

The Birth and Spread of New Philosophies
in Asia, part 2
Qin, Han and Tang Dynasties in China





The First Emperor
Qin Dynasty (r 221-206 BCE)



Qin Dynasty – 221-20 BCE

Legalist form of rule – absolute power

Banned all books that advocated any other forms of government

Standardized writing, currency and systems of measurement

Because the government was stable China was unified and able to achieve its goals without resistance













皇帝立國維妙杜若無世稱王許伏厚
詳威動四極志義直方戎臣奉詔經時
不之滅火暴強廿武火季上蕭高號貴
諧顯明既獻齋成之降專專廟軌遠方
豈于繹山羣臣御省咸受攸委追命厚
世外土畫拜引屏義理功戰曰化流正
於睦自齋古始也齋象數既及五帝莫
然禁也適今皇帝壹家不下兵不復起
熾周滅餘衆皆重定和澤安之羣臣誦

略亦如樂石之曾經紀皇帝曰金石
盡也皇帝序為共今襲號而金石亦辭
不稱也皇帝其心之遠也如後嗣為止
皆不稱成功成德相臣斯臣亦殊猗
專亦臣獲味所喜臣請昇形詔書金石
形因圖曰柔臣味所請辭曰可

秦相李斯書錄山碑跡為時古亦為世重故散
山碑撰本師其筆力自謂得思於天人之際因是
志太平與國五年春再舉進不中東道齊魯客
蕪之下情其神將登於世今以徐所校核李
化四年八月十五日永來寺大常諱士履府西

何徐公銘跡著時五十年時無其比晚節獲錄
也之舊跡其碑略盡文寶受學徐門粗堅企及之
登祥山來訪秦碑邈然無觀建於旬浹怡懷于拂
天安故都國子學庶博雅君子見老孺之指歸海
陸計度博運則使賜緋魚從鄭文寶記













Han Dynasty 206 BCE – CE 220

Western Han: 206 BCE – 25 CE

Eastern Han: 25 – 220 CE

Han dynasty is considered one of the greatest periods in Chinese history

The ethnic majority of Chinese people today still call themselves the “people of Han”

Opening up of the Silk Road

China officially becomes a Confucian state

Daoism is reestablished and Buddhism is introduced



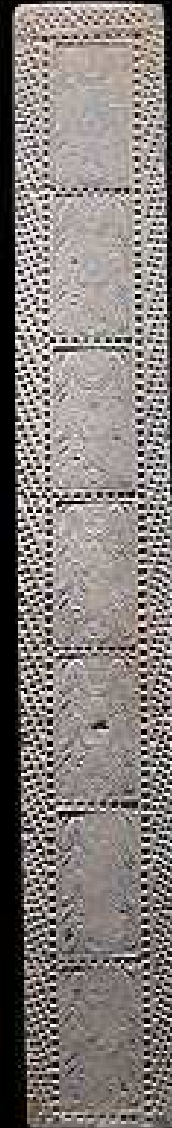


Liu Bang (Goazu), first Han emperor

Yangling Mausoleum of Liu Qi, Emperor Jingdi, Forth Emperor of Western Han Dynasty



Tomb tiles, Han dynasty,
impressed earthenware, 99.50.1





Tomb Tile
Impressed earthenware decor
1st-2nd century
83.29





Rubbing from the Wu Family Shrine, about 1920, taken from a 2nd century carved stone relief



Military Tower, Eastern Han Dynasty,
glazed earthenware 98.69.a,b



Foot Soldiers, 242 B.C.E., Western Han 95.91.2,1





Sword-making Tableau

Eastern Han dynasty, 1st-2nd century

Low-fired earthenware with green glaze

L2002.266.7

Equestrian Soldier, 2nd century B.C.E., Western Han 94.1.a-c



Chariot fitting
Western Han dynasty,
3rd-2nd century BCE
Bronze with silver inlay 2001.135.2



Cart with ox and farmer, Han dynasty, bronze 2002.217.7a-m



Funerary Model of a Pig Sty, Han Dynasty, earthenware, 95.118.1a-l





Wellhead, 1st-2nd century CE,
earthenware with green glaze,
2000.146a,b

Model of a stove, 1st-2nd century CE, earthenware with green glaze, 32.54.9a-c





Funerary Model of a Pavillion,
earthenware with green glaze,
88.77.1

Figure of a squatting drummer,
Eastern Han dynasty, 1st-2nd century,
earthenware, 2003.101



Female “long Sleeve” Dancer
Western Han dynasty, earthenware,
2000.87.1



Lian (Cosmetic Case), about 100 BCE – CE 100, painted lacquer with silver inlay over wood core, 2001.69.2.1a,b





