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Special Bulletin #4: Selected Topics in Cataloging Asian Art

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Special Bulletin #4: Selected Topics in Cataloging Asian Art

Abstract

Selected Topics in Cataloging Asian Art:

1. Cataloging Tips and Techniques

- Country Divisions in Asian Slide Collections
- Calligraphy and Scripts in Asia
- Guidelines for Cataloging Sculpture
- Adaptations in Organizing and Cataloging Asian Slides
- Working with the Fogg System

2. South Asian Art

- Indian Painting
 - Rajput and Mughal Painting
 - Ragamalas and Nayikas
 - Cataloging Examples
- Cataloging Tables for Indian Painting and Sculpture
 - Indian Museum Abbreviations
 - Life of the Buddha

3. Southeast Asian Art

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- Thai Art
- Cambodian Art
- Cham Art
- Indonesian Art

4. Far Eastern Art

- Slide Sequences for Far Eastern Painting
- A Classification of Japanese Buddhist Art
- Japanese-Sanskrit Equivalents
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 - Sanskrit-Japanese Table
- A Classification of Japanese Ceramics

5. Asian Numerical Tables

- Japanese Numerical Table
- Pinyin Numerical Table

Keywords

Asian art, metadata, cataloging, art history, research, Southeast Asia, South Asia

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SPECIAL BULLETIN

A Publication of the Visual Resources Association

No. 4, 1989

Selected Topics in Cataloging Asian Art

VRA Special Bulletin No. 4 1989

Selected Topics in Cataloging Asian Art

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SELECTED TOPICS IN CATALOGING ASIAN ART
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PREFACE

This *Special Bulletin* was created because of the need for materials that would help in cataloging Asian art slides and photographs. Since Asian art has occupied such a large segment of my professional and academic life, I am very pleased and happy to know that there was a demand for this *Special Bulletin* among slide curators.

The staff of the Slide and Photograph Collection in the Department of the History of Art, University of Michigan, has been very supportive, as have the executive officers of the Visual Resources Association. Their encouragement made the difference in whether or not this publication came into existence. Even though it may seem odd to thank someone for giving you more work to do, the reward of seeing the results and knowing they will be of some benefit to the profession is well worth the effort. In particular, I would like to thank Nancy Schuller who helped me overcome my tendency towards inertia at the beginning of this project. Tina Bissell and Becky Hoot corrected typos and bloopers in the text, making the end product less humorous but more grammatically accurate. Joy Blouin first broached the subject of my writing this *Bulletin* in a very kind way, which caused me to agree immediately that it should be done, and then wonder afterwards how she had done that; and Jeri Hollister, with infinite patience, guided me through my first steps in computer formatting. From the beginning to the end then, thanks are due to all of these co-workers who are a credit to the visual resources profession.

INTRODUCTION

Cataloging Asian art challenges every slide curator at one time or another with unforeseen problems. In the brief period of a morning's work, a curator might have to identify a Chinese flower from a multi-floral handscroll, a Tibetan dharmapala in a *thangka*, and a story from a mural at Ajanta, Cave 1. These types of problems are only one part of a cataloger's repertoire of puzzles. One must also be able to fit a considerable variety of art and subject matter into one cohesive cataloging system, or in some cases, perhaps fit the system to the art. Along with these concerns are others regarding problems such as alternate transcription systems for a few Asian languages, like Chinese and Thai. These are the kinds of topics which will be addressed in this *Special Bulletin* on Asian cataloging.

Emphasis has been placed on Southeast Asia and India in the sections on art classification and cataloging. That is because so much material is available in English on Chinese and Japanese art, and most institutions will have experts working or teaching in those two areas, which is not necessarily the case for South and Southeast Asia. Sanskrit/Japanese, Japanese/Sanskrit Buddhist terminology tables, and Pinyin and Japanese Cutter tables have been included as reference material. Aside from the categories of art classification and reference tables, the first part of this *Special Bulletin* will provide helpful hints in such practical matters as how to physically differentiate specific Asian painting sections in a slide drawer, how to recognize if your Chinese calligraphy slide is upside down, or how to reorganize the Fogg system in Decorative Arts if it is not satisfactory for your needs.

