ANCIENT TIMES. The technique of painting used there agrees that of Ajanta in India in many respects. There must have been a relationship between the two sites, but uncertain about the precise chronology. The presence of influence from one site on the other cannot be determined. As to Sigiri, one of the most interesting aspects is the presence of hundreds of graffiti, in which artists around the seventh and ninth centuries expressed their admiration for the frescoes and the beauty of the celestial ladies in the poetic verses. As the visitors had mentioned their name, place of origin and occupation, we may conclude that the rock of Sigiri was visited by people from all over the island, people of different social backgrounds including peasants, craftsmen and so on and so forth.

In South-east Asia the Chalcolithic centre at Dongson in the Saigon Valley flourished in the fourth and third centuries BC. The most prestigious objects produced there are so-called bronze kettledrums. Their function is the flat upper part of which is decorated with geometric rows of animals, feathered animal figures and so on. The drum of these drums, which are found all over South-east Asia and southern China, is uncertain. They have been made fairly recent times in some areas, where they have been used as a symbol of wealth. Their presence attest to the existence of trade networks well before the earliest influence of Indian influence in the region. On the Pamban coast of South Sumatra, where a rich megalithic culture developed around the fourth century BC, one of the stone statues shows a man carrying such a drum on his back.

Megalithic monuments and sculptures, often styled 'Polynesian', are found in many parts of South-east Asia. In some such as the island of Nias west of northern Sumatra, sculptures were made till recent times.

On the other hand, more refined architecture and sculpture developed under Indian influence only a few centuries after their appearance in South Asia. The oldest datable stone image belongs to the latter part of the period under consideration. For a few images it is indeed uncertain whether they were actually made in South-east Asia or imported from India, or perhaps even from Sri Lanka. This applies to some statues such as the known Buddha of Dong-duong (central Vietnam) and the Sarabha statue (west Sulawesi). Also a small number of rather rare statues were either imported or copied from examples. It is perhaps not a coincidence that some such images were discovered near the sea-shore.

Much more material is available towards the end of the seventh century, especially in mainland South-east Asia, where powerful kingdoms had emerged. The Srivijaya in Sumatra, the Champa in Vietnam, the Khmer in Cambodia, and the Lao in Laos. The royal courts in these states demanded of resources far beyond the scope of the earliest kingdoms. Srivijaya near Prome was a large city of about 4 square km, surrounded by brick walls. Some 5000 with 10,000,000 people, bodies were crowned with hemispheric domes, and with roofed in several tiers are characteristic of this period. Its eastern neighbour was Champa in southern Vietnam, with its main centres at Phnom Penh and Battambang. The characteristic monuments are large wheeled chariots (chariot wheels), symbols of the promulgation and expansion of Buddhist doctrine. The Buddha images of Champa are recognizable by peculiar facial features (a broad mouth, long eyebrows and so on) perhaps reflecting the like-character of the Mon inhabiting or controlling this kingdom. By the tenth century in this period (archaeologically speak-

EAST ASIA

After a long period of development, a pan-Asian artistic and architectural style began to emerge during the seventh century AD. The driving force of this development was China, while Japan and Korea, with their strong indigenous art traditions, received Chinese influences through both gradual cultural diffusion and direct borrowing encouraged by powerful political patrons. The evolution of Chinese art during this period may be divided into two broad periods before and after the third century AD. During the first period, beginning from the seventh century BC, a powerful reaction against traditional ritual art finally led to the flourishing of figurative pictorial forms associated with the palace and the tomb. The first sign of this movement was the decline of sacrificial bronzes, the most important art genre of the previous Shang-Western Zhou dynasties. Monopolized by elite clans and lineages, Shang-Western Zhou bronze vessels were instruments of ancestral worship, a religious form which provided a powerful means to sustain the social hierarchy. It has been suggested that the mythical zoomorphs on such vessels were vehicles for the living to communicate with the dead. Bronze inscriptions, which became increasingly lengthy toward the mid-western Zhou, commemorated the glory of the departed ancestors as well as the merit of their living descendants. Hidden inside the temple of a clan or lineage (where the most important religious and political ceremonies were held), bronze ritual vessels identified the social status of the clan or lineage and symbolized their power. This archaic artistic symbolism, however, began to collapse in the Spring-and-Autumn period, when luxury goods gradually replaced ritual paraphernalia. Favoured by the lords of principalities who now controlled military forces and economic resources, an extravagant art style came into vogue. As exemplified by bronzes and lacquer wares from the tomb of Marquis Yi of the state of Zeng, this style first appeared as the antithesis of previous ritual bronze: commemorative inscriptions vanished; zoomorphic images were transformed into intricate and minute patterns; and even a vessel of solid bronze was cast to resemble a hollowed honeycomb. Also from the sixth and fifth centuries BC on, pictorial decoration and inlaid design began to enjoy popularity, while various regional styles prevailed. These new trends introduced a more positive and inventive style, which then dominated the art of the Warring States period. Inlaid animal statues and utensils found in the mausoleum of the Zhongshan kings demon-
strate some major features of this style, including the mixed use of precious materials, combinations of brilliant colours and decorative patterns, and vivid representations of animal and human images.