Lian (Cosmetic Box), bronze with
gold and silver gilt, 50.46.49a,b



Lian (Cosmetic Box), earthenware
with green glaze, 89.43.1a,b



Celestial Horse, Eastern
Han dynasty, bronze with
traces of polychrome
2002.45





Emperor Wudi (r. 157 - 87 BCE)

Prancing Horse, Eastern Han dynasty, earthenware with traces of pigment 98.19



©2006 Todd Kitch



Akal-Teke, Ferghana Horse





Silk Worm, Han dynasty, gilt bronze 96.55.1



Ink tablet in the form of a turtle, Eastern Han dynasty, earthenware inscribed with the eight trigrams of the Yi – Ching (Book of Changes) 32.54.4a,b





Mold for making coins and Han dynasty bronze coin (*wuzhu*)

Three Kingdoms and Six Dynasties Period 220-280

Wars, plagues, and political instability characterize this period.

Upheaval forced many to question Confucianism, and encouraged many to embrace Buddhism and Taoism.

Celadon ceramics develop and calligraphers perfect increasingly picturesque styles.

New innovations include monumental stone sculpture and woodblock printing.



Tomb Guardian Figures
Northern Wei dynasty, early 6th
century
Grey earthenware with traces of
pigments
31.117.1-2



Striding Horse, 549-577,
terracotta 2004.205.2



Flask with Figural Decoration
6th century, 550-577
Stoneware with moulded
decoration under brown glaze
2004.132.6



Daoism and its Influence on the Arts of China

Daoist supreme divinities





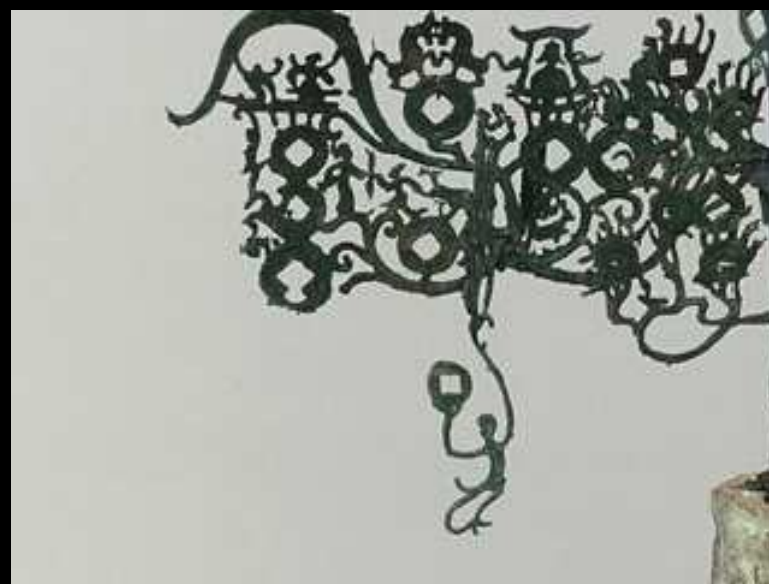
Money Tree depicting Queen Mother of the West
1st-2nd century

Bronze and green glazed earthenware

58 x 24-1/2 x 24-1/2 in. (147.3 x 62.2 x 62.2 cm)

2002.47a-rrr

Money Tree, 1st and 2nd century, bronze
with green-glazed earthenware,
2002.47a-rrr





Money Tree, 1st and 2nd century, bronze
with green-glazed earthenware,
2002.47a-rrr



Coffin ornaments
Gilt bronze
Eastern Han dynasty,
25-220 CE
2003.137.1



Coffin ornament

Gilt bronze

Eastern Han dynasty, 25-220 CE

2003.137.1









Taoist Stele of Five Deities
Black limestone
8th century
2003.30



Image of a Celestial Worthy
Painted slip-coated earthenware
10th-11th century
L2006.49.2

Popular deities



Zhengwu, The Perfected Warrior
17th century
Stoneware with polychrome glazes
95.98.4



Mirror
Tang Dynasty
7th-8th century



Zodiac figures, set of twelve
Ceramic, pigment
7th-10th century
L2004.427.5.1-12

Death and Immortality

Spirit Jar (hun ping)
Yueh ware
Porcelaneous stoneware with
olive green glaze
3rd century
98.51





Burial Jar for Wine Storage
Qingbai ware
Porcelaneous stoneware with
appliqué décor under pale blue-
grey glaze combined with painted
iron-brown details.

