

ARTS OF SOUTHEAST ASIA
~ ART HISTORY 487 ~

Northern Illinois University
DeKalb, Illinois

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INSTRUCTOR: RICHARD M. COOLER, Ph.D.

TIME: 12:30 - 1:45 p.m. T-TH

PLACE: Room 102, Visual Arts Bldg.

TEXTS: Photocopies of the required readings have been placed on reserve in the Reserve Room, Founders Memorial Library and in the Slide Library, Visual Arts Bldg.

Rawson, Philip. *The Art of Southeast Asia*. Frederick A. Praeger Publishing, Latest Edition.

Neher, Clark. *Southeast Asia: Crossroads of the World*. \$14.95

Available: Northern Illinois University Bookstore or [Southeast Asia Publications](#) office, 413 Adams Hall.

TESTS AND GRADING:

Mid Term Exam (essay).....1/2 of final grade

Final Exam (essay).....1/2 of final grade

Final grade = average of above 2 grades

SOUTHEAST ASIAN ART HISTORY

I. The Animist Period - extends from early pre-history until today in culturally isolated areas:

Example: The Tana Torajas of Sulawesi (Celebes) are a very geographically isolated group that exhibits several “primal” characteristics in its culture. Particularly funeral rites and the use of Tau Tau. Continuing themes seen here:

1. Use of megaliths.
 2. Use of art work made of perishable materials. (e.g., Tau Tau, textiles, ornaments.
 3. Importance of personal adornment as a major art form.
 4. Use of the curved ridge pole house (Dong Son house, adat house) as symbolic clan house (see R. Waterson, *The Living House, an Anthropology of Architecture in Southeast Asia*. Oxford University Press, Singapore. 1990).
 5. Feasts of merit.
 6. Animism.
- A. H. Geldern’s Monumental and Ornamental Styles, the Diffusionist Approach. Age - Area Hypothesis. Structural approach.
- B. Megaliths - e.g., Pasemah, Sumatra Island, Indonesia. Brian Peacock's 3 interpretive approaches.
- C. Ceramics, Jewelry and Bronze.
1. Ban Chieng, Thailand
 2. Hill Tribe Jewelry
 3. Dong Son Bronze Culture
 4. Karen Bronze Drums

II. The Hindu - Buddhist Period. 5th century A.D. - present

- A. Basic Hindu-Buddhist Beliefs
- B. Hindu Pantheon
- C. Art and architecture of Cambodia
- D. Basic Buddhist Beliefs
- E. Art and Architecture of Burma, Thailand (Theravada) and Indonesia (Mahayana).

GEOGRAPHY OF SOUTHEAST ASIA

I. MAINLAND SOUTHEAST ASIA

A. Burma (Myanmar)

Major River: Irrawaddy

Capitals:

Rangoon 19th c. - Present

Mandalay 19th c.

Pagan 11th c. - 15th c.

Major Hill tribes:

Shans - Shan Plateaux

Karen - Karen State

Nagas - Assam Hills

Former Colony of Great Britain

B. Thailand (Siam)

Major River: Mae Nam

Capitals:

Bangkok 18th - 20th c.

Ayuthaya 14th - 18th c.

Sukhothai 13th - 15th c.

Major Hill Tribes: H'mong (Meo), Karen, Lisu, Lahu, etc.

Has always retained independence

C. Laos

Major River: Mekong

Capitals:

Luang Prabang

Vientiane

Pakse

Major Hill Tribes: H'mong, Khmu, Lisu, Lahu

D. Cambodia (Kampuchea)

Major River: Mekong

Major Lake: Tonle Sap

Capitals:

Phnom Penh 19th c. - 20th c.

Angkor Wat 8th c. - 14th c.

Phnom Da 7th c.

Major Hill Tribes: Jarai

Former French Colony

5. Malaysia

Capital: Kuala Lumpur

Includes Malaya, Sarawak, Sabah

Formerly British Colony

6. Singapore
 - Island city-state with 3 million Chinese.
 - Majority is Chinese with important Malay & Indian minorities.
 - Until 1959 a part of British Malaya.

