*monastery*)
- Thein. (*ordination hall*)

**SCULPTURE:** Although Burmese sculptors treated also the bas-relief, the majority of their activity was in producing Buddha images. The best Buddha statues are those inspired by Gupta and Pala specimens. The type of Buddha generally well known is a later expression having not great artistic value and comparable with the images of the later Ayuthia.

Among the bas-reliefs the oldest ones are the 81 enriching the temple of Ananda. There are some fine bas-reliefs so Indianish in style that we think they were made by some Indian artists residing in Burma.

**PAINTING:** In Burma there exist paintings of the 11th and 12th century, showing a mediaeval and conventional character similar in style to the examples of Nepal and Bengal. Modern painting has the same characteristics of that of Thailand.

## CAMBODIA

Chinese historians record a people referred to as Funan existing since remote time in the territory corresponding at present to south Cambodia and Cochin China.

### **Pre-Khmer period — 4th - 8th century A.D.**

Since the first centuries of the Christian Era. Indian colonies established themselves in many countries of the Further India. In Cambodia too the Indian started to rule the less civilized people influencing them with Indian culture. From the relatively few architectural remains of the Pre-Khmer period we note Indian characteristics, particularly in the form of the Linga-prang, in the Indian cell and Chaitya-window.

Many statues in stone representing Siva and Vishnu belong to this period. These statues are full of expressive vitality and bear already the characteristics of the Khmer statuary. Buddha images of the Gupta style were imported from India into Cambodia and certainly they served also as examples for images done in that country.

During the 7th and 8th century there were wars between the Funan and the Chenla, a people of north Cambodia. In the 9th century the two peoples formed a united race and a new chapter starts in the history of Cambodia.

### **KHMER PERIOD. 9th — 14th century.**

The organization of the Khmer Empire was one of the most outstanding among old civilizations. Roads, bridges, palaces, fortifications and in particular temples were built in permanent material and with such a profusion that some historians state that the Khmer Empire declined because of exhaustion by the erection of so many monuments.

One of the outstanding works of the Khmer was the water-work on which depended their welfare. In fact it is stated that on account of the perfect irrigation the Khmer could have two and three harvests of rice per year.

**Religion.** The cult of Siva and Vishnu as well as Mahayana Buddhism predominated alternatively, or shared at the same time, the spiritual control of Cambodia. The king was thought as the incarnation of Siva, Vishnu or to be a Bodhisattava. After his death the statue of the king was worshipped as a god. Thus temples could contain statues of divinities of different faiths.

**Political Power :** The Khmer Empire ruled Cambodia and central Thailand. The many architectural monuments testify its power and its civilization. In the 13th century the Thai merged as independent state and since this period started the decline of the Khmer Empire. Younger and stronger, the Thai attacked many times Cambodia till the Khmer were obliged to shift their capital from Angkor Tom to Phnom Pehn.

Names of kings related to the construction of towns and temples :

- |           |   |
|-----------|---|
| 802 — 850 | Jayavarman II returning from Java, where he had been held by the Javanese who had conquered Cambodia, built the temple in the Mt. Kulen to enshrine a sacred Linga. Angkor was the centre of the country. |
| 877 — 889 | Indravarman I : capital at Roluos. Built the temple of Pra Ko and of Bakong.  |
| 889 — 900 | Yasovarman was the chief builder of the water-work. Made Phnom Bakheng.   |

928 — 941	Jayavarman IV	built the new capital: Lingapura, at Kho Ker.
944 — 968	Rajendravarman.	Built the East Mebon, Pre Rup and Banteai Srei.
968 — 1001	Jayavarman V.	Built the Phineakas.
1002 — 1050	Suryavarman I.	Conquered Siam. Built the Ta Keo near Angkor Tom. During his reign the Pra Vihar was also built on the Mt. Dangrek dedicated to Siva and the Pra Vihar on the hill of Phnom Chisor.
1050 — 1065	Udaydityavarman.	Built the Baphuon and the West Mebon.
1113 — 1150	Suryavarman II.	Built Angkor Wat, Beng Mealea and Bantei Samre
1177.....		Angkor Tom sacked by the Chams.
1181 — 1218	Jayavarman VII.	Built the Buddhist temple of Bayon on the spot of an older temple. Built also Ta Prohm and Pra Khan.
1280.....		First Thai invasion of Cambodia.

**ARCHITECTURE:** The Khmer architecture is monumental. Contrary to other eastern people, the Khmer conceived their temples as a single unity, originally planned as such. Of course, Khmer architecture is a direct descendant from the Indian one, but Cambodian architects were so individual as to render their monuments eminently Khmer. The Khmer roof suggests Chinese influence. But the square pillar with its original capital, the Garuda used as caryatids, the balustrades with nagas, the lovely female figures of apsaras, the nagas decorating the gables and principally the 'Indian sikhara' adopted as corner-tower of the temples to give more monumentality and a greater variety to the architectural composition, belong to the Khmer genius.

At large, it can be said that the Khmer erected two types of temples; one in the form of tower, the prang, with or without a porch in front—the other type more complex, has receding terraces with corner towers and the central sanctuary higher than the other towers. This sanctuary means Mount Meru, the abode of Gods. The square planning represents the cardinal points while the smaller prangs mean the stars in their celestial course.

Accordingly the rising terraces crowned by Mount Meru represent the ascensional series of the Universe.

From a universal aesthetic point of view, no other eastern monuments surpass in beauty and magnificence Angkor Wat.

The following are the principal features of Angkor Wat :

1. .... A surrounding moat. 1500 × 1300 m.
2. .... A causeway with balusters formed by nagas whose heads are at the entrance.
3. .... Three receding terraces, the first being 215 × 187 m, altogether measuring in height 65 m. To correct the effect of the perspective the second terrace is higher than the first, while the third is higher than the second. The three terraces are enclosed by galleries. The second and third galleries have corner towers. In the center of the third terrace there is the principal cell.
4. .... The gallery of the first terrace is decorated with a bas-relief 600 m. long by 2 m. high. The bas-relief represent stories from the Ramayana and Mahabarata and principally the myths of Vishnu with the Churning of the Sea of Milk.

The bas-relief depicting the day of Judgment, 100 m. long shows how the good ones enjoy everlasting blessing while the bad people are dragged by demons into hell.

Another hundred metres of bas-relief represents fighting scenes from the Ramayana and Mahabarata.

Compared with the bas-reliefs of Borobudur those of Angkor Wat are more decorative, but as spiritual expression they are truly conveying the Faith and the genius of the Khmer.

5. .... The copious ornamental decoration is understood according to its proper purpose, that is to say it is understood to enrich architecture not to compete with it.  
The great genius who created Angkor Wat was Divikara.

**SCULPTURE:** As we have said, the pre-Khmer statuary was a great achievement of art. In the Khmer period the artists reached a classic style in which the characteristics of the old sculpture were preserved. Khmer statuary looks austere and severe both in form and expression. Also the Buddha images have this peculiarities which indeed reflect the very feeling of the Khmer people.

After the 13th century Khmer art started its decline. Later on Thai art merged influencing the Khmer artistic production. Also Buddha images felt the influence of the Sukhothai art. Since the 15th century Hinayana Buddhism has been the Faith of the Khmer people.

Drama, dance, and all minor arts survived up to modern time in their expressive beauty.

## CHAMPA

The civilization of Champa (*present Annam*) covered about one thousand years. Before the Christian era and after the 14th century, Chinese culture predominated in Champa. Between the 2nd to the 13th century A.D. Indian culture influenced the people of Champa. In old time the Chams had a strong military power, but since the 10th century the Tonkinese began to press them westward. In the 13th century the Cham people were still strong enough to repulse an attack of the forces of Kublai Khan. In the 15th century the Tonkinese had occupied all the territory of the Cham who since then disappeared from history.

Because the Cham used to build many of their temples in wood and also because the advancing Tonkinese used to destroy their temples, so few Cham architectural remains have reached our time.

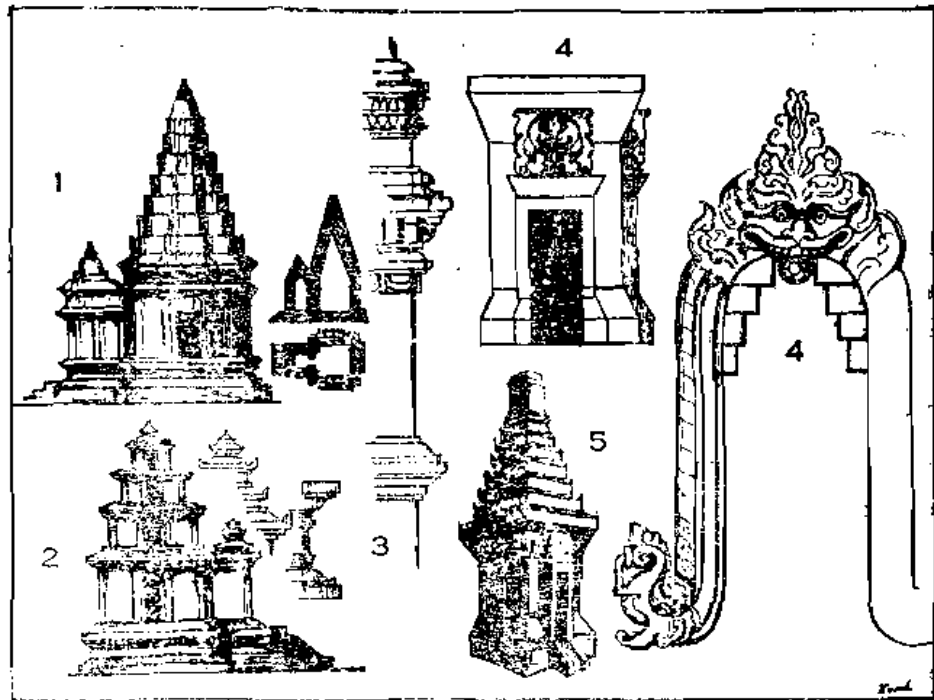
The Cham temple was something like that of Java. A cubical cell with an entrance door and the other three sides having figures in bas-relief. The pyramidal roof of the cell was formed by three diminishing stories, similar to the cell, crowned by what is like a lotus-bud finial. The sculpture of the seventh century was very similar to the Khmer art.

Mison an Don-duong, 7th and 10th century, were the classic towns, while the art of Binh-dinh, 1100 - 1500, represents the decadence.

Hinduism predominated in Champa, but also Buddhism had its followers as shown by the Buddhist temples at Don - Duong.

## JAVA

1.-2. In general, the Javanese temples are formed by a square cubical cell with a porch in front and roofed either by a pyramidal structure having receding storeys like diagram 1, or having three storeys in the exact design of the cell, one smaller than the other forming the same pyramidal outline 2.

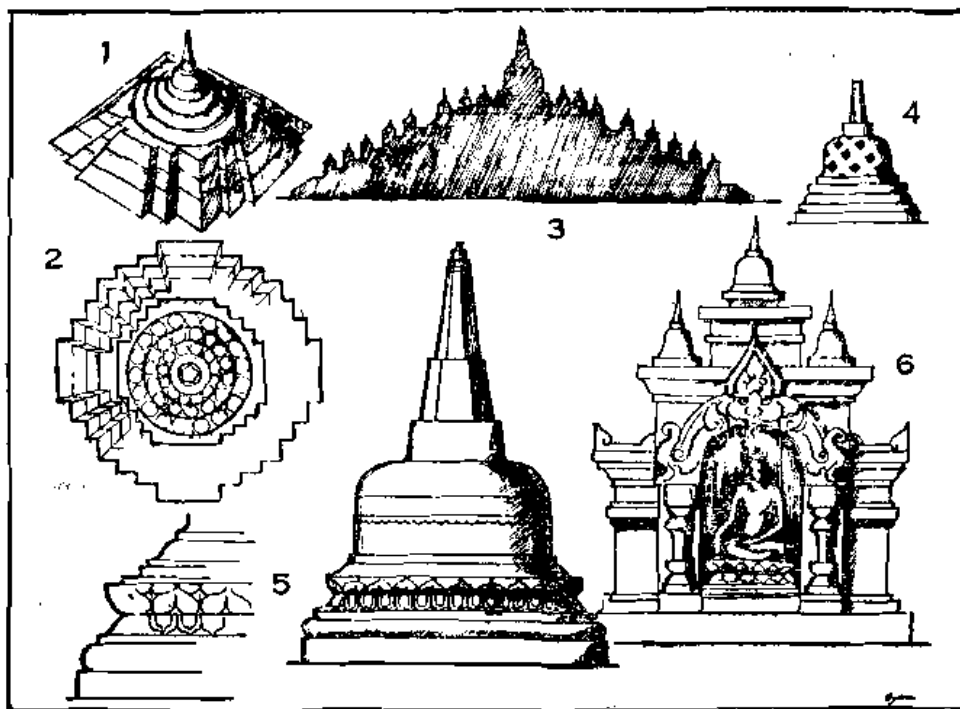


3. Mouldings of a Javanese temple showing the characteristics of the Dravidian architecture.  
4. The doors of the Javanese temples have on the top of the portal a fierce mask meant to protect the sacred building from evil spirits.



## JAVA

1.-2.-3. Borobudur Stupa. In its original planning, this monument was meant as a temple. Afterwards, for unknown causes, the large basement was crowned by a stupa encircled by three series of small ones. 4. One of the many small stupas around the large central one.