91.11.2a,b
12th-13th century



Sword-making Tableau

Eastern Han dynasty, 1st-2nd century

Low-fired earthenware with green glaze

L2002.266.7

Cosmology and the Heavenly Hierarchy



Sarcophagus of Prince Yuan Mi
Black limestone
6th century
46.23.1a-d



Sarcophagus of Prince Yuan Mi

Black limestone

6th century

46.23.1a-d







Ritual





The Marvelous Words of the Supreme Jade Emperor (Kao-shang yu-huang pen-hsing chi-ching)

Ink on white paper

15-16th century

2001.75.9.1-3



Daoist Robe
19th century, 1821-1850
Silk
L.51-3/4 in.
42.8.118



Official Daoist Seal
14th century
Nephrite (jade)
2000.38.7

Popular motifs



Ink tablet in the form of a turtle
Earthenware with modeled and incised decor
32.54.4a,b



Pair of Flying Dragons
Tang dynasty
Gilt Bronze
2000.87.2.1-2





Ling-Zhi Fungus of Immortality

Mountains as sacred places



Tomb Tile
1st century
Impressed earthenware
99.50.1-3

Lian (Cosmetic Box), earthenware
with green glaze, 89.43.1a,b





Tomb Tile

Impressed earthenware decor

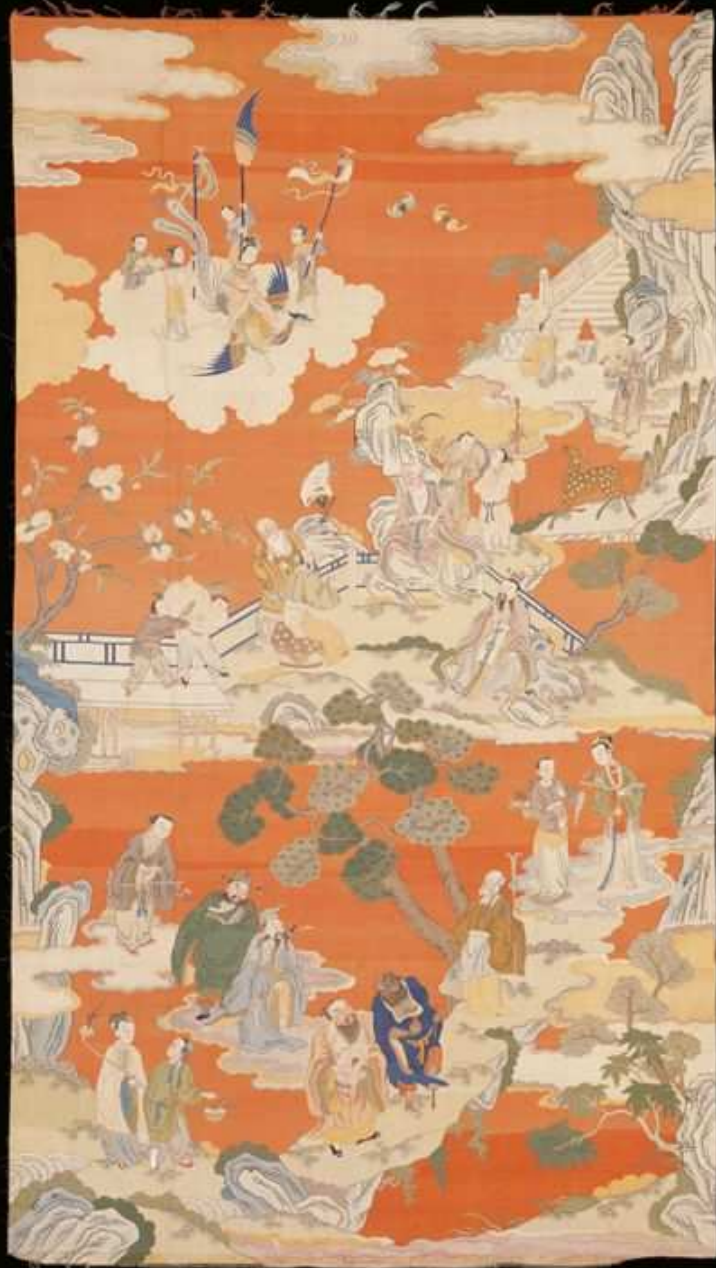
1st-2nd century

83.29



Hill Censer (Boshanlu)
1st-2nd century CE
Bronze
2001.5.3a,b

Mountains as immortals' realms



Pictorial Hanging Illustrating the Feast of
Peaches

18th century

Silk tapestry (k'o-ssu)

42.8.342



Buddhist Art





Lung-men (Longman) Grottoes, Luoyang (Lo-yang)