7. Vietnam
 - Major Rivers: Red River, Mekong
 - Capitals:
 - Hanoi
 - Saigon
 - Major Hill Tribes:
 - Formerly French Colony

II. ISLAND SOUTHEAST ASIA

1. Indonesia
 - Major Islands
 - Sumatra
 - Nias
 - Java with capital: Jakarta
 - Bali
 - Sulawesi (Celebes)
 - Kalimantan (Indonesian controlled area of Borneo)
 - Sumba
 - Irian Jaya
 - Formerly Dutch Colony
 - Religion – Muslim, largest Muslim population in world

2. Philippines
 - Major Islands
 - Luzon with capital: Manila
 - Basaiyan Archipelago
 - Mindanao (Muslim)
 - Sulu Archipelago
 - Palawan
 - Formerly an American Colony
 - Religion - Christianity

Importantly, animism is practiced as a primary religion by most hill tribes or isolated groups in all Southeast Asian countries. However, animism is a secondary religion of most lowland Southeast Asians who practice other religions.

WHAT IS RELIGION?

Man's attempt to cope with the unknown.

In what form does man's attempt to cope manifest itself?

<u>Known</u>	<u>man</u>	<u>ritual</u>	<u>image</u>	<u>God</u>	<u>unknown</u>
		1. mythology (concrete		(abstract	
		2. theology form)		idea)	

ANIMISM

What is Animism?

Animism is the belief that the world is filled with spirits and that these spirits may live in all things, animate and inanimate.

Where and when is it practiced?

It is practiced throughout Asia from the earliest appearance of man. It is the substratum of beliefs out of which the Great Religions (e.g., Hinduism, Buddhism) developed.

How is it practiced?

Animism is a generic term for
"THE SMALL RELIGIONS"

e.g., ancestor worship
(particularly Taoism and
Shintoism as practiced).

No theology or literature.

No organized clergy.
Seer, or magician instead.

Concerned with the everyday:
One's immediate needs

Locus of concern: now

Myriad number of spirits (Gods)

THE GREAT RELIGIONS

e.g., Hinduism, Buddhism,
Confucianism, Christianity,
Islam.

Extensive theology and written
literature.

Clergy, often vast, with monks, shamans,
nuns, priests, etc.

Concerned with Salvation:
One's future needs

Locus of concern: future

Limited number of Gods

THE IMPORTANCE OF THE EARLY ANIMIST PERIOD

The Early Animist period in the art history of Southeast Asia is particularly important for understanding the later adoption of Hinduism and Buddhism because the concerns that appear in the Animist period continue throughout the history of Southeast Asia and determine what elements of Hinduism and Buddhism are chosen and how they are used.

CONTINUING CONCERNS:

1. fertility (how can surpluses be accumulated)
2. underpopulation (particularly after introduction of irrigated rice)
3. feasts of merit
4. status

PROBLEM:

How can one piece together a "history" of a period that had no writing in an area that so wholeheartedly welcomed new ideas (Hindu, Buddhist), that what the earlier period was like is almost totally obscured.

A Theoretical Approach:

1. ARCHAEOLOGICAL EVIDENCE INTERPRETED BY USE OF
2. AGE - AREA HYPOTHESIS FOR WHOLE CULTURES, E.G.,
3. CULTURE ISOLATES
Check elements occurring due to trade, to convergence, or
Independent invention by using:
4. A CONFIGURATION OF MEANINGFUL UNITS.
5. Functional use of art objects is derived from the examination of ethnographic accounts of culture isolated.

(This approach is applicable to all Primitive Arts and is a way of preventing these arts from being an "ART OF THE ETERNAL PRESENT".)

Hunting and Gathering Societies

Agricultural Societies

Economy
(rice)

Men hunt animals
Women gather nuts, berries, roots

Men and women cultivate

*group is nomadic

*group is sedentary

Society

little surplus food

*small population

*everyone does virtually everything for one's self, little barter or trade

surplus food

*larger, growing population

*growing number of roles (occupations) in society

Art

Everyone is own artist
When occasion arises.
Art objects must be small, portable, e.g., jade

Artist as occupation appears for 1st time. Objects can be larger. Can develop skill and equipment.

