

Period Name and Dates	Political Organization and Characteristics	Economic Organization and Characteristics Level of Urbanization	Social Structure	Religious Traditions and Organization	Dominant Art Styles, Forms and Conventions	Cultural Influences	Specific Examples/ Case Studies
Jomon (“cord markings”) ca. 10,500 – 300 bce		Hunter-gatherers with high level of settled lives (unusual for hunter-gatherer societies) Villages of pit dwellings			Advanced ceramic technology (even before agriculture)—pottery vessels with cord markings, incisions and applied coils (not painted) Humanoid figures dogu		Vessel Dogu
Yayoi ca. 300 bce – 300 ce	Near 300 ce small kingdoms	Growth of wetlands rice, manufacture of cooper weapons, loom weaving Larger villages with defensive fortifications	Highly stratified		Bronze bells dotaku , wheel-thrown, kiln-fired pottery (less sculptural and polychrome)	Increased interaction with China, Korea; immigration from Korea Han Chinese bell forms Chinese polychromy influence (?)	Dotaku
Kofun ca. 330 - 552 ce	Increased centralization of government; Imperial origins, by legend clan sprang from Amaterasu (sun goddess); reality one family gains dominance in a confederation of clans	Major agrarian development	Clans (local group claiming common ancestor)	Japanese native religion “Shinto”—connection of nature and spirit; based on agrarian development and related rites and rituals; later connected to imperial court rites and ceremonies Various deities (local or specialized) ; originally no shrines only sacred natural objects or locations where a kami was said to have dwelt	Tumuli Haniwa – Enduring Japanese aesthetics: unglazed; simple bold forms; asymmetrical Shinto Sacred space/shrine architecture (natural materials); torii (gate marking sacred locale)	Horse-riding people from Korea Native Native	Tomb of Emperor Nintoku, Sakai, late 4 th century Haniwa Ise Shrine, Ise, Mie Prefecture—imperial clan shrine
Asuka 552 - 645	Imperial; ruled from a series of capitals in the South (northern modern Japan was “uncivilized” (Emishi) and unconquered until much later); copied the forms and ceremonies of the Chinese	Agricultural Trade with Korea, and through Korea, with China	Clans Strict class hierarchy	Introduction of Buddhism (does not supplant Shinto, but exists along side it even to present day) Mahayana Buddhism most accepted form	Buddhist ritual objects and sacred spaces-- Close imitation of Chinese and Korean models	Buddhism and Buddhist art and architectural conventions arrive from Paekche (Korea) (gift from ruler of sutras and a Buddha statue); influence of Chinese transfer	Tori Bushhi, Shaka Triad, Horyuji Kondo, Nara, 623

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Nara 645 - 784	Imperial; permanent capital at Nara (Heijo) fom 710-784 Creation of actual imperial government structures Emperors do away with conscript military; replace infantry with elite cavalry to battle the Emishi of the North	Agricultural Greater direct trade with China	Clans Strict class hierarchy Elite warriors fighting Emishi claim land conquered—beginning of feudal class	Buddhism	Buddhist ritual objects and sacred spaces	T'ang China, Korea Some evidence of Indian Buddhist influence	Horyuki Kondo, Nara, ca. 680 Yakushi Triad, Yakushiji Kondo,, Nara, late 7 th or early 8 th c
Heian 794 – 1185 (named for new capital—Heiankyo, present-day Kyoto)	794-mid 9 th century—emperors truly powerful; Mid 9 th -1060s—era of “marriage politics” and control of emperors by regents (father-in-law of sitting emperor forces abdication; acts as regent since grandfather of imperial heir); power centered in Fujiwara clan 1060s-1185—period of <i>insei</i> or cloistered (retired) emperors ruling from behind the scenes	Agricultural Trade with mainland	Heavy influence of traditional court aristocracy Growth of dependence on warrior class for maintenance of order; beginnings of their independent power through shoen (landed estates)	Esoteric Buddhism (Japanese form of Indian Tantric Buddhism) Focus on Dainichi Nyorai—a cosmic Buddha related to Shinto sun goddess and through her to imperial family Elitist; requires teacher and time Pure Land Buddhism – centrality of Amida (Amitabha) Buddha, Buddha of the Western Paradise Focus on faith More popular form since with fewer demands it appeals to lower classes	Buddha sculptures Mandaras Amida Buddha statues Raigo depictions (descent of Amida at moment of believer’s death to take the soul to Paradise) Sacred spaces for meditation and visualization of the Pure Land	Copies of T’ang Chinese (use of “iron wire” lines)	Jingo-ji Yakushi Nyorai, (Buddha of healing), 793, Japanese with paint traces Womb world and Diamond world mandaras Phoenix Hall of Byodo-in Jocho. Amida, 1063 (devotional image within the Phoenix Hall)