1 龙门石窟
Longmen Grottoes







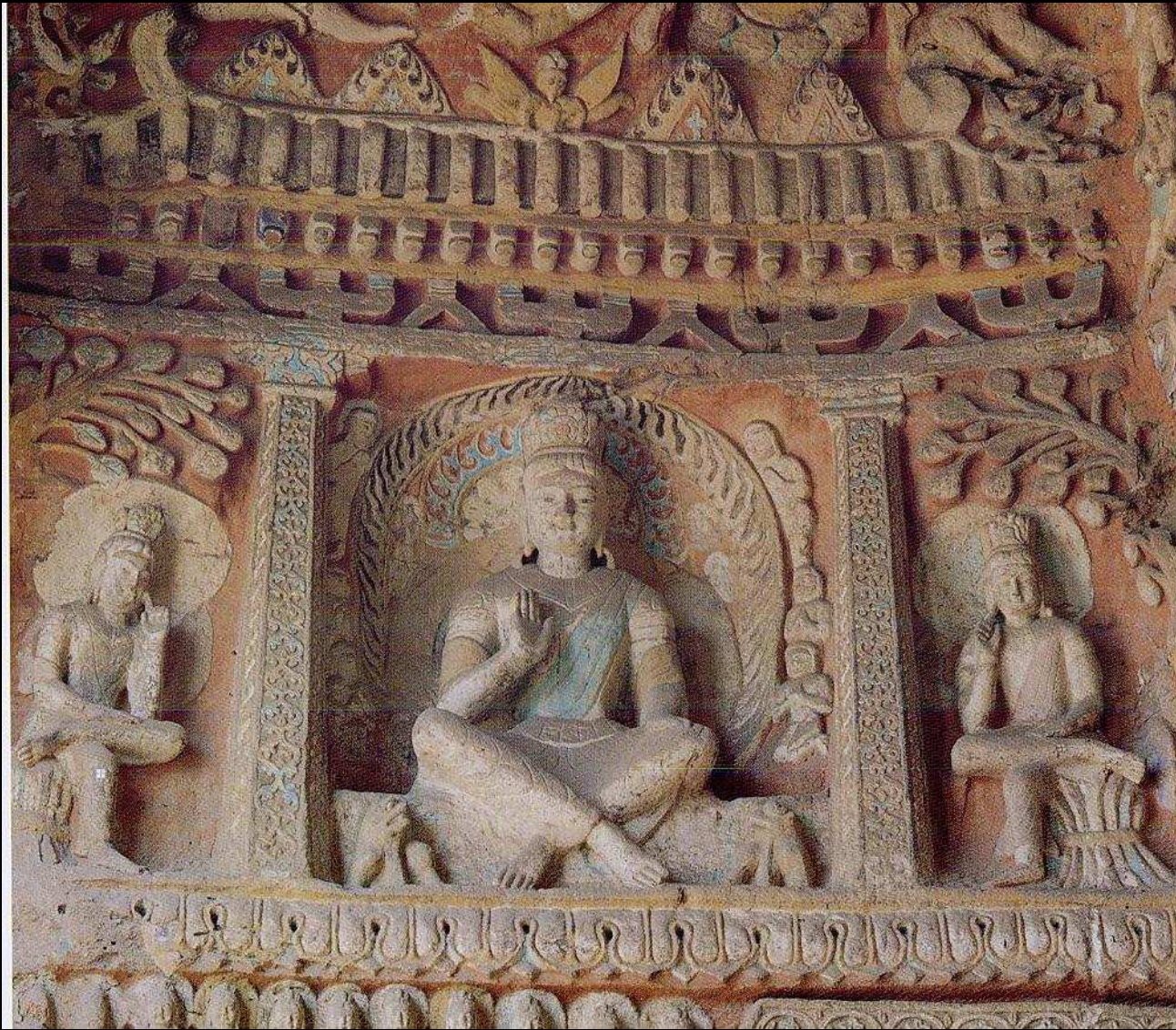




Maitreya
(The Buddha of the Future)
Grey Limestone
5th century BC
45.3



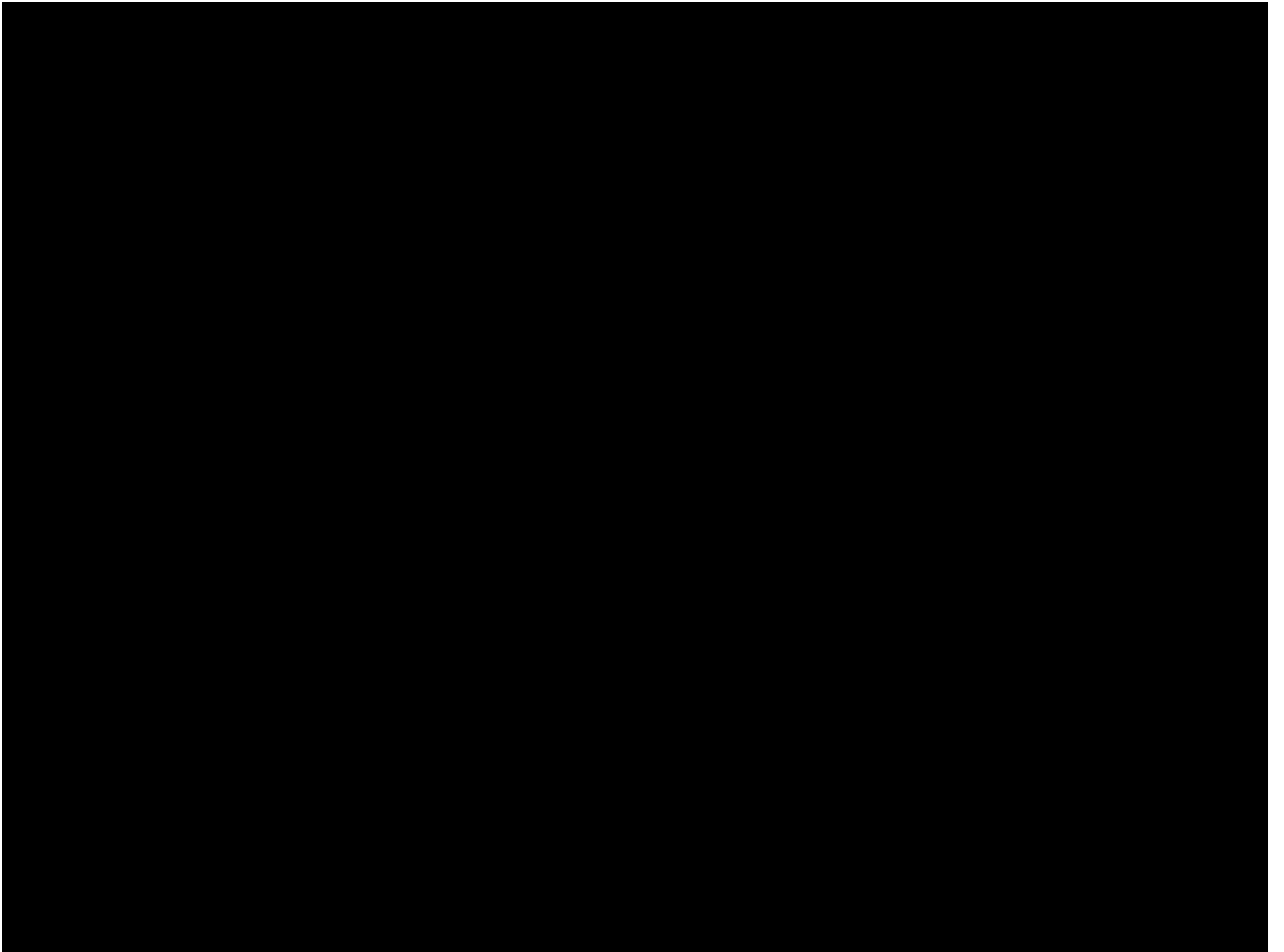
- The belief in Maitreya (the Buddha of the Future) and its associated imagery during the Northern Wei period fall into two principal systems: that of Maitreya in his heavenly paradise Tushita or in his earthly paradise Ketumati.
- The former refers to the belief that Maitreya would be reborn in the Tushita heaven as a bodhisattva and preach the gospel to followers at the Tushita Palace.
- The latter describes how Maitreya would be reborn in the family of a Brahmin priest at Ketumati, achieve enlightenment under a dragon flower tree and rule for 84,000 years.



Bodhisattva Maitreya
Northern Wei, dated 484-89
Cave No. 10, Yuangang, Taiyuan, Shanxi



Stele with Maitreya
Northern Wei, Xiaochang period (525-27)
Liang-sheng T'ang Collection, Taipei