The objects of eastern Zhou art, banquet paraphernalia, musical instruments, sculptures and lamps, were not made for the ancestral temple but for the palace, which had become the major symbol of political power in the new historical era. The palace achieved its independence and became the heart of a city, flanked by two principal religious establishments: the ancestral temple and the Land Altar. While this new city plan is best documented in the Kaogong ji (Records of Examining Craftsmen), excavated sites demonstrate the expansion of palatial buildings towards the third dimension. Often erected on tall earthen platforms, the palaces, including both audience halls and a kind of terrace building called a "tai", gradually gained a monumental form. The same tendency is also evident in the design of the graveyards of the new social elite, who built multilayered structures above grave pits in their own 'funerary parks'. The eastern Zhou development of the palace and tomb culminated during the Qin. A palace (Xianyang Palace No. 1) excavated in the dynasty's capital was a complex terrace building with elaborate murals inside, and the famous Lishan Mausoleum of the First Qin Emperor eternized the glory of this great unifier of China. Sima Qian recorded that in this mausoleum, the underground tomb chamber beneath the huge pyramid was transformed into a representation of the Universe, with 'all heavenly phenomena represented above and all earthly phenomena below'.

The development of art and architecture during the Han dynasty followed the Qin model, with the palace and tomb as dual centres. The construction of the western Han capital Chang'an over a period of 200 years reflected the consistent effort of Han rulers to establish the city as a prime symbol of imperial authority. The city began from two groups of buildings called the Changle Palace and the Weyang Palace; the former held the first grand court audience and the latter, as explained by its chief designer Prime Minister Xiao He (died 103 BC), demonstrated the dynasty's mandate from Heaven. The subsequent construction and expansion of Chang'an, however, also reflected the different concerns of various Han emperors. Emperor Hu (ruled 194–187 BC) built the city walls, which gave the capital a more traditional and 'orthodox' image; Emperor Wu (ruled 140–86 BC) added many structures including Gaoguan Palace and Shanglin Park; both resulted from the emperor's intense desire for immortality; and finally, Wang Mang (ruled AD 9–25) constructed a group of Confucian ritual buildings south of Chang'an, which served to legitimate his takeover of the Han imperial throne.

None of the Han palaces has survived; only from literature do we know them as magnificent buildings with interior murals portraying auspicious omens, immortals and didactic historical stories of good and bad rulers, loyal subjects, eminent wives and filial pawns. Today these scenes can be seen on funerary structures, found in various areas throughout China. Continuing the eastern Zhou and Qin development, a Han funerary site was expanded both above ground and underground. The result was the formation of a rigid architectural layout. A typical eastern Han graveyard was a well-defined territory. A pillar gate, flanked by pairs of animal statues, marked its entrance as well as the boundary separating the worlds of the living and the dead. The 'Path of the Soul', or shindao, ran through the gate and defined the central axis of the funerary park, leading to an offering shrine at the rear. The shrine was established by the family of the deceased to hold monthly and yearly sacrifices and often bore rich pictorial scenes. A number of inscribed steles, dedicated by the friends and colleagues of the deceased, stood in front of the shrine to record his life and to commemorate his virtue. The tomb itself resembled an underground household, with a number of rooms decorated with carvings or murals. This architectural plan, which achieved its purest form in central and eastern China, was modified in remote provinces. In the Sichuan Basin, for example, a family cemetery including both an offering hall and several tomb chambers was constructed inside a mountain cliff. The regional diversity of Han art is also evident in style: the shared subjects and compositions took different forms in various areas and reflected different tastes. Excavated examples have allowed scholars to distinguish at least four major stylistic variations developed in Shandong, Henan, Shanxi and Sichuan; the Shandong carvings are deliberately schematic and 'archaic', while Sichuan reliefs show an amazing representation of space and movement.