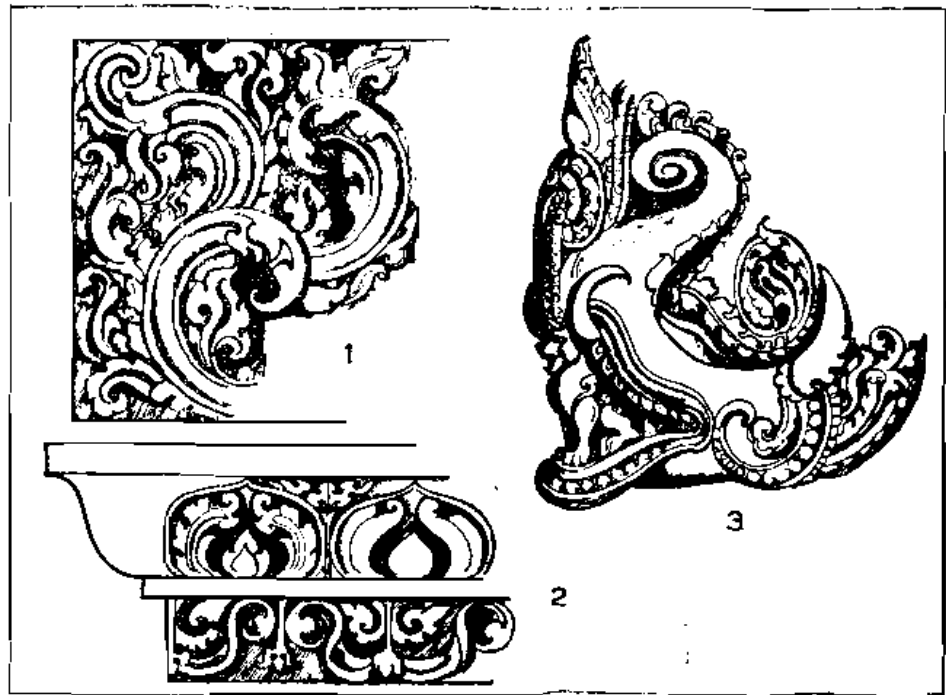


Each of these stupas contained a fine sculptured image of Buddha. 5. The large central stupa. The "Chattra" was made provisionally and added to the stupa every time religious ceremonies took place.

6. One of the many niches decorating the terraces of the basement. This style of architecture influenced Thai art.

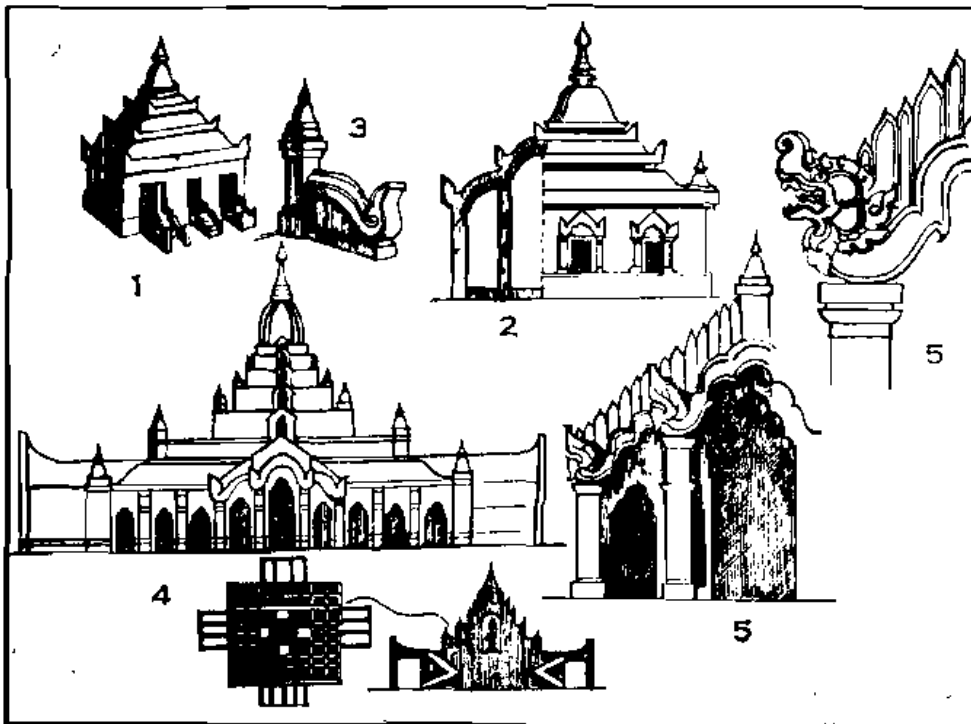
## JAVA

1. - 2. - 3. Javanese sculptural ornaments. The "makara" (3) was one of the favorite motifs used in Javanese decoration.



## BURMA

1. - 2. Library of the 11th century. Here the roofing was made by using the radiating arch, a principle of building different from the Indian one.  
 3. Peculiar decoration of Burmese stair-cases.  
 4. Usually, the Burmese temple is formed by a cubical solid mass with four porches in its

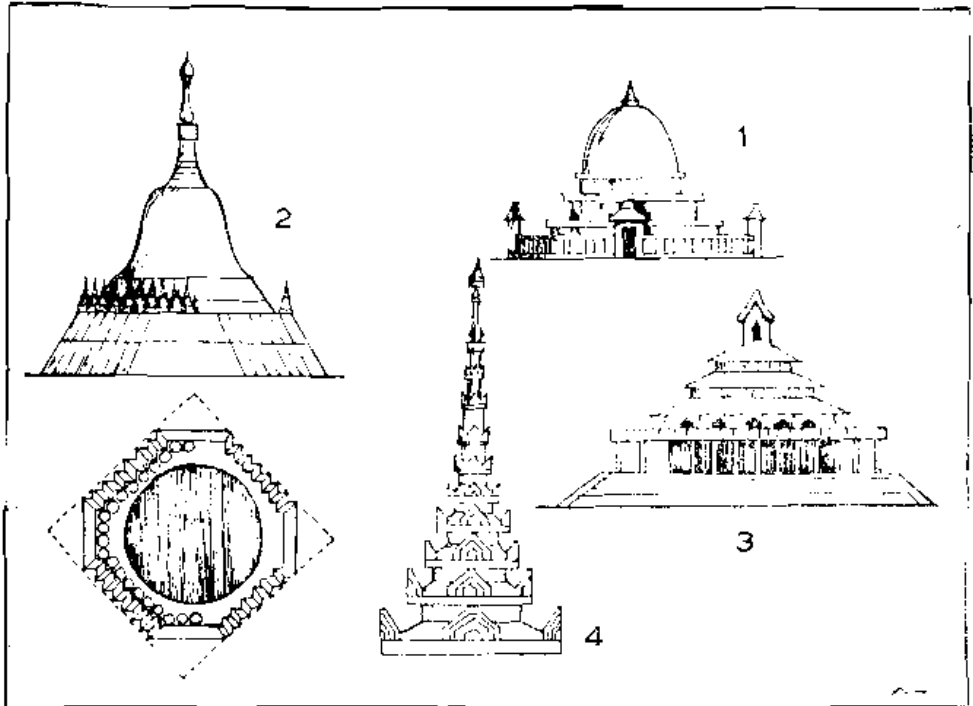


four sides. Galleries around the solid inner structure contains images of Buddha. This kind of architecture reminds the Mesopotamian art.

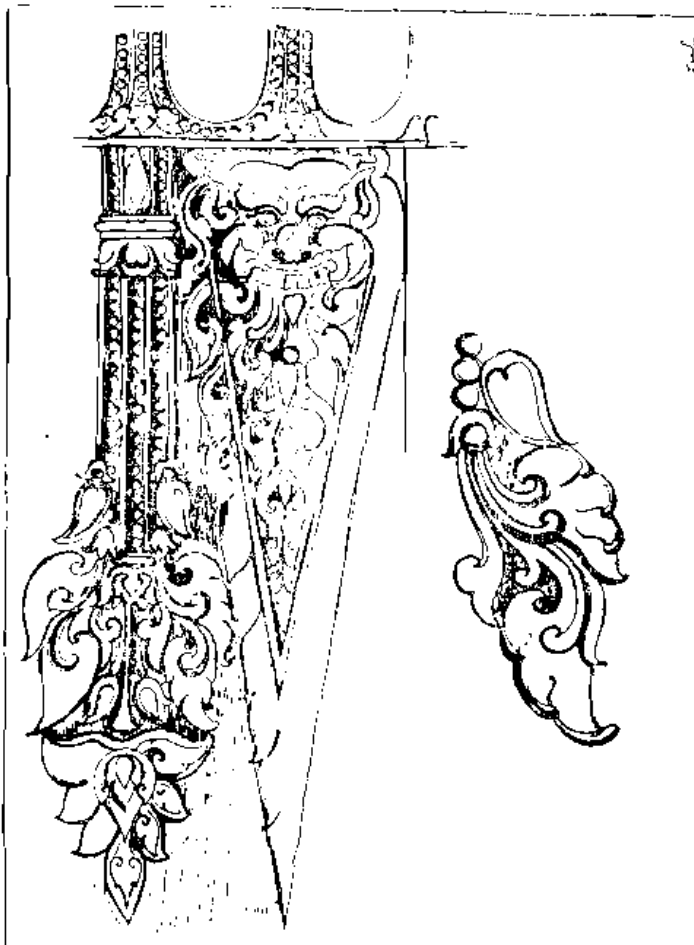
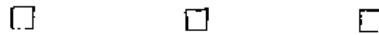
5. Details of a portal decorated with the universal "makara" motif.

**BURMA**

1. Old stupa (*zedi*) related to the Indian prototype.  
 2. Shwedagon stupa at Rangoon is a modern structure appealing for its considerable size, but showing an art in decline: the many shrines around the stupa are very elaborated and betray Tibetan



and Chinese influence. Note that the Burmese stupa has no "Tee" cubical throne.  
 3.-4. Burmese wooden architecture is very similar to that of Thailand and Cambodia.



**BURMA**

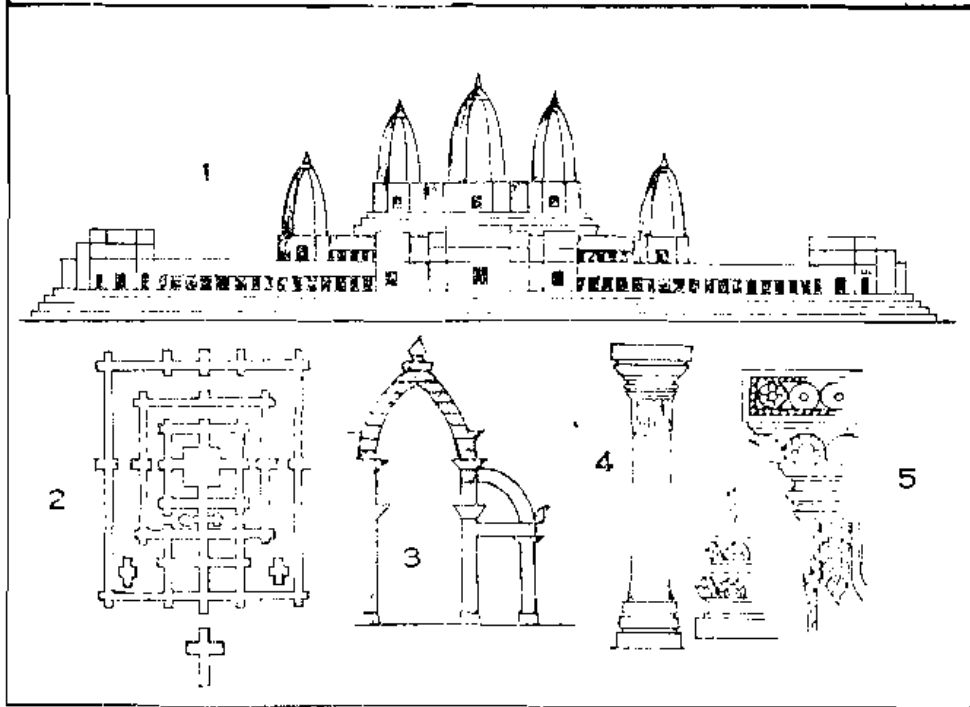
Burmese ornaments. By comparing these ornaments with those of Cambodia, Java and Thailand, we may easily notice how each people interpreted Indian artistic influences according to its individual expressive feeling.

**CAMBODIA**

1. Front elevation of Angkor Wat showing the beautiful outline of this superb monument.

2. Plan of Angkor Wat. No later additions altered the fine original planning.

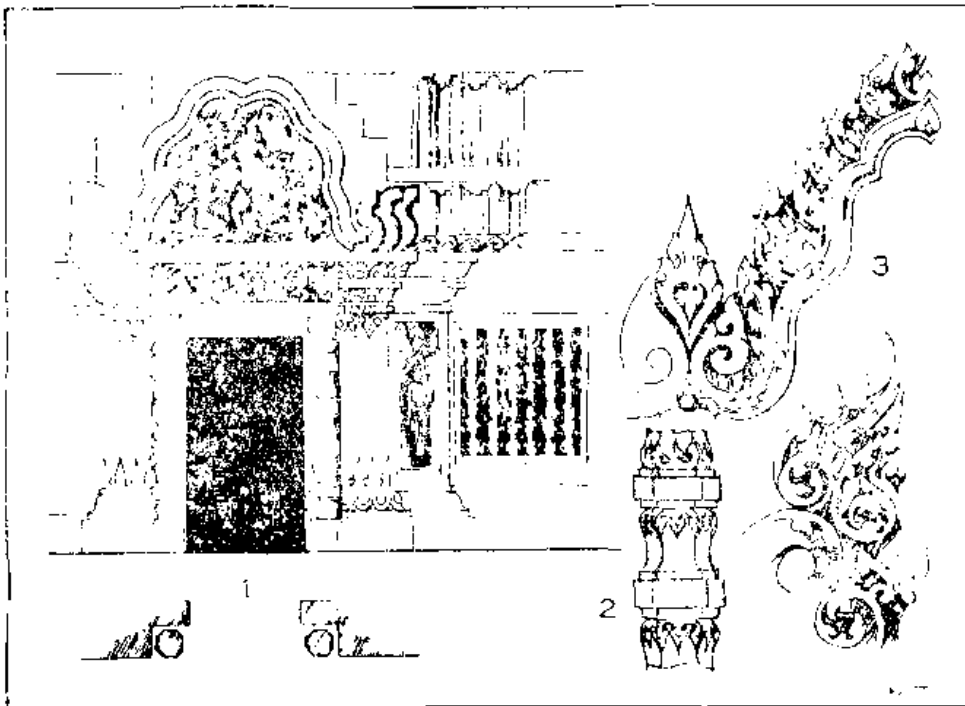
3. Section of a gallery vaulted by corbelling stones. This kind of



roofing is possible when the breadth of the room is limited to a few metres. In the case of the Thai temples which are very wide, the corbelling vaults would not have been possible. Hence the Thai adopted the timber roof. 4-5. Khmer pillar and detail.