Can produce "complex" art objects e.g., bronze vessels

Naturalism

Geometric-Abstraction

Political

Democratic because problem is same (hunting) but situation (location) changes

Tribal (inherited titles) basic problem and situation remain the same – rice planting

*man with best idea in each new situation is leader.

*bigger population with specialized roles.

*central problem is food distribution.

*inherited bureaucracy

Religious

Strict animism

Ancestor worship emphasized

A SOUTHEAST ASIAN FOLK ART: WEAVING

Cloth is created by weaving a weft thread (that is carried in a shuttle) over and under the warp threads that have been tied to the loom. The selvage is formed at the right and left edge of the cloth when the shuttle is turned and passed back through the loom.

Two ancient resist-dyeing techniques used in Southeast Asia:

1. IKAT (E-Cot): a technique used by the Dong Son People before 300 B.C. Threads are dyed before being woven into cloth.
 - a. warp Ikat
 - b. weft Ikat
 - c. warp and weft Ikat

2. BATIK (Bah-teak) - a wax resist is applied to a white cloth (after it has already been woven)
 - a. match stick batik
 - b. *djanting* needle batik
 - c. *djap* batik
 - d. commercial batik

AN OUTLINE OF THE “HISTORY” OF INDONESIAN TEXTILES

DONG SON c. 6th c. B.C.

INDIAN INFLUENCE c. 5th c. to Present

Loom type: back strap

Loom type: back strap w/comb or reed

Material:

Material:

COTTON - indigenous plant

SILK - beginning of sericulture in Southeast

(1st historical record for cotton growing is Chinese, dated 518 A.D. Also states King wore silk - probably an import)

Technique: Patterns created by manipulation of warp: warp ikat, sungkit (Borneo & Timor), supplementary warp (Sumba).

Techniques: Patterns created by manipulation of 1. Weft (weft ikat, supplementary weft (songket, usually with metallic threads; known as pilih on Borneo); 2. Both warp and weft i.e., plaids, double ikat-patola imports (extensive after c.1500) and Geringsing (Bali); or 3. creating patterns after cloth is woven i.e., Plangi, tritik, Batik (16th c. 1st historical evidence for P., T., B.) and painting and gold leaf glued to cloth (Prada); also tapestry weave, kelim and twining.

Design Concept: Dong Son motifs arranged in stripes - woven vertically but read horizontally.

Design Concept from imported Patola Cloth: Centralized motifs in open center field bordered by lateral stripes and end stripe with tumpal motifs.

Distribution: Archaic culturally isolated peoples. Specific cloths areas. Required for specific rituals.

Distribution: Court centers and upper class.

A “HISTORY” OF BATIK IN JAVA

1. Batik is restricted almost exclusively to Java.
2. It is found in a “primitive” form, however, on sacred cloths among the Toraja in Sulawesi, and among the H'mong in Laos, Thailand, and Burma.
3. Hard evidence indicates that the extensive use of Batik is fairly recent:
 - a. The "word" Batik does not appear until 17th c.
 - b. Oldest examples are from c. 1750.
 - c. The intricate and precise details of modern batik designs are almost impossible to achieve on homespun, backstrap loomed textiles. The widespread use of Batik then presupposes import of large quantities of “machine” loomed cloth.
 - d. Relationship with India is reciprocal with regard to pattern. However, *Djanting* needle is exclusive to Java.
 - e. Cannot be certain that patterns on garments appearing on ancient sculpture was created by batik technique.
4. Two possible indigenous forerunners of batik.
 - a. Kain simbut - sacred, red background cream design, rice paste batiks locally woven cloth. East Java. “Stick” batik process.
 - b. Kain Kembangan - ceremonial cloths (frequently dodot) blue background with tritik resist Alas-Alasan (a wooded landscape) design similar to later Semen designs. Tritik frequently covered with gold leaf (Prada). Central Java.
5. By late 18th c. courts (Kraton) issue edicts restricting patterns for royal use (these detailed patterns could only be executed with *djanting* needle on machine woven cloth):
 - a. Restricted Colors:
 1. Yogyakarta - indigo blue, soja brown, white
 2. Surakarta - indigo blue, soja brown, cream
 - b. Restricted patterns:
 1. Parang rusak - “broken knife”
 2. Kawung - four ovals around a center motif
 - c. Semen - background tendril motifs in which appear:
 1. tree of life (three branches with buds) with roots
 2. Central mountain with two lower peaks with shrines.
 3. Whole arrangement flanked by wings.