The fall of the eastern Han in AD 220 also ended the first phase of ancient Chinese art. Whether associated with temple, tomb or palace, art works from this period were generally mobilized by a desire to make religious and political concepts concrete. They resulted from collective projects, not from individual efforts, and they were created by anonymous artisans, not by educated artists. A fundamental change took place shortly after the third century AD. A group of individual painters emerged and became representatives of Chinese art. Although these artists were still engaged in decorating public buildings, they increasingly worked on handscrolls, an art form which would eventually become the principal medium of Chinese painting. Unlike murals produced for a large audience, scroll paintings were aimed at private viewers and gradually became a means for the artist's self-expression. Copies of these paintings that exist reveal a transitional period in Chinese art history. Among three handscrolls attributed to the celebrated artist Gu Kaizhi (c. 344–406), the Portraits of Benevolent and Wise Women continues the Han tradition but transfers images formerly found on public monuments to a scroll painting format. The Admonitions of the Instructress to Court Ladies illustrates an essay by a contemporary writer and mixes traditional pictorial narrative with visual metaphors that had become increasingly popular during the Wei–Jin era. The third painting, the Nymph of the Lu River, depicts a romantic poem in a continuous narrative unfolding in a landscape setting; such a style had not appeared before. These works demonstrate the artist's intense concern about the representational value and expressionistic quality of brush line. The same concern also encouraged the rapid development of calligraphy as an art form, and was a focus of the painting criticism that appeared during this period. A number of important essays by Gu Kaizhi, Zong Bing (175–443), Wang Wei (415–443) and Xie He (active c. 500–535) laid a firm foundation for later scholarship on painting with Xie He's 'Six Principles' as a basic guide in evaluating a painted work.

Surviving works of art from the southern and northern dynasties reflect frequent interactions between scroll paintings and architectural decoration and between works by famous artists and those by anonymous artisans. It has been noted that the portraits of the Seven Worthies in the Bamboo Grove in some southern tombs and the picture stories of filial sons on some northern sarcophagi may both have been based
on illustrated scrolls. The Seven Worthy first represented the Neo-Daoist ideal and bohemian life-style of the literati, but as their images were duplicated in tombs, these figures were popularized as cultural heroes and symbols of longevity. These tombs belonged to southern rulers, who had become art collectors and patrons. It is possible that a well-known artist under their patronage could have designed their tombs, or that these rulers could have ordered a famous painting to be copied in their burial chamber. Such a close relationship between patron and artist would remain an essential feature of later court art. For example, works by the most famous early Tang painter Yan Liben (died 673) often resulted from imperial commissions. These works have explicit political themes, indicating the basic direction of early Tang court painting to reinforce the newly established dynasty. One of Yan Liben's paintings documents the reception of three Tibetan envoys during the reign of Emperor Taizong, the founder of the Tang Empire. Another famous handscroll attributed to Yan Liben portrays thirteen rulers of previous dynasties. Accompanied by written comments, the painting resembles a historical chronicle in which the past serves as a 'mirror' for the present ruler to reflect upon his conduct. Yan Liben also took part in designing Taizong's mausoleum, where the founding of the Tang was metaphorically represented by six horses that had helped the emperor defeat his enemies. The remarkable realism and monumentality of these reliefs foreshadows the golden age of Tang art which would appear during the eighth century.

When the painted scroll was established as a major art form in the south, Buddhist art finally found its foothold in the north of China. From the fourth century to the sixth century, a number of non-Chinese kingdoms successively ruled this part of the country. Rather than deriving their ideology and religion from Chinese traditions, these rulers quickly embraced Buddhist doctrines and art spreading eastward from India and Central Asia. They sponsored a series of great grottos, of which Yungang and Longmen, both founded by the northern Wei, most clearly reflect the impulse to undertake such enormous artistic projects. The colossal Buddhas in the five earliest Yungang caves were not only monuments to Buddhism but also to the splendour of the northern Wei royal house; it is recorded that the dynasty's founder dedicated these statues to himself and to the spirits of his predecessors. These early Yungang sculptures show definite influences from Gandhara art, but after the northern Wei moved its capital in 494 to Luoyang in central China, a conscious effort was made to marry Buddhist iconography with traditional Chinese pictorial style. This new artistic style flourished at Longmen; its major characteristics, two-dimensionality, sweeping linear rhythms, the representation of subtle movement and slender imagery, suggest the adoption of southern literati tastes.