**CAMBODIA**



1. Typical portal and window of the Khmer temples.  
 2. Detail of the door-pillars.  
 3. Khmer ornaments are very fine and although they have been used to enrich all architectural elements, they remain always subordinated to architecture.



## THAILAND

Since remote time the Thai immigrated into Thailand from south-west China. In the 6th century A.D. these people built a very important kingdom in Nanchao (*Yunnan*) which was destroyed by Kublai Khan in the 13th century. From Nanchao the Thai migrated in great numbers into Burma and Thailand.

From the 6th to the 8th century the Davaravati kingdom saw its golden age. These people who were followers of Hinayana Buddhism, ruled a great extent of modern Thailand. Their principal towns were Nakorn Pathom, U'Tong, Lopburi (*Lavo*), Lampun, etc. Their art influenced also northern Thai art.

In the 8th century the Srivijaya dynasty ruled Malay Peninsula with the important part of Chai-ya. From the south, the Srivijaya culture, penetrated in north Thailand as far as Chiengsen. The Srivijaya people were worshippers of Mahayana Buddhism.

From the 11th to the 13th century Khmer power ruled north-east, central and part of northern Thailand. The Khmer worshipped either Hinduism or Mahayana Buddhism.

For centuries the Thai intermingled with the Mon, Malayan and Khmer races sharing their culture and art. Because the culture of these people originated from the Indian one, so the Thai culture too is based on the intellectual expression of India. But because the Thai merged as unified Nation in the 13th century so they felt also the influence of the Chinese culture which at that time started to be an important factor among the peoples of Farther India.

The oldest independent Thai states were in the north: Chiengsen, Muang Fang, Muang P'yao, Luang Phrabang are towns which go back to the tenth or earlier period of the Christian Era.

In 1238 the Kingdom of Sukhothai was established.

1275—1317 Rama Khabheng—Golden age of Sukhothai.

In the 13th century King Mengrai built Chiengrai and Chiengmai.

In 1350 Rama Tibodi established Ayuthia as new Capital of the Thai.

In 1367 the power of Ayuthia was so strong that also Sukhothai had to acknowledge her supremacy.

In 1767 Ayuthia was destroyed by the Burmese forces.

In 1775 Chao Taksin had re-united Thailand under his control with capital at Dhonburi.

1782 Phya Chakri founded the Chakri dynasty and started to build Ratanakosin.

1851—1868 King Mongkut opened an era of relationship with foreign power.

1868—1910 King Chulalongkorn introduced into Thailand modern western civilization.

### ART — Pre Thai Periods.

**Davaravati Art** — Hinayana Buddhism. Davaravati art at first was influenced by Amaravati and afterwards by Gupta art. In the beginning, Davaravati artists imitated closely the Gupta Buddha images, afterwards they became more and more individual. Particularly interesting are the sculptures in bronze, terra-cotta and stucco from where we may notice more clearly the characteristics of the race. Davaravati art was an important factor in the formation of the northern Thai statuary.

**Srivijaya Art**: Considering some affinities of the northern Thai statuary with those of the Srivijaya sculpture, we presume that specimens from Java had their share in forming the style of Chiengsen. Also northern Thai architecture presents Srivijaya characteristics. About this Javanese influence there are two theories: one being that the north of Thailand was in contact with the Srivijaya art since the tenth century A.D., the other theory is that the influence of this art was felt in Sukhothai and hence in the north of Thailand after king Rama Khabheng had conquered part of the Malay Peninsula.

**Khmer Art:** Of the Khmer art the Thai retained many architectural and decorative elements, but nothing about statuary.

**Thai Art:** Davaravati, Srivijaya and Khmer Buddha images have the peculiarity of statues chiselled in stone. The Thai sculpture has the character of the bronze, or better, the character of the wax because it is from the wax that the bronze is cast. This fact is important to understand the spiritual expression of the Thai.

#### **Chiengsen and Northern Art:**

**ARCHITECTURE:** The oldest architectural remains are Phra Chedies. These Phra Chedies show peculiarities of Indian, Burmese and Srivijaya architecture. Chiengsen, which should contain the oldest remains of the past, is under the forest. Proper excavations should give us important data on the history of Thai art.

The majority of the northern Thai buildings bear the characteristics of Burmese architecture. In some specimens Chinese influence is also noticeable. In Lampun we note how Davaravati, Srivijaya and Khmer arts have overlapped with each other. Lacking historical records in many cases the blending of various styles renders very difficult to state with certainty to which period a monument or a sculpture belongs.

**SCULPTURE:** 10th-13th century—earlier period. 13th-16th century—later period.

The earlier northern type of Buddha image is related to the Gupta type. Roundness of forms, cross legs, rather round shaped head, large curls of the hair. This type has on the top of the head a finial in the form of a lotus-bud and the 'sankati', part of the robe hanging down from the left shoulder, ends at the level of the breast. Some images of the earlier period are very fine and very spiritual.

From the end of the 13th to the 15th century, the northern images were influenced by Sukhothai art. Overlapped legs, smaller curls of the hair, a flame-like finial of the head and the 'sankati' reaching the level of the navel. From the end of the 15th century started the decline of northern art.

**U'tong:** In olden times U'tong was a town belonging to the Davaravati Kingdom and as such art was Davaravati. In the second half of the 11th or beginning of the 12th century, Khmer influence was felt and sculpture started to have Khmer characteristics. Because between the statuary of Davaravati and Khmer there are affinities of style, so there is a transitory period wherein the two arts are intermingled rendering it very difficult to state to which style they belong. Of course, this remark may be applied to every transitory period, as well as to every local School having proper characteristics.

In 1350 Rama Tibodi, from U'tong, established a new Thai capital in Ayuthia and U'tong art shifted to this new political centre: Having this time reached already a point of exhaustion, the U'tong sculpture made in Ayuthia was not so interesting as that made in U'tong. Thus the best examples of U'tong art are those of the 13th and beginning of the 14th century.

The U'tong image is rigid, meditative: the strong facial lineaments reminding closely the Khmer statuary.

#### **Sukhothai Art — 13th — 15th century.**

**ARCHITECTURE:** The Thai of Sukhothai in embracing Hinayana Buddhism this implied the necessity to build many religious buildings which had to serve a purpose different from that of the Khmer. Generally the Thai religious buildings such as Bots and Viharas are large and so they cannot be roofed with stone as the Khmer temples. Thus the Thai used wood which dictated them a new style of architecture. For the sake of tradition the Thai retained of the Khmer architecture many elements which became mere decorative parts of the building instead of constructive ones.

In the beginning Thai architecture was monochrome; afterwards, through the influence of Chinese art, it became polychrome reaching its fullest artistic expression at Ayuthia in the 16th century A.D.

About Chinese influence we must also take into consideration the fact that wood suggests ornaments and colours, thus each people using the same material is bound to obtain a similarity of style. Hence wood-carvings, gilding, glass mosaic, and lacquer applications. The brick structure of the buildings was decorated with ornaments in stucco.

Northern elements were introduced in Sukhothai architecture. The Thai adopted the corner tower of the Khmer temple as a new kind of stupa referred to as Phra Prang. The finest examples of the Phra Prang is that of Wat Mahatit in Pitsanuloke. In the later period of Ayuthia and in Bangkok the Phra Chedies and Phra Phang became slenderer and slenderer losing their former monumentality.

**SCULPTURE:** Contrary to architecture, the sculpture of Sukhothai has no relation with that of Cambodia. As we have said, the northern Thai Buddha image is related in style to the Gupta type, but in Sukhothai the Thai created a type of image corresponding entirely to their religious feeling and, of course, racial temperament.

We cannot state exactly which specimen of Buddha image inspired the old Thai of Sukhothai to create their own style, but we may suppose the northern images were their first source of inspiration—afterwards the Ceylonese monks, who came to teach Buddhism in Sukhothai, brought with them some Indian and Ceylonese specimens which gave new inspiration to the Thai artists.

What the Thai artists created was an image reflecting fully their sensitiveness and religious feeling. The characteristics of Sukhothai art were also transmitted into Thai painting and linger in modern art too. Thus we may say the artists of Sukhothai expressed the very feeling of the Thai race.

**POTTERY:** One of the finest productions of the old Thai art was the pottery of Sawankalok and Sukhothai, 13th-15th century which is well known all over the world. The pottery is monochrome having either a gray-greenish colour, which sometimes is decorated with ornaments in black tint, or has an ivory colour with ornaments in brown. The small statuettes glazed in light green, used for funeral purposes, although primitive in expression, are very interesting.

#### Ayuthia — 1350 - 1767

**ARCHITECTURE:** The architecture of Ayuthia is eminently polychrome. Chinese taste for colourful decoration had certainly its share in forming the art of Ayuthia. Northern and Sukhothai architectures were blended together forming a variety of monumental designs. In the 16th century Ayuthia had reached its full architectural development. Bots, Viharas, Phra Chedies, Phra Prangs, Palaces, thronged that island with an effect that only the ruins may give us a faint idea.

Ayuthia reached an outstanding production in ornamental works. Metal, ivory, lacquer works, cloth and ceramic were produced in large quantities. Although the ceramics were executed in China and textiles partly executed in India, the designs and colouring were made by the Thai and so they must be considered as Thai art.

**SCULPTURE:** For a period the style of the Buddha images of Ayuthia was that of U'tong. Afterwards Lopburi and Sukhothai art influenced the sculpture of Ayuthia. But the blending of U'tong and Sukhothai styles did not produce an image of high artistic value. These two arts are so different that they cannot be complementary to each other. Towards the 17th century, a new type of Buddha image was created. It had the characteristics of Sukhothai and Lopburi art. Although better than the previous specimens also this new image had not great artistic value because in the 17th century Thai sculpture had already started its period of decline. In general

the Buddha images of Ayuthia are wanting in form and especially in spiritual expression. At the end of the 17th century sculpture had become a mere ornamental expression.

**PAINTING:** While Sukhothai was the centre of sculpture, Ayuthia must be considered the centre of the Thai painting. Painting started with engravings on stone, the best specimens being those of Wat Srijum of Sukhothai, 13th century A.D., followed by the many illustrations of books on Buddhist cosmology; a common artistic expression of all the countries of Farther India.

The oldest murals are those in the chamber of the Phra Prang of Wat Raja Burana, beginning of the 15th century. In these murals the artists composed many groups of figures, a theme which was not followed by the following artists who preferred to paint in monochrome rows of Buddha images either alone or sided by squatted disciples. Lacking records, we may suppose that murals with compositions depicting scenes from the Jataka or Buddhist historical subjects began towards the end of the 16th or the beginning of the 17th century A.D. During the 17th century this art must have reached its classic period. From the painting of the pavilion in the Wat of Bhuddhai Sawan in Ayuthia, end of the 17th, or beginning of the 18th century, we note striking differences of style and artistic value denoting that those murals were made by different artists. At any rate, in comparing these paintings with those of Bangkok, we note that while the former have a rather light tonality, the latter in general have a dark background wherein the figures stand out with bright colours.

Old Thai paintings show two distinct styles. One, conventional and classic, imitates in gestures and costumes the theatrical characters. This style is used for painting divine and royal figures. Its beauty depends upon expressive fine lines and excellent execution, so delicate as to be compared with miniatures. The second style is that depicting common people. Here the artist, free from conventions, expresses himself with vivid sincerity. The observation of old artists was cute and full of humor, the very peculiarity of the old Thai folk.

Ceremonies, daily life, processions, games and other past-times, all the life of the Thai is recorded in these realistic paintings which could give much matter of inspiration for modern mural compositions.

#### **Ratanakosin :**

**ARCHITECTURE:** After the destruction of Ayuthia, Dhonburi became the capital of Thailand and in 1782. Bangkok started to be built in its actual beauty. Many Wats were erected and certainly artists from Ayuthia came to work in the new capital. This is important to understand that art of the first period of Bangkok was similar to that of Ayuthia. The architectural monuments of the later period of Bangkok show an art in decline. Too much influence of Chinese wooden structure resulting in an architecture not structural. Phra Chedies and Phra Prang became very slender. Also the abuse of decorating the building with ornaments in ceramic shows an art in its decline.

**SCULPTURE:** Bangkok collected many Buddha images from all the regions of Thailand. Everyone admired so much those old specimens that each time a new statue was to be modelled, the artist had to imitate one of the old styles. This prevented the artists of Bangkok to create a new type of Buddha image. Nevertheless, these sculptors gave new impulse to their art and fine statues were modelled in stucco or cast in bronze. From the first to the fourth reign of the present dynasty. Afterwards also sculpture became a matter of commercial enterprise.