Bodhisattva head

Stone

6th century

L2014.148



Bodhisattva head
Stone
6th century
L2014.148



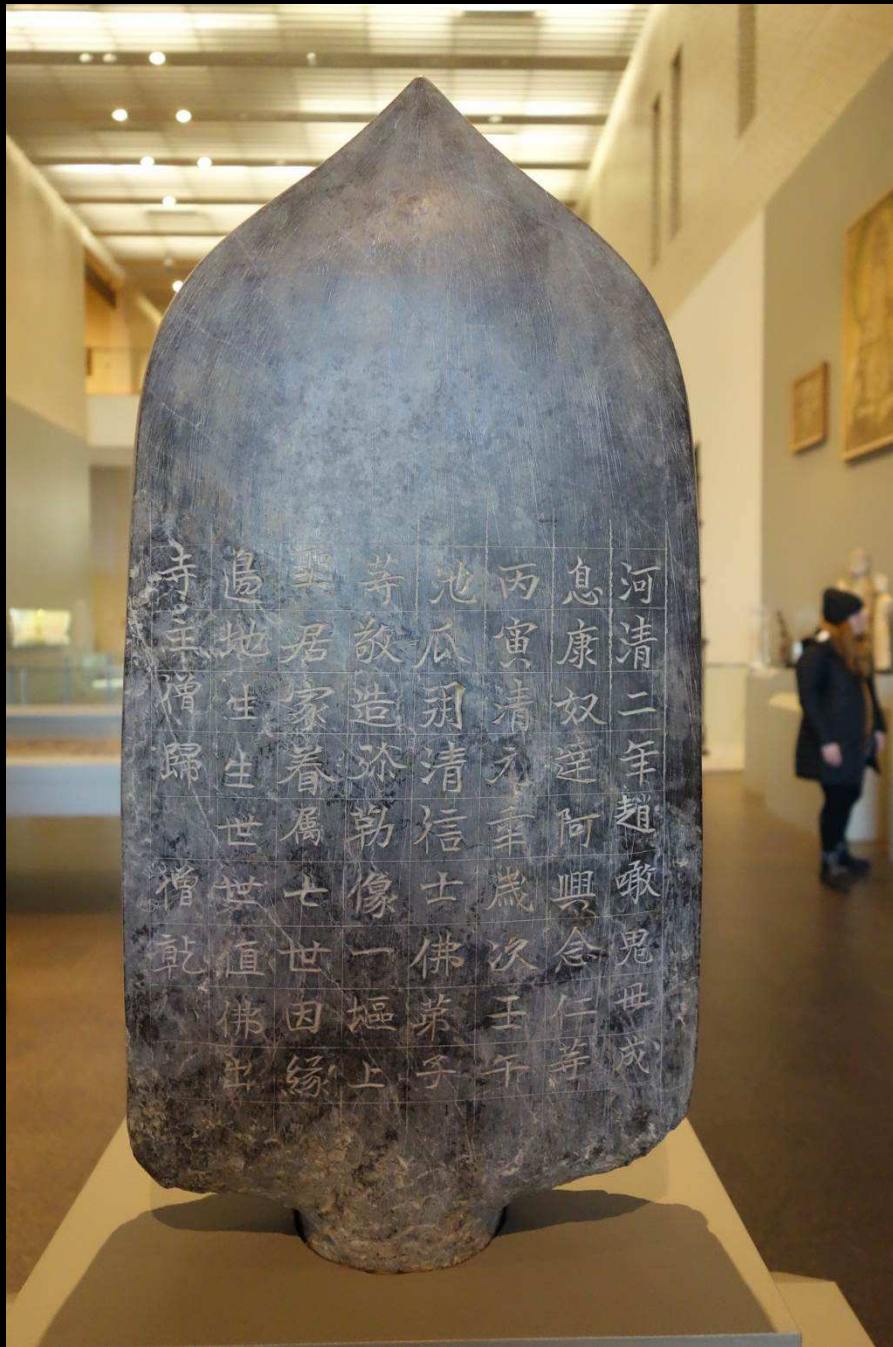


Stele of Maitreya Buddha

6th century

Black limestone with traces of
pigment

2002.93



Stele of Maitreya Buddha

6th century

Black limestone with traces of pigment

2002.93



Bodhisattva (Avalokitesvara), 571, black marble with traces of pigments and gilding 18.5



Standing Buddha, Northern Ch'i (Qi) late 6th
century, limestone 2000.207









- The excavation yielded 144 heads of Buddha, 46 heads of Bodhisattva (made of limestone, white marble and granite), 10 heads of other figures (including heads of arhats, donors, and *apsara* made in iron and portray), 36 pieces with intact heads and complete bodies or torsos, and 200 torsos in comparatively better condition. The exact number of figures interred in the pit remains unknown, as most were already broken at the time of their interment. It is estimated that the pit must have contained fragments of at least 320 to 400 sculptures.











- As Buddhist sculpture developed from the late Northern Wei to the Northern Qi periods, it underwent various modifications in iconography and style.
- Two important trends were to render bodies in these divine images in a fuller, fleshier manner, and to free them from their dependence on the shrine or stele so that they were no longer always in high-relief against a niche or other background.



Qingzhou Buddha figure is a mirror image of a Sarnath Buddha, with opposite hands in *abhaya mudra* (dispelling fear and grasping the end of the robe).



- A typical Buddha image of the Sarnath style from the Gupta period (c.319–500) in India shows a figure wearing an almost transparent robe, which covers both shoulders and falls unlined from a round neckband; the edge, grasped in the left hand, is looped over the right arm. Below the hem of the outer garment, which ends just below the knee, the lower garment reaches to just above the ankles. The head is centred against the disced halo of concentric decorative bands.