The sudden stylistic changes at Longmen signify the patron's role in creating a sinicized Buddhist art. But the introduction and sinification of Buddhist art was also a lasting artistic movement, documented by grottos along the Silk Road connecting the east and the west. Dunhuang, the most famous among these grottos, was first established in the mid-fourth century. By the time of the Sui unification of China in 589, at least forty-two caves had been constructed there. The structures of these caves accorded with their religious functions; the tiny cells attached to a vihara cave were sites for monks to meditate in, and inside a 'pagoda' (Shūpa) cave worshippers practiced the ritual of circumambulation around the central pagoda, the symbol of the Buddha. These two architectural types both originated in India. The ideology associated with them has a strong Hinayāna overtone, since murals in the caves often stress monastic practices, self-discipline and aloofness from society. Still, it is not difficult to find native Chinese elements in these early caves: in Cave 249, one of the finest in Dunhuang, the central Buddha statues and many other icons were based on Gandhāran prototypes, but the two principal deities on the ceiling were derived, it is commonly believed, from Dōist cults popular in the region.

A simple statistic illuminates how strongly the reunification of China in 589 stimulated the artistic creation at Dunhuang: 114 caves were constructed during the 120 years from Sui to Early Tang, almost three times the number of those established previously. Compared with earlier caves, these new structures are essentially 'Chinese' in architectural style. A majority of Sui and early Tang caves imitated the wooden-framed Buddha Hall or Image Hall in a monastery, which derived its concept and form from the Throne Hall in the imperial palace. The central pagoda disappeared, leaving a Buddha statue as the main icon in a large niche on the rear wall. The religious ritual associated with these cave chapels and their interior decorations was now guansheng or 'contemplating holy icons'. This change explains the growing popularity of illustrations of Mahāyāna sūtras, which depict Buddhist paradies and parables. It was believed that by making or contemplating these pictures, a worshipper could be absolved of his multitudinous sins and could transfer the merit earned from his devotion to the ruler, local community, deceased ancestors or living relatives.

Buddhism and Buddhist art became a crucial factor in linking the three art traditions in East Asia, those of China, Korea and Japan, into a vast continuum. It is true that these countries had cultural relationships extending back to ancient times. Korea was actually incorporated into the Han Empire, a historical event attested to by some impressive Han tombs found near Naknang and Tapang. Large numbers of Chinese-type bronze mirrors were either imported or imitated in Japan. But before the sixth century, Korean and Japanese art basically developed along their own lines. In Japan, the long-lasting Jōmon Neolithic culture (3500-300 BC), was succeeded by a 'Bronze/Iron' Age represented by the Yayoi culture (300 BC-AD 300), which produced remarkable bstatu-bells for ceremonial use. The most intriguing arts of pre-Buddhist Japan, however, are those of the Kofun, or protohistoric period (third-sixth centuries). Designed as an enormous keyhole in floor plan, a Kofun burial mound contained a large assembly of objects made of jasper, glass, jade and gilt bronze. Some essential features of the Japanese architectural tradition can also be traced to this period. The strong interest in the subtle but direct use of unpainted and undecorated wood, thatch or shingle roofing, wooden piles or columns to raise the structure and a sympathetic adaptation of the architecture to the natural environment: all these characteristics are suggested by the existing Shintō shrines at Izumo and Isé (which, though they have been periodically and ritually rebuilt, are traditionally associated with the Kofun period). In Korea, just before the Kofun culture flourished in Japan, a highly developed royal culture flourished under the Three Kingdoms of Silla, Koguryo and Panch'ae (first century BC-seventh century AD). Among works of gold that were the most accomplished and spectacular in East Asia, the crowns from the Gold Bell tomb in Kyongju combine motifs of geometric trees and antler forms, both indicating a Siberian rather than Chinese origin. Grey stoneware
vessels from Silla tombs are often modelled in three-dimensional figurative shapes, anticipating the strong ceramic tradition in later Korean art.

The relatively independent development of art in these three countries ended in the sixth century, when Buddhism finally reached Korea and Japan. It is said that Korean sculptors of the Silla period had mastered the imagery of Buddhism as early as the fifth century. Though few of their best works have survived, gilbr tone statues of Bodhisattvas dating from the sixth to seventh centuries show a mature reinterpretation of Longmen type carvings. Just as in China during the northern Wei, Buddhist art succeeded in Japan largely through imperial support. Prince Shōtoku (572–622), in an effort to import continental Chinese culture, established Buddhism as the state religion. Buddhist temples were built in great numbers; and their splendour is still visible at Hōryū-ji in Nara. The historical value of Hōryū-ji lies not only in its being one of the oldest and finest Japanese Buddhist temples, but also in its faithful preservation of a Chinese prototype which can no longer be found in its country of origin. The seventh-century elements of Hōryū-ji, most importantly, the middle gate, the galleries on three sides, the five-storeyed pagoda and the Buddha Hall called the Kōdō, 'golden Hall', are typically Chinese: wooden-frame structures reinforced by complex bay systems, post-and-lintel constructions and bracketing systems. Standing on stone foundations, these buildings show elegant profiles in a harmonious grouping.