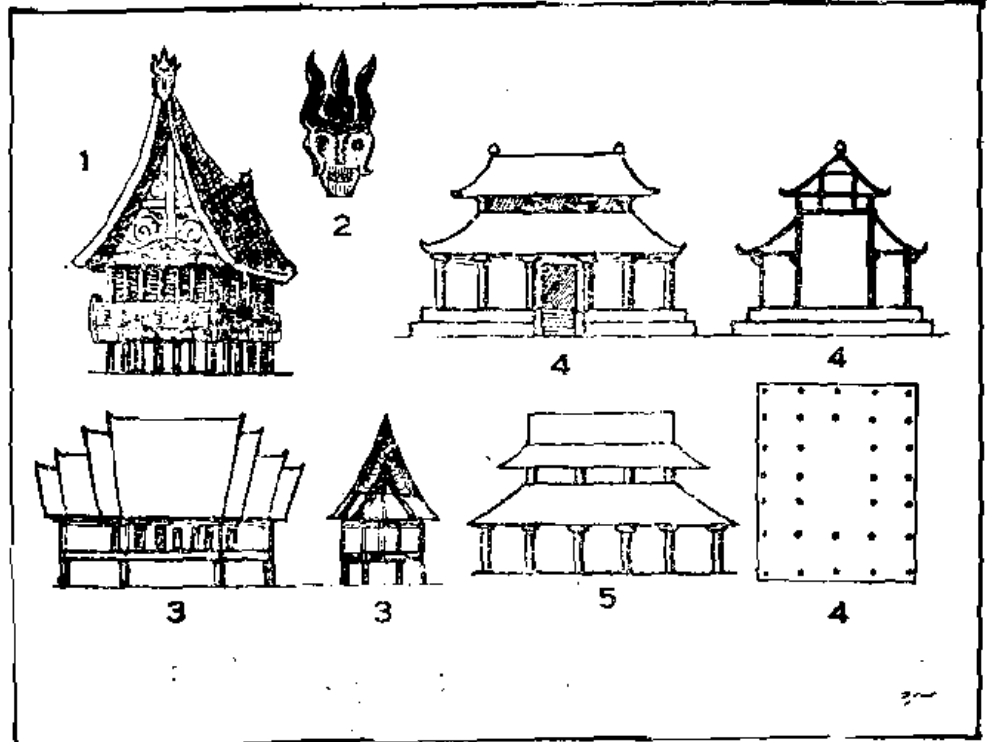
**PAINTING:** The mural paintings of the first, second and third reigns should be considered as classical, very like in characteristics to those of Ayuthia. Afterwards the influence of European art affected very badly Thai painting.

## THAI ART

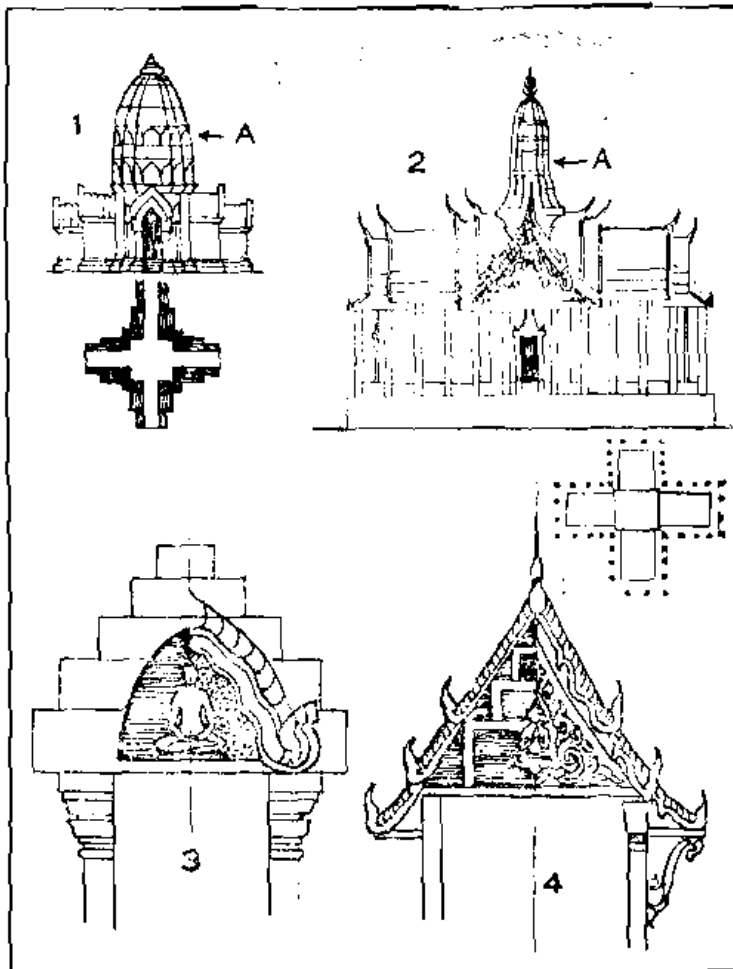
Thai architecture has affinities with the architecture of Indonesia, Cambodia and China.

1. Club-house of a secret society in Sumatra.

2. The mask protecting the buildings from malignant spirits in common in the art of Indonesia and Indochina.



3. Type of Thai-Indonesian house. 4-5. Chinese architecture. All people who used wood as the principal building material had a similarity of architectural characteristics



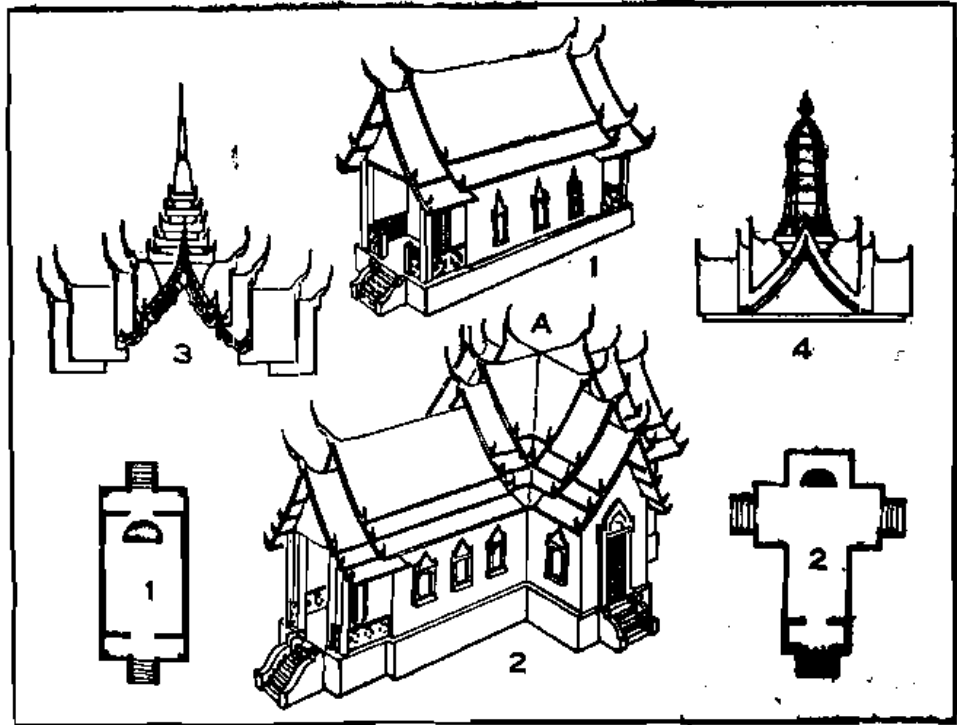
1. Side elevation of a stone Khmer temple at Lopburi.

2. Thai Pra Sad, showing the same peculiarities, but the prang (A), which in the Khmer temple was structural, being the domical roof of the cell, in the Thai art became a traditional decorative element.

3.-4. The stone vault of the Khmer temple (3) was decorated at its ends (*the gables*) with a massive ornamentation framed by "nagas", while the gables of the timber roof of the Thai temple, although retaining the same ornamental elements, appears more delicate (4).

**THAI ART**

1. Simple planned Thai temple with the typical sloping superposed roofs.  
 2. With cross-planned Thai temples, the roof, in general, is formed by three or four superposed roofs. At the crossing point (A) this kind of roof may have also a pinnacle as diagram 3 or diagram 4.



**THAI ART**

1. Elevation and plan of a temple of Ayuthia period. 2. Elevation and plan of a temple of the Ratanakosin period showing a roof different than those illustrated in the previous

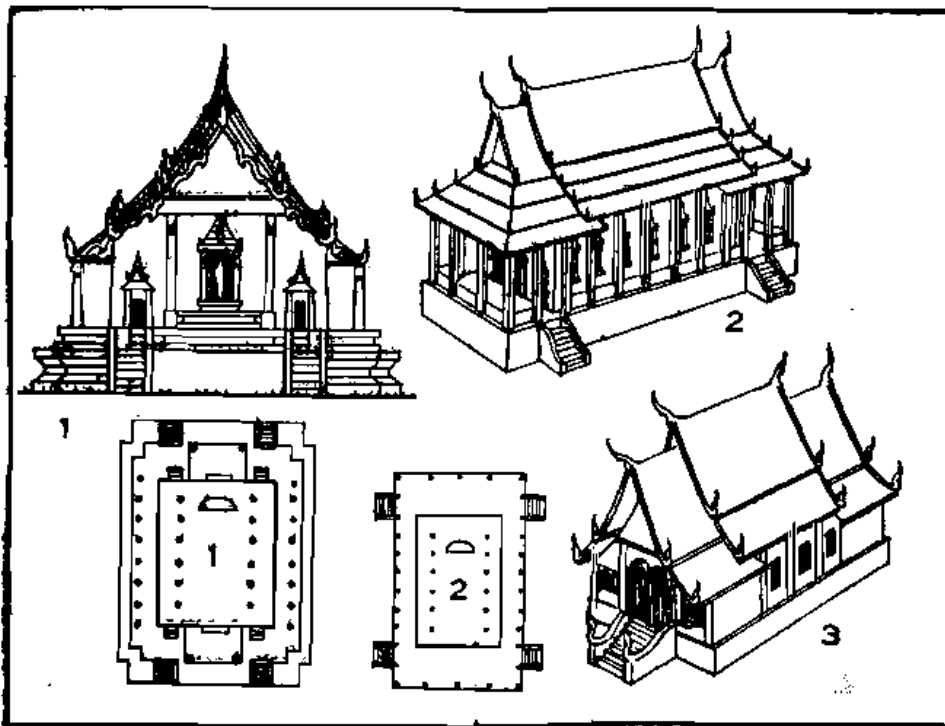
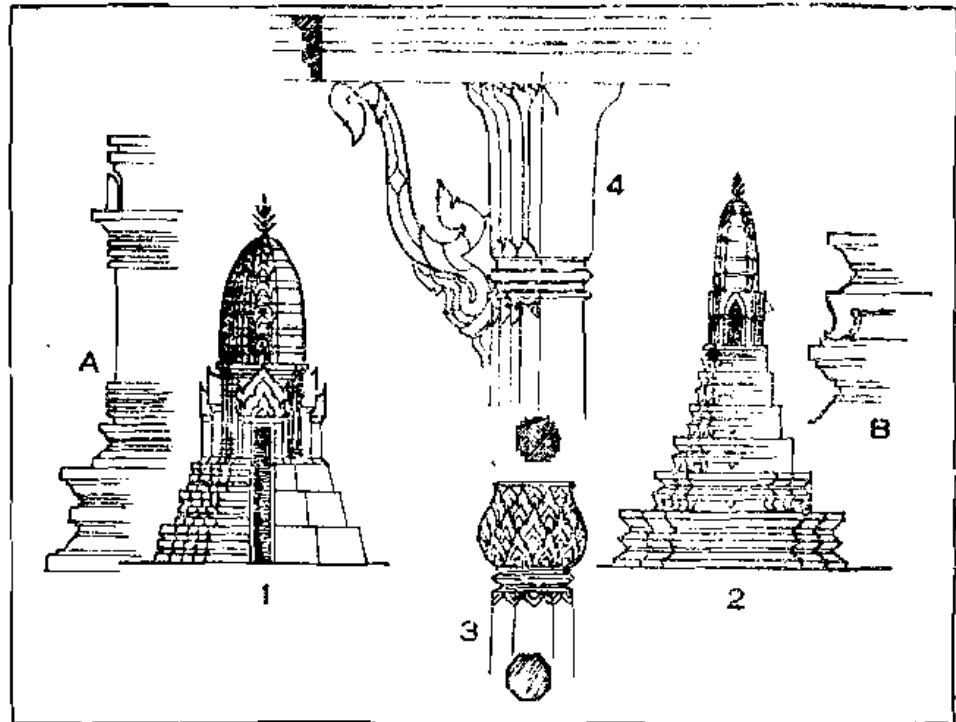


plate. In general this kind of roof was used in large temples having pillars all around the main structure, reminding the Greek peripteral temple.