- An image of the Buddha typical of the Mathura style from the Gupta period (c319–500) shows the figure wearing an almost transparent robe, which covers both shoulders and falls in pleats from a round neckband; the edge, grasped in the left hand, is looped over the right arm. Below the hem of the Buddha's outer garment, which ends just below the knee, the lower garment reaches to just above the ankles. The head is centred against a disced halo of concentric decorative bands



Standing Buddha, Northern Ch'i (Qi)
late 6th century, limestone 2000.207



Bodhisattvas, Northern Ch'i,
white marble 42.4.2





Dvarapala (Guardian Figure)

Stone

8th century

2006.79



Dvarapala (Guardian Figure)

Stone

8th century

2006.79



Figure of a Bodhisattva
Marble
7th-8th century
2007.18



Figure of a Bodhisattva
Marble
7th-8th century
2007.18

Benediction Scene, late 8th century, sandstone 99.174.3



Tang Dynasty 618-907

Known as the golden age of China, this was period of relative prosperity, political stability, and intellectual freedom

Restored all the holdings claimed by earlier dynasties and extend them

Silk Road flourishes sparking an interest in the exotic

A highly creative period of cultural activity and artistic excellence

Invention of gunpowder







Camels with Driver, 618-906, terracotta with traces of pigment 2004.205.1.1,2a,b



Tomb Figure of a
Kneeling Camel with
Driver, 618-906





Mosque, Xi'an





Plate, silver with chased and gilt decor 51.28.3





Buddhist Text: Fragment from Tun-Huang (Dunhuang) Cave
sanctuary, about 600, ink on paper 2003.98.1

妙音百萬億那由他淨妙寶像周匝具
坐高廣清淨無量阿僧祇衆生樂觀元
麻切善天下司在大之訂生靈於彼生
以正法國無敢違逆種：妙寶莊嚴其牙青
寶珠玉大青寶珠玉勝廣寶珠以為莊嚴明
淨猶日清涼如月帶星在衆如海勝寶海堅
固幢難壞明淨闍河檀金妙色寶錯以施其
首一切闍河提內大：寶頂王法以准其頂
具功德力大慈悲主降伏惡敵無敢違令普
薩如是元童無類為轉輪王得法自在正法
國時以如是等種：衆寶嚴飾之坐或施正
覺諸善知識及賢聖僧聞法歡喜奉施法師
供養父母諸尊尊者闍河覺一切菩薩乃
至初發大乘心者及以一切諸佛塔廟或施
元童貧窮下易有訂須欲皆給施之布施坐
時如是迴以此善相令一切衆生得菩提坐
自然覺悟諸佛正法令一切衆生得自在生
具足成就於法自在善觀山可不能壞
志能降伏一切諸魔令一切衆生得佛自在
師子之坐一切衆生樂觀無麻令一切衆生
得不：可：說：清淨莊嚴殊妙之坐成法
自在善化衆生令一切衆生得殊勝坐三我
世間百不能壞廣大善相及善相具皆悉清



Ritual Buddhist
Bottle Vase and
Cover, bronze,
98.218.1a,b



Lokapala Guardian King,
late 7th-early 8th century,
earthenware with molded
and carved décor under
polychrome pigments and
gold







Figure of a Woman
Painted earthenware with white slip
7th-10th century
50.46.182

Tomb Figure Representing a
Musician Playing a Lute
Painted earthenware with white slip
7th-10th century
50.46.180

Tomb Figure Representing a Musician
Playing a Bamboo Flute
Painted earthenware with white slip
7th-10th century
50.46.181

Sung dynasty (11th-12th century) and grace epitomized the feminine century, however, a new concept of heavy-set palace ladies are shown in mural paintings and tomb sculptures. Plumpness seems to have been a fashion for the Sung dynasty (11th-12th century). Similar to this one have been found in tombs in Shensi province. It seems that the style also came from that region.

China, 7th-10th century
Tomb figurine of a seated dog
8th century
Painted with white slip
Height: 18.5 cm



Tomb Figurine of a Court Lady
Earthenware with traces of pigments
7th-10th century
50.46.193

Court Lady Holding a Child
Slip coated earthenware with
traces of pigment
7th-8th century
98.59