Hōryū-ji also contains the best examples of paintings and sculptures of the Asuka period: the murals in the Tama-mushi (Jade Beetle) Shrine, the bronze Buddha triad dated to 623, the wooden Kannon housed in Yumedono (Hall of Dreams) and the so-called Kudara Kannon. These works best demonstrate the internationalism of Buddhist art during this period. The jidaike illustrations on the Tama-mushi shrine recall the narrative and figurative style of the northern and western Wei murals at Dunhuang; the triad made by Tori Bushi, a sculptor of Chinese descent, faithfully imitates the elongated Longmen imagery in bronze; but the Kudara Kannon, whose name refers to the seventh-century kingdom of Paekche in Korea, may indicate its Korean provenance. These and other examples, however, also indicate a time lag in the transformation of Buddhist art in East Asia. The Asuka period lasted from 552 to 645, but the art of the period is in the Chinese style common from 500 to 550. This phenomenon would again be reflected in the Japanese adoption of Tang painting and architectural styles. As we find in a wonderful mural in the golden hall in Hōryū-ji, the Amida paradise scene developed in Dunhuang in the middle and late seventh century was imitated in Japan a few decades later. Likewise, between 581 and 663 the Chinese built their capital Chang'an. Viewed as an 'ideal city', this great metropolis was copied in Heijōkyō (present-day Nara) and Longquanzhi (the Upper Capital of the Bohai Kingdom) during the eighth century.

THE AMERICAS

The conceptual distinction between art and artisanry was most certainly not a conscious one among the New World peoples, even in the areas of the most complex cultural development at the time of the Spanish Conquest. In both the central Andes and Mesoamerican regions, however, and probably also including the chieftains of North and South America, there was a clear cut behavioural distinction made between a class of artefacts made to be used only by the rich as status indicators and those artefacts used by everyone for normal everyday activities and purposes.

At Teotihuacán, for example, a wide variety of raw materials were used to produce a comparable variety of goods: various types of volcanic stone, clay texturized earths, wood and lime for house construction; a great range of clay textured earth for the production of ceramic vessels for the storage, processing and serving of food, and artefacts for household ritual; obsidian for scribing, cutting, scraping and sawing; ground and pecked volcanic stone for milling, hammering and chopping; reeds for the manufacture of baskets for storage; maguey and cotton fibres for the weaving of cloth; animal skins for sandals and portions of clothing. Some of these objects were manufactured with considerable skill and in the case of ceramics were elaborately decorated. The same materials were used for special ritual activities, ceramics for figurines, incense burners and offering vessels; volcanic stone for incense burners. All of these objects were produced by either part-time or full-time artisans residing in the city and distributed in a great market place. The city was composed of over 2,000 apartment house compounds each with a population of 30–100 people. On the basis of burial evidence and the nature of the floor plan most of these compounds were occupied by kin groups, workshops were located within them and each compound specialized in the production of one or a few of the above goods.

Among other contemporary Mesoamerican groups the inventory of goods was very similar but over most of the region they were produced by part-time artisans who resided in rural communities dispersed around the centres and were distributed periodically at regional markets.

Distinct from the general run of artefacts of this time were those produced for the exclusive use of the upper class man as fine carvings in slate, shell and green stone: elaborate closed costumes decorated with feather work, monumental structure, mural paintings and unusually fine ceramics for mortuary purposes or for burials. These products were either restricted in use to the elite class or the cost of production was so high that only the elite had significant access to them. Recent evidence suggests that at Teotihuacán, in the context of the more urban economy, these goods were most probably produced by full-time artisans for market distribution. In other areas, particularly in the Maya Lowlands, they appeared to be produced by full-time artisans who were clients or powerful noble families and who resided in the house compound of their patron. Apparently these goods were produced by the artisans and turned over to their lords, who consumed some of them and then gave others as gifts to equally high-ranking individuals at life crisis ceremonies.

In the Circum-Caribbean area and in the southern Andes on the basis of the situation at the time of the Spanish Conquest and some direct evidence from the archaeology of our period, it seems that chiefs in these societies had artisans attached to their households, in much the same way as among the Classic Maya. They manufactured goods of unusual quality that served as status markers to indicate the high position of their patron.

New World cultures varied enormously with respect to their natural environmental settings and level of social complexity and this range is dramatically illustrated in architecture. The term architecture is used in varying ways by social scientists. Historians usually use the term to refer to residence