- d. Jelamprang - eight rayed rosette derived from Patola motif.
 - e. Sawat - two wings with fantail probably derived from Garuda.
 - f. Garis miring - any design in a diagonal format - the new format in batik. A general classification for designs like Parang rusak.
6. Batiks made along North Coast most often show patterns derived from foreign sources e.g., tumpal motifs. When sarong length with Tumpal motifs is sewn together produces vertical band of horizontal lozenges = the Kepala (head) which is “unique” to Batik clothes.
7. North Coast sites and characteristics
- a. Cirebon
 - 1. rock and cloud motif (Chinese)
 - 2. open backgrounds
 - b. Pekalongan
 - 1. Western/Chinese bouquets of flowers on top of background motifs, usually traditional.
 - 2. Use of European herbals.
 - 3. Banji - Chinese swastika = 10,000
 - 4. Patterns from Chinese porcelains, e.g., phoenix, butterflies, dragons, etc.
8. Large numbers of foreign women enter Java in first half of 19th c. and set up batik "factories" to produce cloths for domestic and foreign market.
9. From 1870 to 1880 new roads and railroads allow for importation and distribution of cheap foreign goods so that batik is threatened with extinction. Javanese response: the *djap*, metal stamp (1890s).
10. By 1920s cap industry exports to Europe.
11. WWII interrupts production/distribution of raw materials and finished goods. Java Hokokai, intensely worked fine designs, are produced on few cloths available.
12. Post WWII - "Art" batiks, tourist batiks, commercially printed batiks, general decline in quality.

BASIC BELIEFS OF HINDUISM AND BUDDHISM

In c. 1600 B.C. the Indo Aryan people moved through the Khyber Pass into what is today northern Pakistan. They brought with them two things that have continued to influence the art and architecture of India and Southeast Asia until the present day:

1. The 4 Vedas:
 - a. The 4 Vedas of holy books which described a substance soma (a type of mushroom, Amanita Muscaria) that is closely associated with the idea of transcendence - the central concern of both Hinduism (where transcendence is known as *Moksha*) and Buddhism (where transcendence is known as *Nivanna*).
 - b. What is transcendence? The simultaneous experience of unlimited being, knowledge and bliss. How is this possible? By the union of the individual's Atman (the soul) with Brahman (the Undifferentiated Absolute). This gives rise to the recurrent theme of union (both sexual and non-sexual) in Hindu and Buddhist art and architecture.
 - c. Brahman is never represented (any attempt at representation would only be fragmentary, at best). Instead, Brahman is the composite of the three major Hindu gods, the Hindu Trimurti:
 1. Brahma, the Creator
 2. Vishnu, the Preserver (a model for kings)
 3. Shiva, the Destroyer and Regenerator (Keeper of fertility, both sexual and non-sexual).
2. The Indo Aryan Camp Plan:
 - a. Became the basic Mandala Plan, a series of Concentric squares, used for temple plans, city plans, astrology, meditation, art objects, etc.

NAME	BRAHMA (creator)	VISHNU (preserver)	SHIVA (destroyer & regenerator)
Attributes	4 heads rosary 4 Vedas spoon water jug	conch shell crown discus (cakra) club sphere	3 eyes matted locks crescent moon in hair trident leopard skin dhoti
Consort	Brahmini	Lakshmi	Parvati, Uma, Devi

Sarasvati

Ganga, Kali, etc.