3. Northern temple. The northern temples are characterized by imposing roofs which dominates the lower structure.

## THAI ART

1. The Thai Phra-prang of the Sukhothai period and also of the first period of Ayuthia are imposing for their monumentality as well as for their fine architectural details (A).  
 2. In later time, through the influence of the Chinese wooden tables with their typical lion legs (B), superposed one another, the basement of

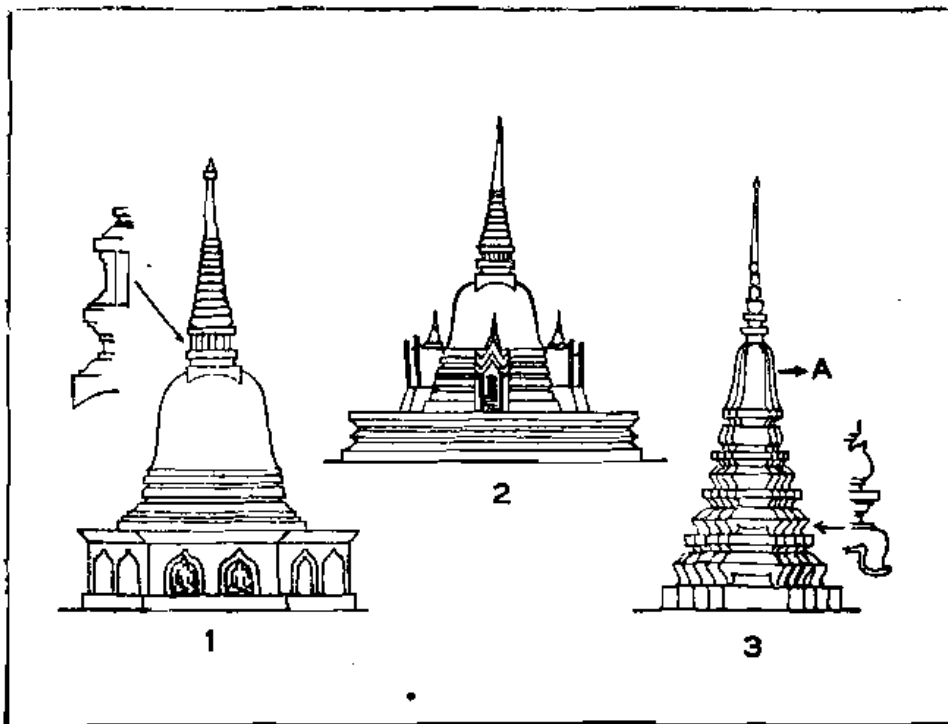


of the prangs became very high while the cell was reduced to a mere decorative element  
 3. Lotus-flower shaped capital of Ayuthia. 4. Ratanakosin architecture became slenderer and slenderer till losing its constructive appearance. Also the capital became elongated and the petals got the character of the flame.



## THAI ART

1. Typical Phra Chedi (*stupa*) of the Sukhothai period showing characteristics of the Ceylonese stupa.



2. By adding four porches, or niches, borrowed by the Thai northern architecture, to the stupa of the Sukhothai type, the architects of Ayuthia composed a new fine looking Phra-Chedi.

3. In later period of Ayuthia and of Ratanakosin, many stupas became only symbolic structures with a very high basement and a most reduced dome (A).

## THAI ART

Detail of an ornament in lacquer and gold leaves on a book-case of the Ayuthia period. This classic exquisite specimen shows at its best the sensitiveness of the Thai artists. The vibrating flamboyant peculiarity of the ornaments is also remarkable in painted and sculptured figures.



## CHINA

### Dynasties :

B.C.

Shang ... ..	ca.	1523—1027 B.C.
Chou. Western and Eastern Chou	ca.	1027— 771
Periods of the "Spring and Autumn Annals" ...	ca.	722— 481
Periods of the Warring States ... ..		481— 221
Ch'in ... ..		221— 207
Former Han ... ..		202 B.C.—9 A.D.
Later Han ... ..		25— 220 A.D.
The Six Dynasties ... ..		220— 589
<i>(Wei Dynasty 386—535, Liang Dynasty 502—557 )</i>		
Sui ... ..		581— 618
T'ang ... ..		618— 906
Five Dynasties ... ..		907— 960
Liao ... ..		907—1123
Northern Sung ... ..		960—1126
Chin ... ..		1114—1234
Southern Sung ... ..		1127—1279
Yuan ... ..		1271—1368
Ming ... ..		1368—1644
Ch'ing ... ..		1644—1912



## General Notes.

Referring to eastern art no other country had such a peculiar expression as China. Japan only, having for centuries followed Chinese culture, has the same characteristics.

Isolated in the Tarim basin, from where the Chinese originated, they formed their neolithic culture. Since remote times their chief belief was that of ancestral worshipping. This belief had great influence on the culture and art of that people. Not so speculative in human affairs as the Westerners or Indians, the Chinese did not magnify MAN in art representation. According to their philosophy, every natural manifestation belongs to the same Creative Principle and accordingly a mountain or a bird, a branch of leaves or a man has the same importance in art representation.

For this reason, the Chinese were the first to treat in art landscape and what we refer to as still life.

Chinese art was done by a high intellectual class for a most refined aristocratic society.

Architecture was dictated by a complex of social and intellectual ideas.

Painting was the production of a poetical mind, while sculpture must be understood as a harmonious unity formed by simple masses born from oval or cylindrical outlines, over which the flowing lines of folds of the cloth are engraved more than sculptured. For this reason there cannot be comparison with the western or Indian statuary.

The rustic looking forms of the sacrificial bronze vessels of the second millennium B.C. were respected for the sake of ancestral tradition till modern time. Also during the classic T'ang and Sung period we notice that the forms of some vases still retain the characteristics of the old vessels. Comparing these forms with the classic painting of the same T'ang and Sung periods we understand what a tremendous role tradition has played on Chinese art.

Works of minor art reached in China a wonderful expression. Copies and imitations of the classical works have to a certain extent, shadowed the full appreciation of the beautiful originals.

Chinese history may be traced as far as the second millenium B.C. and, although it is not as ancient as the history of Egypt and Mesopotamia, China has the advantage to have preserved old characteristics till modern time.

Like all other countries, China was involved in many bloody wars which destroyed the greater part of the artistic patrimony.

The dominating spiritual elements of China were the doctrine of Confucius (*K' un Chu*) and the philosophy of Lao Tze, the former (551-479 B.C.) fixed the Chinese ethical doctrines while the latter, Lao Tze, (6th century B.C.) founded Taoism. Although Buddhism, Islam and Christianity were introduced in China, the Chinese remained always attached to the spiritual teaching of Confucius and Lao Tze.

China was influenced by Scythian, Persian and Indian art, but all these influences were digested by the Chinese artists. Thus Chinese art for almost four thousand years preserved its characteristics.

After India, China played a great role in the development of the cultures of the Eastern peoples.

Contrary to the westerners who liked to expand their dominions and colonize, the Chinese lived for themselves performing their duty connected with the cult of ancestors disregarding what other people would think or say of them. The extreme love for Nature enabled the Chinese to produce wonderful, poetical works of art. While the Westerner, and also the Indian, focussed their interests in the representation of the human forms, the Chinese mind embraces all the universal creation: every natural form, also the humblest one, was worthy to be painted. Chinese art is simple, calm, sometimes also humoristic. It has a continuous flowing character which enhances harmony to the composition.

**ARCHITECTURE:** Because the material used in temple and palace building was wood and also on account of destructions caused by wars, nothing is left of the old time. Only some pagodas (*t'ai*) may go back to the T'ang dynasty. In Nara (*Japan*) there is the Kondo Toshodaiji which is a good example of the finesse of the architecture of the T'ang period. The existing buildings belong to the Ch'ing and more to the Ming dynasty. Of course, being the Chinese structures built in wood they cannot appear so monumental as that of the west and of India. The beauty of the classic Chinese architecture is in its delicate lines, harmonious proportions, fine carving and polychromatic effect. Chinese architecture should be seen in situ because the architects exploited the most possible the natural elements which could harmonize with their structures. The arrangement of the building in relation to water and wind, was thought as a science and referred to as Feng-shui. To render more difficult the task of the architect, special laws dictated the plan of the buildings. If the palace was for the emperor it had to be planned with nine bays, for a prince seven bays, for a mandarin five bays and for a literate man three bays. Also the colours of the tiles were fixed-yellow for the emperor, green and purple for the lower ranks. Generally Chinese buildings have a single storey, sometimes they have more-in this case each storey has its own roof; hence the pagodas have as many roofs as the storeys. The columns or pillars have no capital. Outside the buildings each pillar has a fan-like bracket supporting the projecting eaves of the roof. These brackets are typical of the Chinese architecture. The Japanese art, having always imitated the Chinese examples has the same characteristic.

Generally, temples and in particular palaces occupy a very large area surrounded by a wall with galleries, often decorated with ceramic, to communicate from one to another of the many buildings. In some instances the palace is built on a high terrace looking like a fortress and like a fortress surrounded by a moat.

**PAINTING :** The Chinese painter, more than the painters of any other race, understood the Cosmic Unity and the relationship existing among the many natural manifestations. For the Chinese mind, the mountains, clouds, water, trees, flowers, human and animal figures meant only different forms of the same Reality. This idea was synthetized by Chu Hsi, 1130-1220, who by embodying Buddhist and Taoist philosophical principles gave origin to the Ch'en (*Zen*) sect which had so much influence in the art of China and Japan. Accordingly also the humblest natural thing such as a shrub, was worthy to be reproduced in art. Man was represented also, but in his natural setting, not as a magnified creature like the Westerners and Indians did in their art. Chinese people appreciated painting much more than sculpture. Sculpture treated almost exclusively religious subjects and so nobody collected statues. Painting, on the contrary, treated religious and mundane subjects, landscapes as well as animals and flowers, thus there was much material to gather for the collections of emperors, princes and nobles. To answer the demand for masterpieces, many faithful copies were made of famous paintings.

Till the third century A.D. painting was reckoned as a hand-writing art. This may explain in part the flowing linear character of the Chinese paintings. The peculiarities of these paintings are as follows:

Great inward spiritual rendering of Nature. Special rendering of mountains, trees and rivers by the means of a subtle chiaroscuro. Delicate lines and colours. Note that bright tints appear only in the period of decline after the 13th century.

Chinese classic painting belonged to the T'ang and Sung dynasties. Unfortunately, the paintings of the T'ang period were destroyed by the Tartars and of the Sung few originals have reached our time. The majority of the classic paintings of modern collections are faithful copies of the originals.

Of the great masters such as Ku Kai-chi, Wo Tao Tzu, Kuang-hsiu, etc. only copies remain.

Japan was always attracted by the fascinating beauty of the Chinese art and it is in Japan that classic paintings and sculpture of China are preserved. As already said, also examples of classic Chinese architecture of the T'ang period are to be found in Japan.

In the 7th century B.C. animals drawn in profile with two legs, painted with flat tints, yellow, green, red and black lines show an art very rudimental. From the 5th century B.C. some hunting scenes appear.

The oldest Buddhist paintings are those in the 109 caves of Tun Huan, bordering Central Asia from where Chinese Buddhist art originated. They run from the 5th to the 13th century A.D.

Coloured wood - cuts were made in China long before the Japanese, but this kind of art did not find popularity in the country of its origin.

The paintings of the Ming and Ch'ing dynasties show an art already in decadence. Classics were imitated but the inward feeling is lacking. Skill and vivid effects characterize the production of the later period which by and by become more and more decorative.

#### Names of some famous painters:

4th A.D. Ku Kai-chi-first painter showing personal style.

7th A.D. Ssu Ksun-head of a school of coloured painting.

8th A.D. Wu Tao-Tze--painted Buddhist subjects--is reckoned as the Chinese Giotto, introduced chiaroscuro.

8th A.D. Chu Fan-Genre subjects-famous for his 'Listeners of music.'

8th A.D. Li Chen-made Buddhist subjects.

8th A.D. Han Kan-famous painter of horses.

8th A.D. Li Ssu-hsun-leader of a school of paysagists.

8th A.D. Wang Wei-also leader of a school of paysagists.

9th A.D. Kuang-hsiu-started the reaction against traditional expression, painting saints as ordinary ascets or beggars.

The reaction against traditional art was very much felt during the Sung period. Flowers, birds and landscapes were the cherished subjects.

11th A.D. Kuo Ssi-the greatest painter of flowers.

11th A.D. Li Luang Mien-great painter in monochrome.

12th A.D. Li Chen-created the winter landscape.

13th A.D. Hsia Kuei-master of landscapes.

13th A.D. Chang Tse-tuan-painted long panoramic rolls. One of his famous paintings is the 'Approach to a City'.

14th A.D. Chao Meng-fu: painted in traditional academic style. Famous for his delicate painting with two horses.

14th A.D. Yen Hui was a romantic and realistic painter reflecting the spirit of the Ch'en (*Zen*) sect.

14th A.D. Ch'ien Shun - chu: was a great painter of flowers.

15th A.D. Lin Liang was the author of the well known picture 'Wild Geese by a Mountain Stream'

15th A.D. Wu Wei - particular fine for his 'Fairy and Phoenix' showing an art already too refined, characteristic proper to after-classic periods.

15th A.D. The painting of the Ming period was divided into two schools-the northern 'Wu School' headed by Shen Chou and the southern 'Chen School' headed by Tai Wen Chin.

**SCULPTURE:** The oldest Chinese sculptural works are bronze vessels used in the ceremonies for the cult of the Ancestors, of the Spring, Sky, Earth, etc. The oldest specimens of these vessels were cast in the second millennium B.C. Technically they represent a great achievement. Some vessels have the form of animals and are covered all over with animistic signs such as the cloud, the thunder and particularly the mask of T'ao, T'ieh, to keep malignant spirits away from the rituals. The majority of the vessels have a rather clumsy form which, for the respect of tradition, was transmitted also in vases of the classic period. From the 9th century B.C. the vessels are decorated with dragons and birds with long feathers (*peculiarities retained till modern time*). In the 8th century animal figures appear in the handles of the vessels, The 6th century is characterized by polychromic decorations applied on the bronzes, while in the 4th, ornamentation is based on spirals and curved lines. Metal mirrors appeared in the 7th century B.C.

Through artistic influences of the Scythians, Sarmatians and Hsiung-nu people in the sixth century B.C. there appeared bronze statuettes representing human figures. Of course, these sculptures have a very primitive character.

From the second B.C. to the third A.D. Chinese sculpture improved. Large stone statues such as the Horse in the tomb of Huo-Ch'u-pin (117 B.C.) in the Wei Valley, Shansi, and the many lion statues to be found in the tombs from the Ssuch'nan to Shantung are examples of the Chinese statuary before Buddhist influence. The winged lions and lions are a reminiscence of the Mesopotamian art which reached China through Persia.

Chinese sculpture representing a great expression was done only under the spiritual stimulus of Buddhism from the 4th to the 8th century.