<p>Heian 794 – 1185 (named for new capital— Heiankyo, present-day Kyoto)</p> <p>(Cont.)</p>	<p>1100s Period marked by civil wars and competition between clans for power</p> <p>Image of effete court nobles vs. the warrior’s warrior</p>				<p>Yamato-e secular arts Japanese style distinctive from Chinese models-- native subject matter, often taken from literature, landscapes and seasons. Stylistically striking compositions, the use of flat planes of rich color, and a number of devices such as <i>fukinuki yatai</i> ("room with roof blown away").</p>	<p>Major influence from patronage of imperial court and court aristocrats</p> <p>Very much a product of culturally oriented and sophisticated court life</p> <p>Production in court bureaus and family workshops</p>	<p>Landscape <i>senzu byodo</i> (folding screen)</p> <p>Emakimono (hand scrolls) <i>Tales of Genji</i> <i>Frolicking Animals</i> Scroll</p>
<p>“Medieval”</p> <p>Kamakura 1185-1333 (named for location of shogun and his government)</p> <p>Muromachi 1336-1573 (named for location of shogun and his government)</p> <p><i>Sengoku</i> 1467-1573 (warring states)</p>	<p>Feudal government of the shoen in balance with the imperial court at Heian-kyo</p> <p>Attempt by emperor to retake actual power 1333-36</p> <p>Warrior classes and military (bakufu) takes over imperial court functions although imperial court continues to exist</p> <p><i>Truly “feudal” period— samurai relationships are truly personal, conditional and territorial; daimyo (feudal lords) compete to assemble larger domains</i></p>	<p>Agricultural</p> <p>Significant trade with China</p> <p>Entry of Portuguese and Dutch traders (fuels the domestic conflict leading to period of civil war)</p>	<p>Importance of warrior class</p>	<p>Zen Buddhism (introduced from China—Chan Buddhism) emphasis on discipline and self-reliance; self-enlightenment through meditation; appeals to the values and lifestyle of warrior class; remove self from chaotic, violent world of warfare</p>	<p>Kei School of sculpture marked by more movement and hyper-naturalism</p> <p>Sumi-e –monochrome ink painting, “broken ink” Focus on nature; large areas of negative space, mist for meditation purposes A form of “escapism” in nature (?)</p> <p>Tosa School (imperial court painters) bright colors, texture, thickly applied paint</p> <p>Kano School (the “Academy”) Uncreative imitation of Chinese techniques</p>	<p>Rejection of effete Heian style by the new warrior elites; some reference to earlier Nara style</p> <p>Southern Sung Dynasty (China) Zen Buddhism Later influence of Ming Dynasty</p> <p>Japanese</p> <p>Southern Sung Dynasty (China)</p>	<p>Jizo Bosatsu by Kaikei Ca. 1200</p> <p>Buddhist sculptures</p> <p>Sesshu Toyo, Daruma (Bodhidharma) and Landscape (painter traveled to China)</p> <p>Ashikaga Yoshimasa by Tosa Mitsunobu</p> <p>Crane, Pine (compared to Southern Sung work by Ma Yuan) by Kano Motonobu</p>