Avatar

- | | |
|-------------------------|---|
| 1. fish | 1 st son: Ganesha
Remover of
obstacles". |
| 2. turtle | |
| 3. boar | has vehicle – rat. |
| 4. lion-man | 2 nd Son: Kartikeya |
| 5. dwarf (Vamana) | (Skanda, Subramanya, |
| 6. Parasurama | Murugan) God of War |
| 7. Rama | has vehicle, peacock. |
| 8. Krishna | Linga – phallic symbol |
| 9. Buddha | |
| 10. Kalki (yet to come) | |

Vehicle

Goose

Garuda

Nandi

Major sects

symbol on forehead

Vaisnavas
3 vertical lines
(red & white)

Shivites
3 horizontal lines
(all white)

HINDU INFLUENCE IN SOUTHEAST ASIA

ANGKOR WAT: 12 th century (Cambodia) Suryavarman II
 Angkor – city, Wat – Temple

		Local Need (imperatives)	“Hindu” Response
I.	Geographical	Lateritic soil Too little water Bright sunlight Flat plain Underbrush	Sacred reservoirs inside city Painted, gilded buildings
II.	Economic	Large food surplus to feed population, i.e., army, bureaucrats, etc.	Intensive wet rice agriculture, vegetable gardens, and fish from the Great Lake (Tonle Sap) i.e., protein supply
III.	Political	Justify position as leader (God-King) Symbol of Power Technical advise on how to run government	Samsara and Karma produce sense of duty, king to people and people to king Mandala, linga, images of Gods Hindu “How to” books - the Arthashastras etc.
IV.	Architecture	Heavy rains	Symmetrical building (Mandala Plan) that is “floated” on surface
V.	Religion	Cult center for rituals and pilgrimage	Mt. Meru, etc.
VI.	Social	King must be special (sacred) as well as ministers, etc. Active social life to attract and keep subjects in capitol Queens in competition (result of marriage alliances)	Mandala plan building Hindu dress, manners, language, literature, theatre, poetry, art, etc. Different temples

Buddhist Influence in Southeast Asia - Part I

- I. Founder: Gautama Buddha, a prince of the Shakya clan, was born in city of Kapilavastu (today, Southern Nepal), about 560 B.C., gained Enlightenment at age 35 and continued to preach until his death (c. 480 B.C.). His philosophy brought about the great reform of Hinduism that is today called Buddhism.

Today there are three schools of Buddhism:

- | | | | |
|----|----------------------|------------|---|
| 1. | Hinayana (THERAVADA) | Strict | No Magic.
Images of Buddha only. |
| 2. | Mahayana | Tolerant | Magic Formula.
Pantheon of Buddhist images. |
| 3. | Tantrayana | Corrupt(?) | Secret Practices (at times sexual or criminal). |

- II. Extent and Duration in Southeast Asia:

1. Burma, Thailand, Laos 6th c. (?) to present
2. Cambodia 14th c. to present
3. Indonesia 6th c. to c. 12th c.
4. Vietnam--Mahayanist Buddhism as secondary religion in conjunction with Confucianism--no influence.
5. Philippines, Borneo--no influence.

- III. Reform and Retention:

Retained: a) idea of circular time
 b) idea of Samsara and Karma
 c) merit making (duty)

Rejected: a) priests needed to intercede for devotee
 b) idea of there being an Pantheon of Gods
 c) need for images of any kind
 d) magical formulas, drugs, etc.

- IV. Four Noble Truths and the Eight Fold Path:

1. Life is suffering.
2. Suffering is caused by desire.
3. There is a way to overcome desire.
4. That way is the 8 Fold Path:
 1. right knowledge 5. right livelihood
 2. right aspiration 6. right effort
 3. right speech 7. right mindfulness
 4. right behavior 8. right absorption

Reminders of the Buddha: The Stupa (i.e., Pagoda, chedi) and the Image.