In later periods, although Buddhist statuary was still done, it became more and more decorative.

Buddhist missionaries from Kushana and Parthia introduced Buddhism in China in the first century A.D. but Buddhist art as a national production started under the Wei and Liang dynasties (4th-6th century A.D.)

Emperor Wu-tsung in 845 reacted against Buddhism and no less than 4600 temples were destroyed and the finest statuary was lost. As said, Japan preserved Chinese paintings and sculptures of the classic period. Nevertheless in the caves of Shansi and Honan there are sculptures from which we see the great spiritual achievement reached by the Chinese artists in Buddhist statuary. The statues carved on the rocks show at first a strong relationship with the art of Gandhara, from where Chinese sculpture originated either directly or through central Asia, but, as usual, afterwards Chinese sculptors expressed their own racial characteristics which principally are due to the fact that they did not work out the composition from a cubical mass, but started from spherical oval and cylindrical forms. The figures were carved in a way as to cut it from a trunk of a tree respecting most its natural volume. Adherent pleats on the round volumes seem as if inspired by wet clothes applied over the model. We would say that more than chiselling real sculptural volumes as the Indian did, the Chinese drew delicate, and often flowing lines over the very simplified masses of human forms.

Besides Buddha images, the Chinese sculptors made many statues of Bodhisattawa Avalokitesvara (*Kuan-yin*) in all kinds of material such as stone, bronze, wood and lacquer. As we have said, the Chinese intellectual class appreciated very much paintings the subjects of which may be religious, historical or have a genre character, but sculpture was made only for religious purposes, so nobody collected statues of Buddha or Bodhisattawas. Thus in what concerns Chinese classic sculpture we have to refer to the specimens collected in all times by the Japanese.

While names of painters were recorded from remote time, names of sculptors appear only in late period. History relates of a certain Aniko, a Nepalese, and his Chinese pupil Liu Yuan who worked at the end of the 13th and beginning of the 14th century, and other important artists such as Feng Hsiao-Chung, author of a fine Kuan-yin, and two members of his family, Feng Chi-pao and Feng - Li who cast in bronze a Taoist group in 1428.

The most important caves with Buddhist sculptures are :

Yun-Kang cave in Shansi.....5th century bearing Indian characteristics.

Lung Men cave in Honan.....5th & 6th centuries bearing Indian characteristics.

T'ien Lung Shan in Shansi.....6th & 8th centuries, Chinese peculiarities

Also in the following caves there are interesting Buddhist sculptures :

Tun-huang in Kansu. T'o-shan in Shantung. Yun Men Shan in Shantung.

Kung-hsien in Honan.

Of the minor arts of China, ceramic has the first place. From a rustic production of the second millennium B.C. ceramic arrived at an unrivalled beauty during the Sung and T'ang periods. Afterwards, although keeping a very high standard in the international field of ceramic production, its artistic qualities degenerated-colours predominating and becoming too decorative. The Ming and particularly the Ch'ing periods represent the decline of this art which nevertheless had great importance on the European ceramic production of the 17th and 18th centuries.

The oldest specimens of the second millennium show in shape, ornaments and technique Mesopotamian influence. But belonging also to the same period there are vases having sheer Chinese characteristics such as the Li O Ting (*the three legged vase*) which is strictly related to the bronze vessels of the same epoch.

## J A P A N

The historical writings in the Kojiki and Nihonji record Japanese events since the Emperor Jimmu of the 6th century B.C. From the 6th B.C. to the 6th A.D. art was primitive showing Chinese influences. Also Shinto temples were primitive and roofed with leaves. With the Empress SUIKO (593-628) a new era started. Suiko gave the political power to Prince Shotoku Taishi (593-621) Umayadono-Oji, who introduced Buddhism in Japan.

At large we may say that Japan followed in all periods Chinese culture and art, but this did not prevent them from creating an art eminently Japanese.

In general Japan was ruled by military casts which by tradition sponsored art. Of course, the character of art changed according to the taste of the rulers, but mostly it changed on account of religious reforms which so often followed each other.

Names of artists, schools of sculpture, and in particular schools of painting are so many that it is impossible to mention them here. In painting the Tosa and the Kano schools were the most important: the very Japanese peculiarity in painting is to render the figures with synthetized lines and details. Traditional Buddhist sculpture reached in Japan outstanding beauty in the 7th-8th century, but Japanese sculptors are at their best in realistic expressions. There are statues of the 12th and 13th centuries comparable with the best examples of the Italian Renaissance. Under the Chinese influence, Japanese architecture started in earnest in the 7th century. In 624 there existed already 446 religious centres. The temple was built on a brick foundation and the posts had a stone basement.

**710-784 Nara Period:** Nara was the religious and political centre of Japan in the 8th century. It was a great religious and artistic period referred to as *TEMPYO*. In Nara there are the oldest examples of architecture, paintings and sculpture of Japan. The wooden temple *HORYUJI*, built in 589, destroyed by fire in 650 and rebuilt in the 8th century is the oldest wooden temple in the world. In the beginning Chinese artists worked in Japan, but very soon the Japanese mastered their arts. One of the oldest and finest statues of the Suiko period is *MAITREYA* inspired by a Korean model. Of the great sculptor Kuratsukuri there is the fine Buddha image in bronze sided by two Bodhisattavas in the temple of Horyuji. Also the large image of Buddha Yakushi (*the healer of the ailments*), this too sided by two Bodhisattavas, is another excellent specimen of the art of Nara.

The Japanese used to make statues in bronze, stone, wood, lacquer and paper.

Some paintings in Nara period present Indian influences, a thing which suggests that some Indian artists worked there. Other paintings such as the figure of *SRI DEVI (KICHIJOTEN)* in the Yakushiji at Nara are quite Japanese.

The *KONDO TOSHODAJI*, also at Nara, is a beautiful example of the Japanese architecture imitating that of the Chinese T'ang dynasty.

**794-890 Jogan Period:** The capital was shifted from Nara to Heian (*modern Kyoto*). In this period two new Buddhist sects were founded: the Tendai by Saicho (*Dengyo Daishi*) and the Shingon by Kukai (*Kobo Daishi*). Both Saicho and Kukai had been in China from where they brought new ideas. Hinduism, Buddhism, Taoism and Shintoism were fused in a semi-animistic religion which appealed very much to the Japanese. Kukai, the founder of Shingon sect, was a philosopher, an architect and a painter - he built many temples among which is the famous Kongobuji temple in the mountain Koya. Both Tendai and Shingon sects built temples on hills and mountains to give more mysticism to their semi-magic rituals. Of course, due to the irregularity of the ground, it was not possible to fix a conventional plan for these temples which got different picturesque appearances according to natural characteristics. The pagodas of this period have a dome, showing Indian origin.

Fierce gods were painted and sculptured in order to admonish people to do righteous deeds. But although these two sects predominated, also Buddha images in traditional styles were made during the Jogan period.

**890-1160 Fujiwara Period:** The art of the Fujiwara period represents a most refined Japanese expression. For three centuries art was eminently fine and aristocratic. Literature reached its classic style. Royoger and his pupil Genshin founded a new Buddhist sect "*JODO*" (*Ching-t'un*). The benevolent Amitabha (*in Japanese Amida*) who soothes the human souls, replaced the fierce gods of the Jogan period. Architecture got the finest forms ever made in Japan. Groups of buildings with slender pillars were cherished. One of the best examples of the Fujiwara architecture is the Pavilion *HOWODO* in the temple of Byodoin, Yamashiro. *JOCHO (1057)* was the author of that fine statue of Buddha Amitabha in the temple of Byodoin. Also another wooden statue of Sri Devi (*Kichijoten*) is a beautiful example of the Fujiwara sculpture.

In painting, too, we note a refinement never reached before that time. The painting representing Buddha Sakyamuni is a typical example. During the Fujiwara period, besides religious painting, mundane subjects started to be treated. *KOSE NO KANAOKA (900)* and his sons and his nephews made mundane paintings called Yamato-e. *TOBA SOJA (1053-1110)* treated animals in a sketchy, almost caricatural

way. MITSUNAGA, 12th century, was another great master who made many MAKIMONO, paintings whose figures can be seen only by unrolling the roll of paper or silk.

**1160-1185 Heike Period:** In this short period art followed the characteristics of the Fujiwara.

**1185-1333 Kamakura Period:** At Kamakura, a military dynasty competed with the religious and intellectual centre of Heian. The art of Kamakura reflects the inner feeling of the Japanese race. But also in this period the influence of the Chinese art was felt.

Architecture became solid - no decoration, or at least very little. Massive brackets supported the very projecting eaves of the roofs. The pagoda Tahoto in the temple of Ishiyomadera is a good example of this type of architecture. Sculpture had great masters such as KOKEI, head school of Nara, and his son UNKEI whose realistic statues have been paralleled with those of Donatello. Another great sculptor was JOKEI who carved in wood the beautiful statue of Sho-Kwannon in Kuramadera at Kyoto. The traditional style of painting Buddha images and other celestial beings who received the souls in Paradise was extremely fine. Fujiwara Takanobu (1140-1204) was the greatest portraitist who made the portrait of Minamoto-no Yoritomo.

The Painting Yamato-e of the Tosa School, representing mundane and common life scenes flourished in this period. One of the best painters of this kind of art was Yoshimitsu Tosa 1290-1330.

**CERAMIC:** Japan imported ceramic from China. In 1228 the potter Toshiro returned to Japan after years of study of the ceramic technique and opened the kilns at Seto.

#### **MODERN TIME:**

**1334-1573 Ashikaga Dynasty:** After having become Shogun, chief of the army, the general ASHIKAGA founded his dynasty. Under this dynasty, besides the worshipping of Buddha Amitabha, a new philosophy rose from the influence of the Zen sect. This philosophy rejected all mediaeval doctrines, proclaiming that everyone may reach perfection through concentration of mind. Such an idea was in complete harmony with the ideal of the Samurai, the ruling military class.

In painting a new realistic style replaced the traditional one. Also the image of Buddha was represented under real forms. One of the greatest painters of this period was Mincho (*Cho Densu*) 1352-1431 who painted a series of fifty pictures of Therakamas, disciple of Buddha. His style was so fine as to be referred to as the Beato Angelico of Japan. Shubun (1415) made landscapes in monochrome wherein the lines appear rather angular. Jasoku Soga (1483) was a more delicate painter than Shubun - he painted many patriarchs of the Zen sect. Sesshu (1420-1506) was a great paysagist. The tea ceremonies of the Zen sect, love for Nature, flower arrangements, and refined simplicity were considered as art and as such have remained up to modern time in the Japanese culture.

The golden pavilion (*palace Kinkakuji*) built at the end of the 14th century by Yoshimitsu, who was a great patron of art and literature, is a fine example of the Ashikaga architecture. In the 16th century many palaces and castles with gorgeous decorations were erected instead of monasteries. Philosophy developed independently of Buddhism. Lyric drama "NO" appeared in this period.

**1573-1603 Toyotomi Period:** In this short period the new rulers built fortified castles to protect their power. Colour and splendour.

**1603-1868 Tokugawa Dynasty:** Capital at Edo (*Modern Tokyo*). Japan ceased contact with the outer world by closing all her ports. Great intellectual development. Buddhism declined, while Christianity, which had been introduced by Francis Xavier, was stamped out. Shinto rose and a new national philosophy and a new popular religion developed. Japanese art had no more contact with the Chinese one. The richness of the country is reflected in a luxurious art having baroque characteristics. Theatre reached its apogee while theatrical and court dresses were magnificent. Large monasteries such as that of Yomei-Mon at Nikko were built to contain the remains of the royal personages. Coloured and gilded wooden carvings decorated richly these monasteries.

Palaces enclosed into walls were erected in Nagoya and particularly in Tokyo (*Edo*). Painting followed this decorative tendency. Many schools rose, one after the other.

Among the innumerable painters of this period we may cite only a few. Tannyu (1602-1674) was a virtuoso who painted both in chiaroscuro and colours. Ogata Korin (1655-1716) did not belong to any school, was personal in his art, resumed the spirit of old periods. In the 18th century there were realistic and idealistic schools. The realistic school was founded by Marayama Okyo (1733-1795). Ganku Koma, who founded the Kishi school, made many decorations with animals. Jatuku Ito (1716-1800) was the greatest decorative painter after Korin.

**XYLOGRAPHY:** Xylography was used as minor art since old time, but only in the 17th century it was considered one of the greatest expressions of the Japanese art. But also in this period the nobility did not appreciate it because it was thought that only spiritual subjects are worthy of high consideration. Hishikawa Moronobu, 1638-1714, was the founder of the modern Japanese xylography.

No other people have reached such a high standard in this artistic expression as the Japanese xylographers did. Western painting and engraving of the late 19th and beginning of the 20th century were influenced very much by Japanese xylography.