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Momoyama 1573-1615	Three powerful warlords defeat the last Ashikaga shogun and begin pacification and centralization of power	Construction of huge defensive complexes with lavish residential areas by the warlords			Use of large, costly art works and objects such as murals and screens as symbols of power and authority; larger, bolder, more gold Chanoyu—tea ceremony as art form combining landscape art, architecture interior design, ritual, personal interaction and relationships, the tea objects Aesthetic of <i>wabi</i> (refined rusticity) and <i>sabi</i> (value of the aged and weathered, transcendent beauty of age)	Militarism and Chinese influence Originally Southern Sung Dynasty (China) Zen Buddhism A form of expression of power but also expression of equality (Sen no Rikyu)	Himeji Castle Chinese Lions, six-panel screen by Kano Eitoku Tea ceremony
Tokugawa (Edo) 1615-1868 (Tokugawa-name of shogun clan) (Edo-name of location of seat of power, modern Tokyo)	Dual “authorities”—shogun representing de facto power of warrior class, creates bakufu; emperor and imperial court represent legitimacy and de jure power Shogun/bakufu limit and exploit the power of daimyo in a system of “centralized feudalism” in an almost totally militarized society Shogun shores up the imperial government to gain and use its cultural and imperial/religious prestige Attempts to limit pace/scope of change; ban Christianity; limit Western access to the Dutch on a trading post/island off Nagasaki	Proto-industrialization and growth of size and wealth of merchant class Castle towns and pacification leads to major trend of urbanization; samurai move off land into castle towns Three major cities: Kyoto (imperial court, handicrafts and high culture) 300,000; Osaka (trading center, base of rice for tax center) 400,000; Edo (the major castle town of shogun) 1,000,000 by 1700 Great movement of goods and people throughout the country; relatively high literacy rate even among peasants	Confucian social strata and ideal of civil responsibility become public policy (Chinese origin) Rigid hierarchy of warriors, peasants, artisans and merchants (merchants lowest because they do not “produce”) Reality was that rich peasants, merchants and artisans were far wealthier than samurai Religious belong to separate self-regulating hierarchy but ultimately answerable to bakufu	Confucianism laid over Buddhist and Shinto traditions	High culture continued to value screens and hanging scrolls—especially aerial views of entire cities with change of seasons and activities; Kano and Tosa schools continue; warlords favor Kano school Screens’ purpose of privacy and idealization of nature in reaction to urbanization Wood-block print—not seen then as high culture; were inexpensive and frequently served as souvenirs; a product of Edo (whereas high culture screens and handscrolls more often came from Kyoto)	Representation of orderly and ordered world of bakufu; desire to maintain tradition in face of change Internal economic and cultural integration creating a “public sphere” (reference points that all can understand), but it is based in culture and entertainment, not politics because of bakufu controls	Decorative armor (symbolizing transformation of daimyo from warrior to administrator) Ogata Korin, Eight-Planked Bridge (screen) Rakuchu rakugai zu (screen of Kyoto) (plan; full views and detail)

<p>Tokugawa (Edo) 1615-1868 (cont.)</p>	<p>Japanese forbidden to leave Japan under pain of death upon return</p> <p>Some limited missions to and from Korea, fewer with China which did not recognize bakufu as governmental authority</p>				<p>Ukiyo-e—expression of the “public sphere”—places, actors, beautiful women, important sites, scenes from plays that viewers were expected to know</p>	<p>Commercialized art market dominated by urban elites, NOT samurai</p> <p>Movement of people provokes growth of guidebooks and collections of sites</p>	<p>Actor</p> <p>Scene from a play</p> <p>Beautiful woman</p> <p>Hiroshige, Four Images Tokaido Road, entertainment districts</p> <p>Hokusai, Two Images from “36 Views of Mount Fuji”</p>
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