BUDDHIST ICONOGRAPHY

The first anthropomorphic image of the Buddha did not appear until c. 540, years after his death during the 1st century A.D. in northern India.

I. THREE SOURCES FOR THE FORM OF THE FIRST BUDDHA IMAGE

- A. Images of fertility gods: Yaksha
- B. WESTERN images of Roman Senators and gods, e.g., senator's robes and beautiful adolescent aesthetic of Greco-Roman sculpture.
- C. INDIAN astrological analogies involving the reading of the body of an infant: the 64 Major and Minor Marks -- for example:
 - 1. eyebrows like swallow's wings
 - 2. nose like a parrot's beak
 - 3. hair curls like a snail's shell
 - 4. chest like a lion
 - 5. shoulders like an elephant's trunk
 - 6. hands extend down to knees
 - 7. *Ushnisha* - cosmic consciousness
 - 8. *Urna* - spiritual energy
 - 9. gold skin - body shines because it radiates spiritual energy

II. BODY POSITIONS:

- A. Seated:
 - 1. legs crossed yogi fashion
 - 2. seated in chair western fashion
 - 3. Royal Ease
 - 4. Shins crossed (Chinese): usually Maitreya
- B. Standing
- C. Walking - Descent from Tavatimsa Heaven (new Thai form)
- D. Lying down - death of the Buddha (Parinivanna)

III. Basic Mudras (symbolic hand positions)

- 1. hand up, palm out - fear not or reassurance (Abahya)
- 2. hand down, palm out - come unto me, granting a boon (Vara)
- 3. hands superimposed, palms up in lap - meditation (Dhayani)
- 4. thumb and forefinger together - teaching (Vitarka)
- 5. hand on knee w/fingers pointing down - Calling the Earth to Witness (Bhumiparsa)
- 6. forefinger of one hand pointing into (or on edge of) a circle formed by forefinger and thumb of other hand - Turning the Wheel of the Law (Dharmachakra)

EVENTS OF THE HISTORICAL BUDDHA'S LIFE FREQUENTLY DEPICTED IN ART

1. Dream of the White Elephant
by Queen Mahamaya in Kapilavastu
- *2. Miraculous Birth in Lumpini Grove (Park)
Younger sister, Prajapati, is mid-wife. He is received by Brahma Sahapati, (white skin, carries umbrella) and Indra (green skin, rides 3-headed elephant, Erawan, carries conch shell). These two with the Buddha are frequently presented as a Theravada Buddhist trinity. Indra (Sakka) is king of the heaven of the 33 deities (deva and devatas). Brahma rules the four directions and the world of the Brahmas.
3. The First Bath
4. The First Seven Steps
5. Childhood scenes of valor and bravery
- 6A. Marriage of the Buddha to Yasodhara (Bimba)
- 6B. Escapes from Palace grounds and sees four sights of suffering: a man dying of sickness, a man dying of old age; a man committed to asceticism (to overcome suffering), a corpse.
7. The Great Departure - the Four Great Kings, Maharajikas, hold horses' hooves.
8. Great Hair Cutting (Tonsure: hair is carried to Heaven of the 33 where it becomes the eminent relic enshrined in the Culamani Stupa).
9. Brahmanic God gives Buddha the 8 necessities: 3 robes, begging bowl, razor, belt, drinking cup, staff or makes robes from discarded scrapes of cloth.
10. Practice of Asceticism
Buddha image with emaciated body.
11. Gift of boiled rice from Sujata
12. Gift of a handful of grass from grass cutter
- *13. Enlightenment = Victory over Mara = maravijaya cycle
 - a. Temptation by Mara's Daughters
 - b. Attack by Mara's Army
 - c. Calling the Earth Goddess to Witness
Bhumisparsa mudra. Dharani (Thorani), the Earth Goddess wrings water from her hair.