唐玄宗

前任忠諫後盡邪克
靡不有初鮮克有終



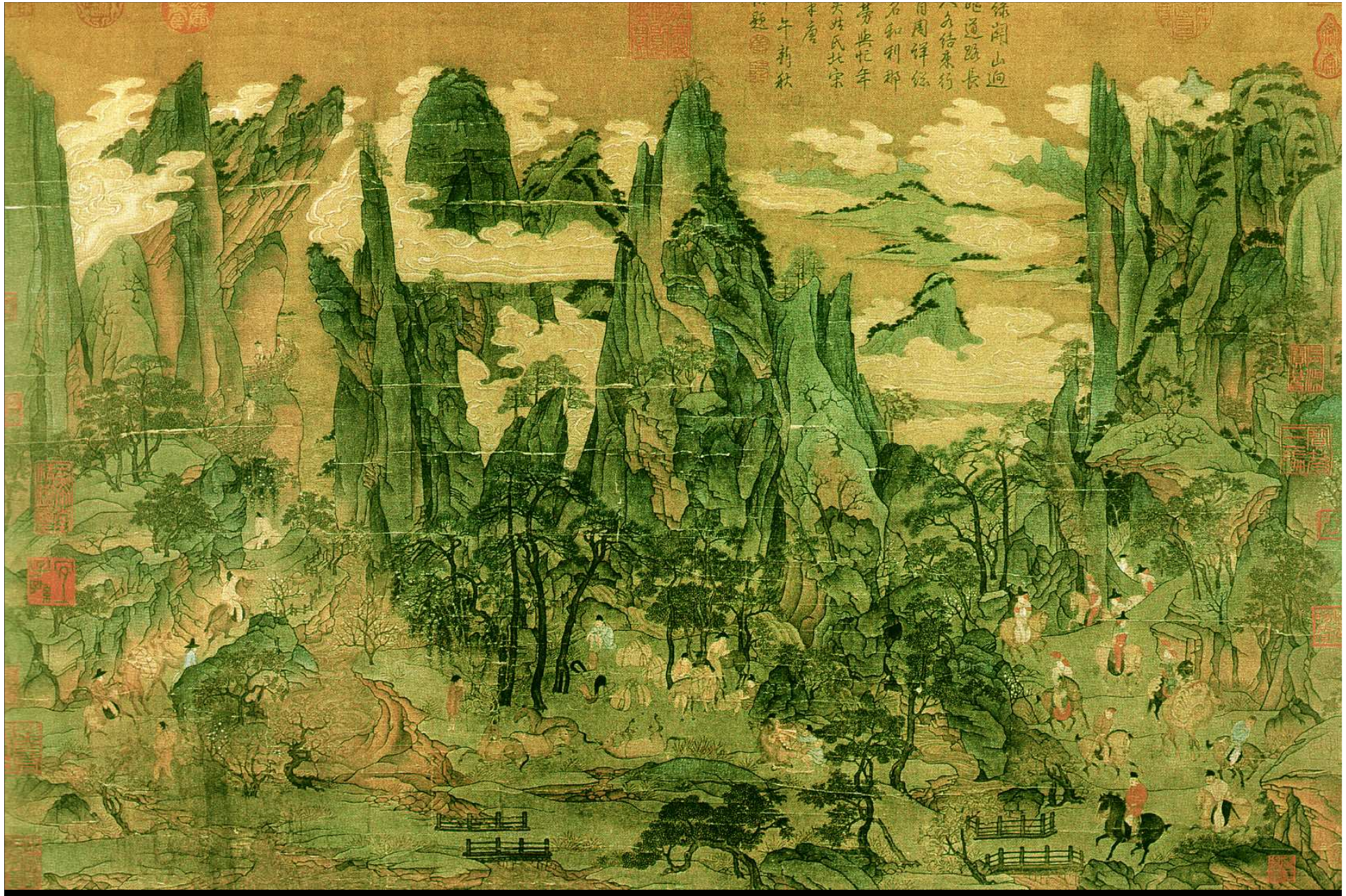
Emperor Xuanzong
Tang dynasty (r. 712-756)
Woodblock print
Ming dynasty (1368-1644)

- Kaiyuan 开元 (713-741) and Tianbao 天宝 (742-756)
- *Kaiyuan shengshi* 开元盛世 prosperity of Kaiyuan





錄開山迥
此道路長
八公結來行
用周祥銘
名和利那
勞與忙年
大姓氏北宋
牛唐
牛新秋







楊貴妃之墓

唐楊貴妃







Court Lady Holding a Child
Slip coated earthenware with
traces of pigment
7th-8th century
L2005.209.2

status and power to eighth century that their tombs were favorite riding animals. of transportation for the spirit superb ceramic models in the Tang style in ceramic tomb figures of horses.



Striding Horse, 549-577,
terracotta 2004.205.2



Tomb Retinue, early 8th
century, earthenware with
polychrome glaze 49.1.1-10



Camels from Tomb Retinue, early
8th century, earthenware with
polychrome glaze 49.1.1-10





Tomb Retinue, early 8th century, earthenware with polychrome glaze 49.1.1-10



Spirit figures from T'ang tomb retinue
49.1.1-10



Dignitary from Tomb
Retinue, early 8th century,
earthenware with polychrome
glaze 49.1.1-10



Horses from Tomb Retinue,
early 8th century, earthenware
with polychrome glaze
49.1.1-10

THANK YOU