**Some of great Xylographers.**

Torii Kiyonobu	...	...	...	...	...	...	...	...	1664 — 1729
Okumura Masanobu	...	...	...	...	...	...	...	...	1685 — 1764
Luzuki Harunobu	...	...	...	...	...	...	...	...	1725 — 1770
Kitao Shigemasa	...	...	...	...	...	...	...	...	1739 — 1820
Koryusai	...	...	...	...	...	...worked between	...	...	1760 — 1780
Kiyonaga	...	...	...	...	...	...	...	...	1752 — 1815
Toshusai Sharaku	...	...	...	...	...	...	...	...	1825
Kitagawa Utamaro	...	...	...	...	...	...	...	...	1753 — 1806
Katsushika Hokusai	...	...	...	...	...	...	...	...	1760 — 1849
Hiroshige	...	...	...	...	...	...	...	...	1797 — 1858



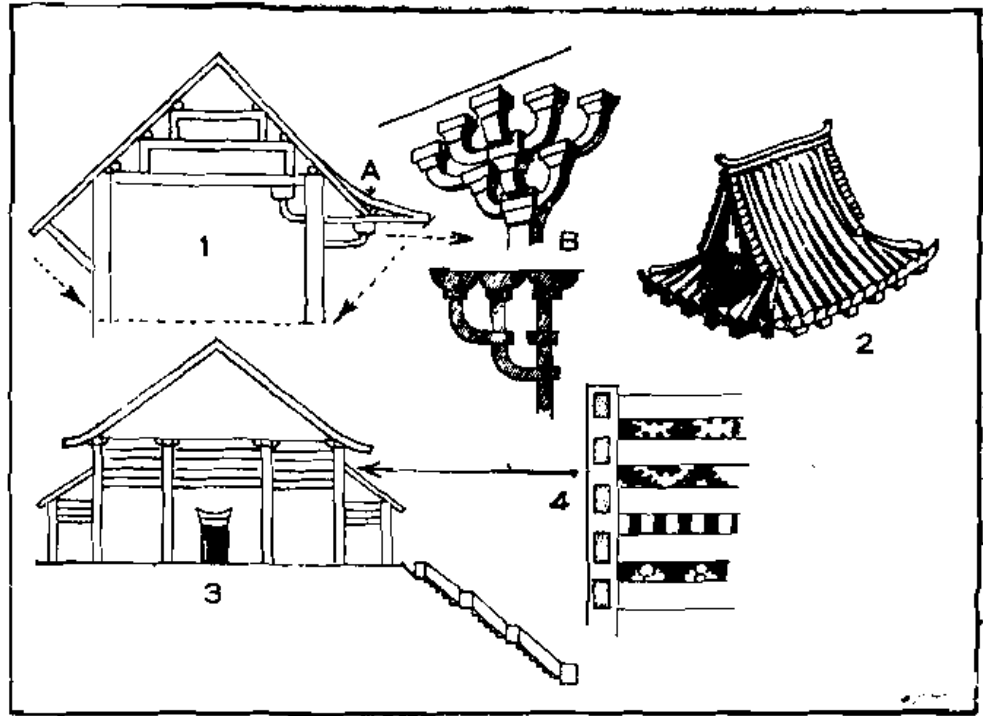
**CHINA**

1. Section of a Chinese roof showing the very projecting eaves (A) supported by the peculiar brackets (B) universally used in Chinese and Japanese architecture.

2. Typical Chinese roof.

3. Temples and palaces were built on terraces. The lower part of the wall

was made of brick while the upper part of wood having many horizontal divisions. The space between beams and beams of these divisions was decorated with ornaments of different designs (4).



**CHINA**

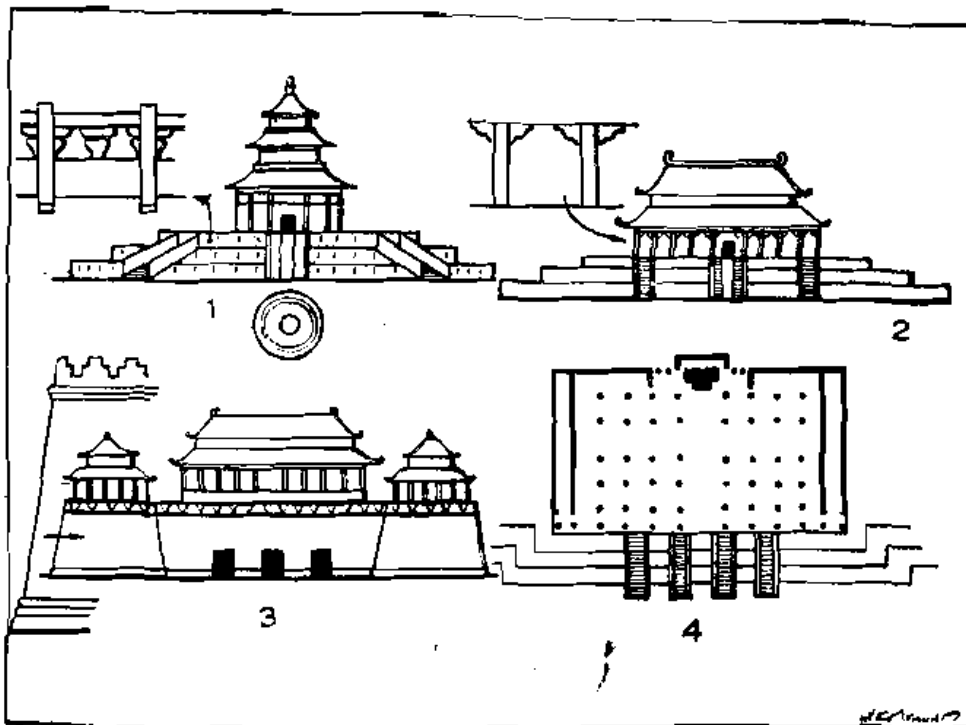
1. Circular temple of Heaven in Peking. Both circular and rectangular planned temples

were erected over three terraces.

2. Temple of Welcome of the New Year in Peking.

3. Winter Palace in Peking. For their high terrace and the finial of the wall, this fortress-like palace reminds Assyrian architecture.

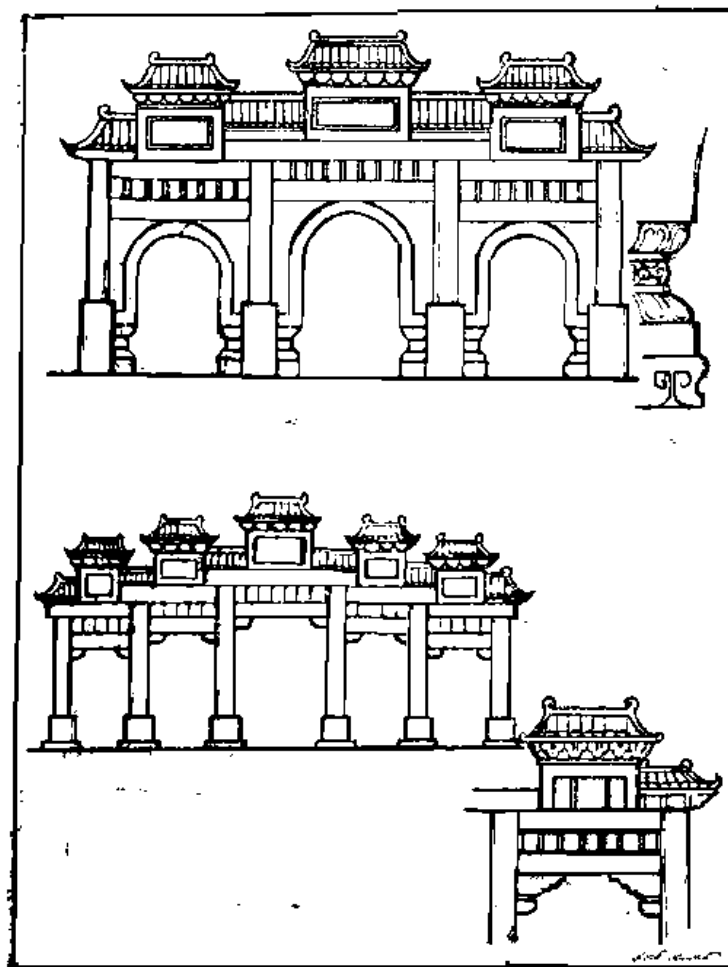
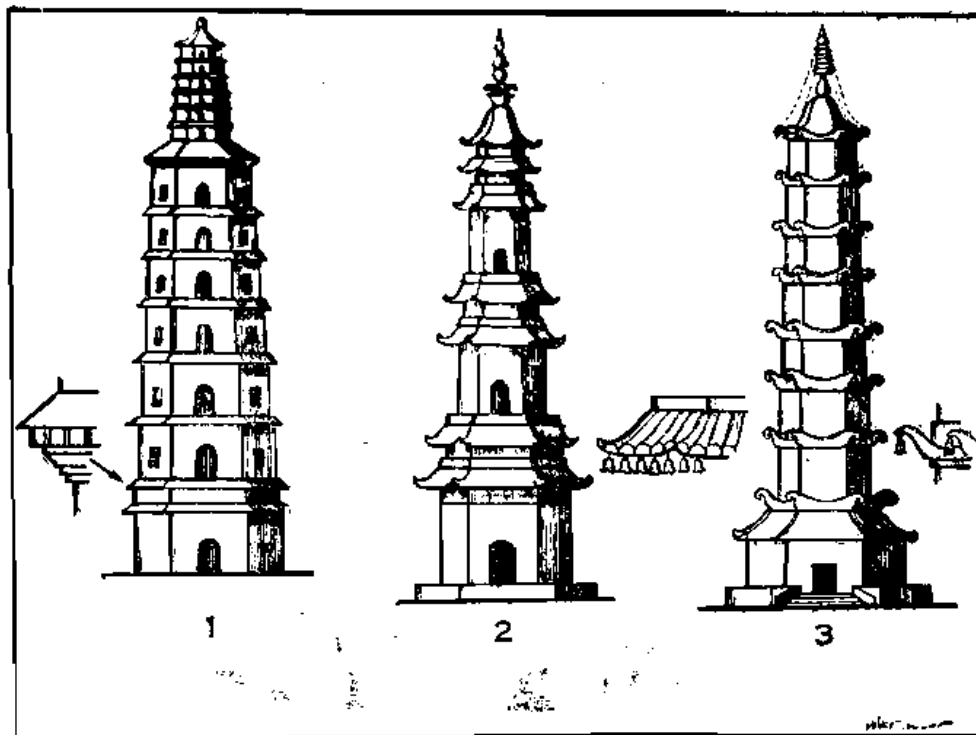
4. Plan of an emperor's palace - note the 9 bays.



**CHINA**

Various types of pagodas "T'AI":

1. T'ai at Yen-Chou-Fu of the 12th century A.D.
2. T'ai at Peking of the 14th century A.D.
3. T'ai at Nan-king of the 15th century A.D.

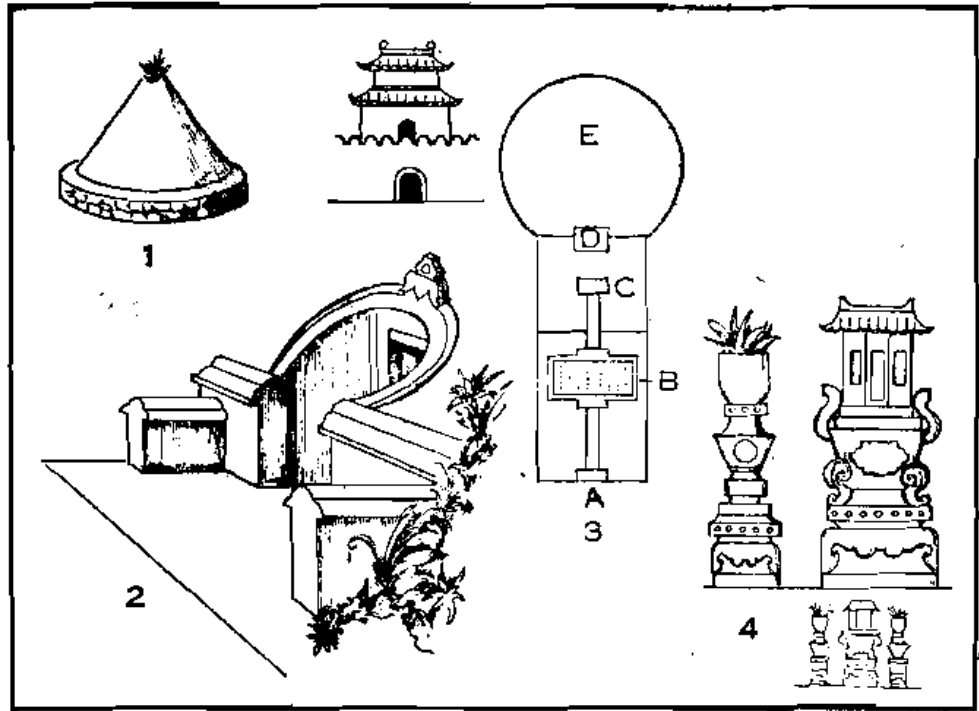


**CHINA**

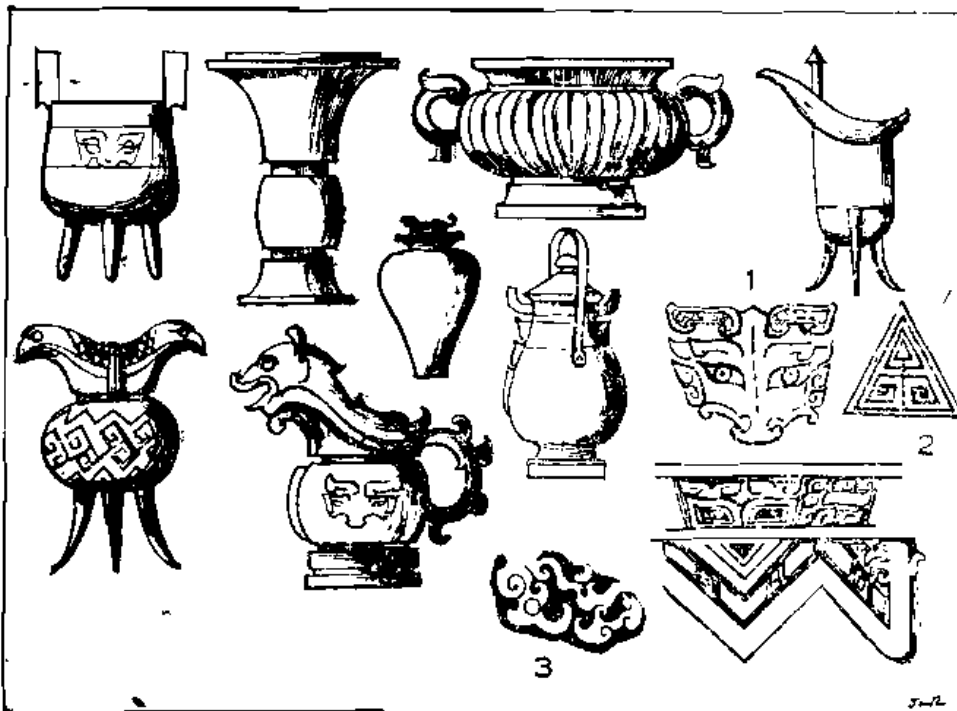
P'AI-LU - Monumental gateway used for entrance of palaces, towns, tombs, etc. Like the Indian Torana, also the Chinese P'ai-Lu, although built in stone or bricks, retains the characteristics of the wooden prototypes.