16. Attainment of Full Enlightenment - Buddha receives Urna and Ushnisha.
17. The Omniscience of Enlightenment:
7 weeks after enlightenment, a series of exercises designed to make enlightenment irreversible.
 - 1st week -- meditation on a jeweled throne
 - 2nd week -- gazes at Bodhi Tree
 - 3rd week -- walks on golden pathway between 2nd week position and Bodhi Tree
 - 4th week -- reflects on Abhidharma, the Pure Doctrine
 - 5th week -- meditation under goat herd's tree
 - **6th week -- Muchalinda, the Naga King, protects Buddha from storm
 - 7th week -- under tree nearby, Buddha: 1. receives gift of myrobalan fruit; 2. makes 1 alms-bowl out of four; 3. accepts nourishment from 2 merchants - Tapussa and Bhallika.
- *18. First Sermon: "Turning the Wheel of the Law"
1st Sermon preached in the Deer (Gazelle) Park at Sarnath (alias Benares)
19. Conversion of Great Disciples, Sariputta and Moggallana, the Maha Kassapa, son of a Brahman.
20. Bimba's Grievances - wife requests inheritance for son.
- **21. The Miracle of Double Appearances - At Sravasti
 1. Miracle of the Mango Tree
 2. Fills entire sky with symmetrical doubles of himself that appear in four postures: seated, standing, walking and reclining.
 3. Fire blazes from his shoulders and water from his feet.
22. Preaching to his Mother (reborn a male god) in Tavatimsa Heaven
- **23. Descent from Tavatimsa Heaven (walking Buddha)
- **24. Miracle(s) of Parileyyka Forest. An elephant becomes a faithful follower offers a Lotus bud and a monkey offers the gift of a honeycomb.
25. Taming the mad Nalagiri Elephant
- *26. Death: Great Parinirvana -
Death after eating a poisoned meal from Cunda
27. The Apportionment of the Relics

KNOW: * 4 Great Events (Miracles)

**8 Great Miracles

THREE BASIC BUDDHIST SECTS

Theravada (Hinayana)	Mahayana	Tantrayana
Burma, Thailand, Sri Lanka	China, Japan	Tibet, Nepal
Man as an individual Man on his own in the universe	Man as involved with others Man not alone (salvation by requiring individual grace) Salvation by group effort	Esoteric practices Initiation (salvation by self - effort)
Key virtue: <i>Prajna</i> = wisdom	Key virtue: <i>karuna</i> = compassion	
Religion a full-time job (primarily for monks)	Religion relevant to life in the world (for laymen as well)	
Ideal: the Arhat	Ideal: the Bodhisattva	
Buddha a saint	Buddha a savior	
Eschews metaphysics	Elaborates metaphysics	
Eschews ritual	Includes ritual	
Confines prayer to meditation	Includes petitionary prayer	
Conservative	Liberal	

ARCHITECTURAL EXPRESSIONS OF POLITICAL AND RELIGIOUS POWER:

THE BUDDHIST TEMPLES IN PAGAN, BURMA

I. The Mon Style Temple

1. Nanpaya c. 1060 A.D.
Donor: Aniruddha (?) 1044-1077 A.D.
Manuha (?)
2. Hpasa-Schwegu (?)
Donor: Alaungsithu (Cansu I) (?) 113-1169 A.D.
3. Nagayon c. 1090 A.D.
Donor: Kyanzittha 1084-1113 A.D.
4. Ananda (Nanda) c. 1105 S.F.
Donor: Kyanzittha 1084-1113 A.D.

II. Burmese Style Temple

1. Thatbyinnyu c. 1144 A.D.
Donor: Alaungsithu (Cansu I) 1113-1169 A.D.
2. Htilominlo c. 1211 (?) A.D.
Donor: Natonmya (Htilominlo) 1211-1230 (?) A.D.
3. Sulamani 1181 A.D.
Donor: Narapatisithu 1174-1211 A.D.
4. Dhammayangyi c. 1167 A.D.
Donor: Narathu 1167-1170 A.D.
5. Cetana c. 13 century
Donor: (?)
6. Mingalazadi 1274 A.D.
Donor: Narathihapathe 1256-1287 A.D.