**CHINA**

1. Tumulus of Turanian origin.
2. Rock-cut tomb.
3. Imposing tomb of emperor Yung Lo of the Ming dynasty of Peking, 1425 A.D.  
 (A) entrance;  
 (B) Ancestors' Hall;  
 (C) Altar;  
 (D) Three storeyed tower;  
 (E) Tumulus.
4. Another type of Chinese tomb.



**CHINA**

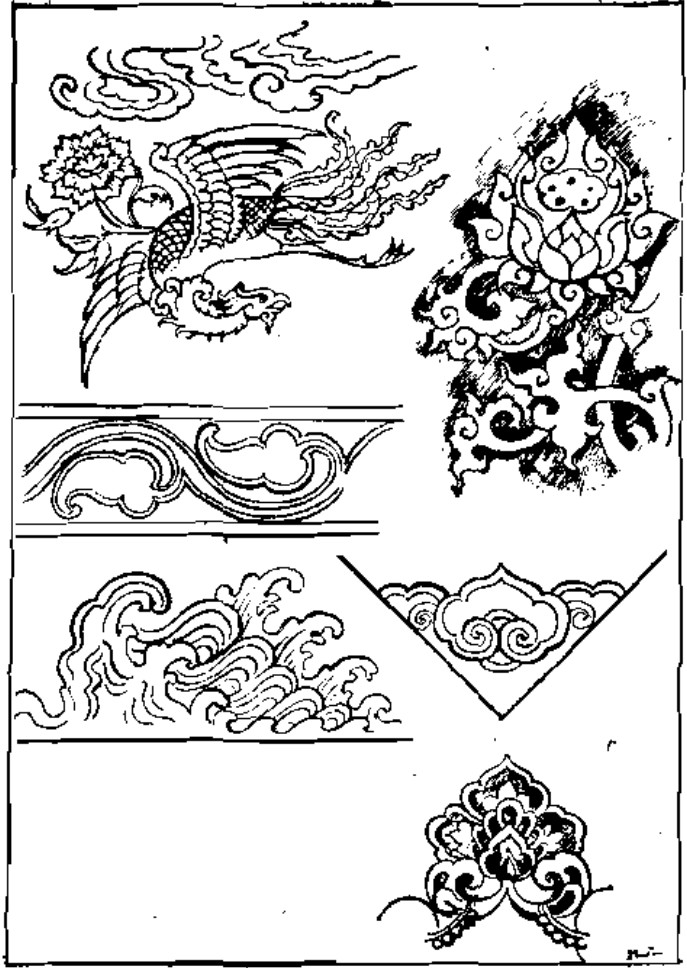


Bronze vessels of the second and first millennium B.C. For respect to tradition, these forms were maintained and respected also in Classic period.

1. Mask of Tao T'ieh.
2. Conventionalized thunder.
3. Conventionalized clouds.

## CHINA

Generally Chinese ornaments are mastered by flowing lines.

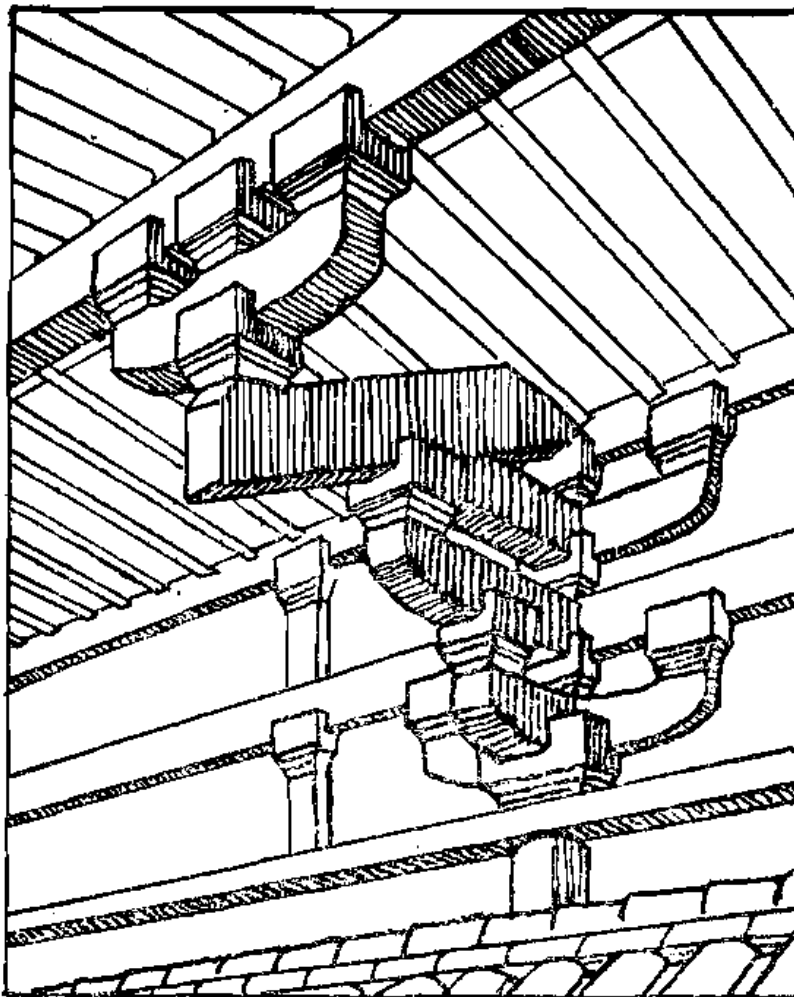
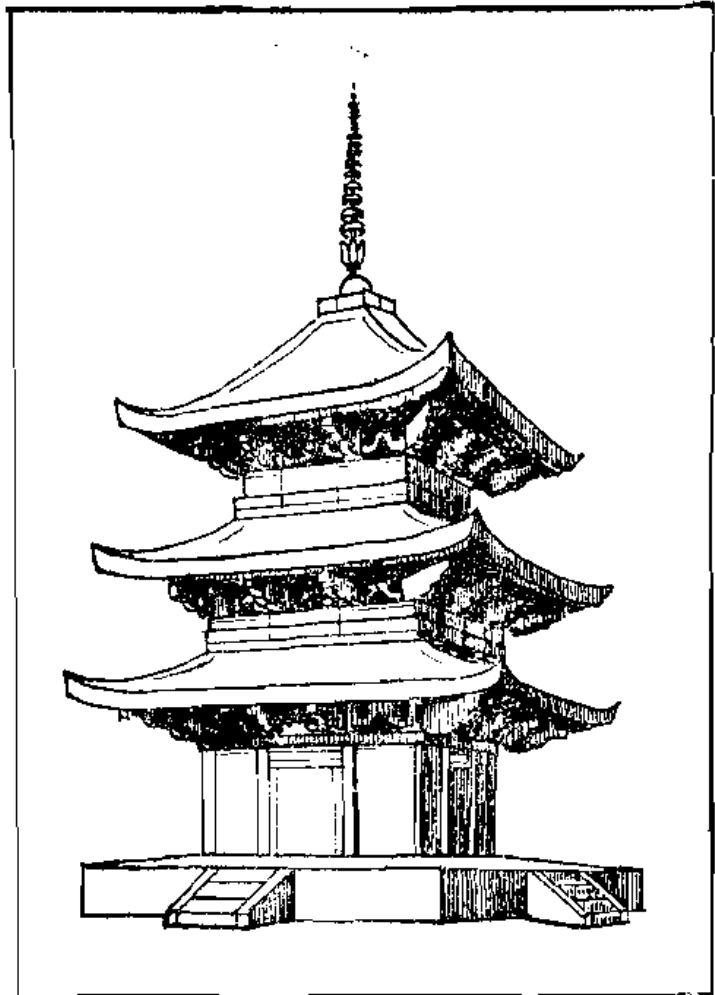


## JAPAN

Peonies and canary, by Hokusai. Japanese artists interpreted Nature in its essential lines and characteristics, thus they were the precursors of modern ideas.

## JAPAN

Pagoda of the 7th century. The Japanese Pagodas have square plan and the eaves project very much. A pagoda may have three or even seven storeys. It appears quite different from the Chinese pagoda.

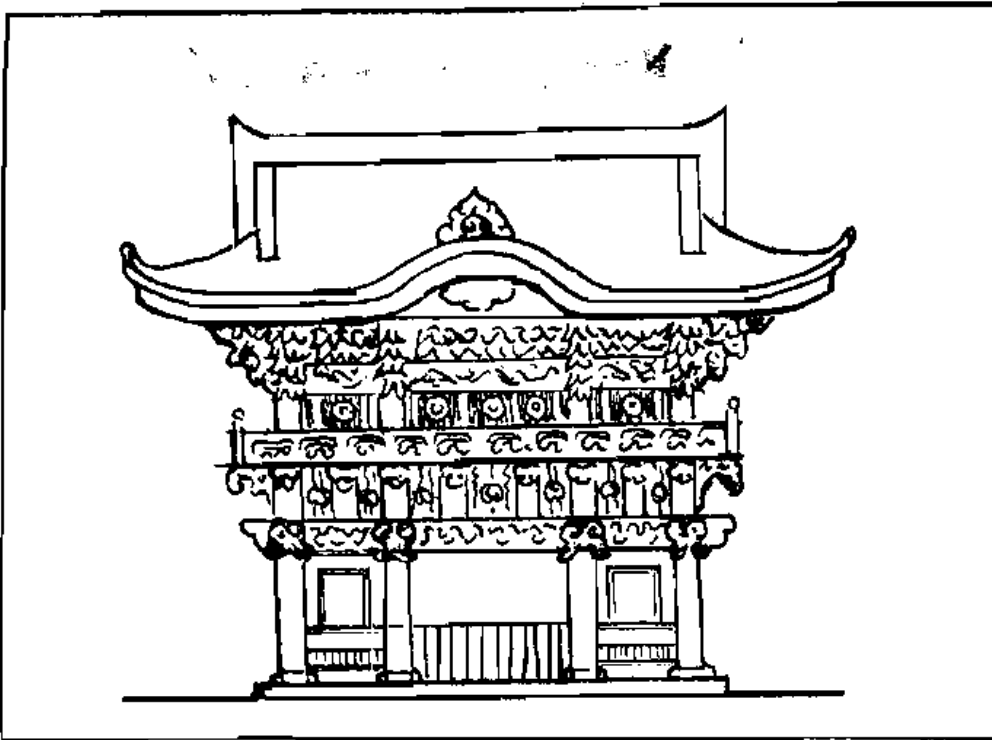
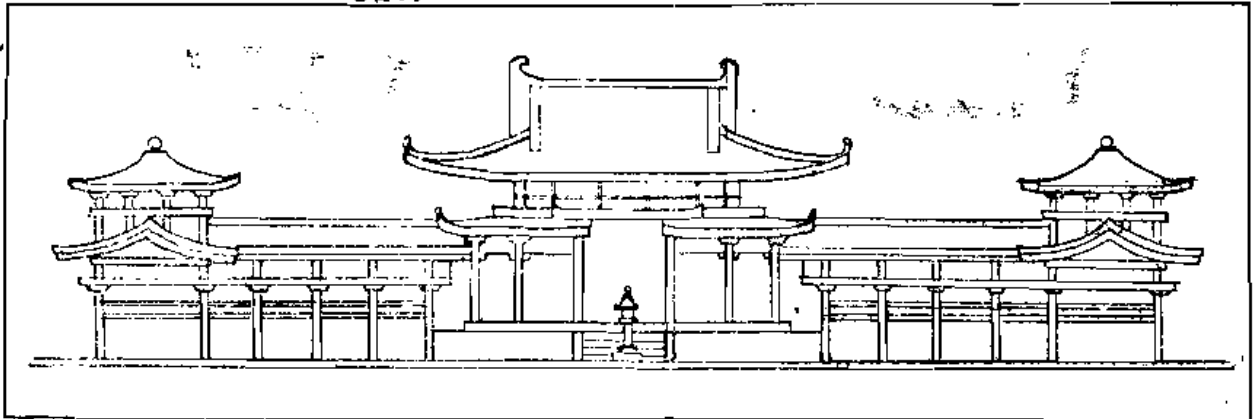


## JAPAN

Detail of the brackets supporting the eave.

## JAPAN

Diagram of the Phoenix Hall (*Howodo*) in the temple of Byodoin showing the refinement of the Fujiwara architecture, 11th century.



## JAPAN

The buildings of the 18th century show characteristics comparable with the western baroque.

## ERRATA

Page 1	:	Combareles	=	Combarelles
Page 5	:	copital	=	capital
Page 8	:	a†	=	at
Page 30	:	archades	=	arcades
Page 59	:	Other more	=	Othermore
Page 61	:	Bodhisattwas	=	Bodhisattvas
Page 77	:	215 + 187 m,	=	215 + 187 m.,
Page 84	:	copital	=	capital



Printed at  
Thammasat University Press  
Phra Chan Road, Bangkok, Thailand  
Miss Arunce Intrasukeri, Printer and Publisher  
1968