This *Special Bulletin* is based on the columns published in the *VRA Bulletin* (previously the *International Bulletin for Photographic Documentation of the Visual Arts*) dating from the Summer issue, 1983 up to the Spring issue, 1989. A few of the columns have been deleted because the author would prefer to revise them rather extensively, other columns have been updated and expanded, while some have been left as originally printed. The present contents of this *Special Bulletin* are meant to supersede the original columns in the *VRA Bulletin*.

CATALOGING TIPS AND TECHNIQUES

COUNTRY DIVISIONS IN ASIAN SLIDE COLLECTIONS

Whether a slide and photograph collection is arranged by medium and then by country, or vice-versa, the sequence of Asian countries or regions should be logical. In some collections it may be best to simply put the countries in alphabetical order, from Bangladesh to Vietnam. I personally feel that arrangement would make it easier to find countries in the slide drawers. One may also put the countries in order based on their shared cultural and artistic traits. If the latter arrangement is followed, then the five subdivisions listed below could serve as a guide. They reflect a frequency of interaction in art, literature, and economics based on geographic location. These divisions are:

CENTRAL ASIA (unified by Buddhist traditions, with cultural and artistic ties to both India and China)

Central Asia
East Turkistan
Afghanistan
Tibet
Sikkim
Bhutan
Nepal
Outer Mongolia
Inner Mongolia
Manchuria (could also be placed under China)

THE FAR EAST (unified through painting, architecture, sculpture, material culture, Buddhism, and the use of Chinese characters.)

China
Japan
Korea

SOUTH ASIA (shared religious and architectural traditions)

India
Pakistan
Bangladesh
Sri Lanka

MAINLAND SOUTHEAST ASIA

Burma
Laos
Thailand
Cambodia
Vietnam

ISLAND SOUTHEAST ASIA

Malaysia
Singapore
Philippines
Indonesia

(The following eleven islands, arranged in alphabetical order, are regions within Indonesia, any general scenes of people and activities, or other geographically non-specific slides would be put under Indonesia. Please note that the political divisions of Borneo have been kept under that one island, instead of being divided between Malaysia and Indonesia.)

1. Bali
2. Borneo (Sarawak, Kalimantan, and Brunei)
3. Celebes (Sulawesi)
4. Flores
5. Java
6. Lombok
7. Moluccas
8. Sumatra
9. Sumba
10. Sumbawa
11. Timor

Pottery, textiles, and other crafts require these divisions to be as precise as they are. If one were to catalog Indonesian textiles simply under Indonesia, then the vastly different productions of batiks on Java or Bali and ship cloths on Sumatra would be mixed together.

The above categories are not inflexible. Inner and Outer Mongolia have cultural ties to China as well as to Central Asia, therefore, a curator may want to put these two countries after China instead of before it, assuming there are any slides at all from Mongolia. Art from Singapore or Bhutan is also not likely to appear in a course within our lifetime, and a few slides of textiles from Timor would probably meet demands until the slides had totally deteriorated. Thus, quite a few of the above regions and countries will be excluded in most slide collections.

CALLIGRAPHY AND SCRIPTS IN ASIA

Chinese and Japanese calligraphy slides are often bound upside-down or backwards by student binders, confused by a script which seems to have no obvious starting point. Backwards and forwards, upside and downside are all basically the same to the non-initiate. Chinese and Japanese are not the only Asian writing systems difficult to "read" as to orientation, Arabic may also pose some problems of its own. In order to help the majority of curators who have to catalog Asian slides with little or no previous training in Asian languages, the following examples of Asian calligraphy have been chosen to illustrate front from back, up from down, and obverse from reverse.

The examples of calligraphy shown here were written by Prof. Madhav Deshpande of the Linguistics Department at the University of Michigan, and from the same institution, Marshall Wu of the Museum of Art, and a graduate student skilled in calligraphy, Mahmoud al-Batah. Others also helped with an analysis of the visual characteristics of each writing system. Each sample of writing expresses the wish for a "Happy New Year" in loose translation.

CHINESE, JAPANESE, AND KOREAN

Chinese and Japanese writing is the same, except for the simplified phonetics added to the Japanese system (*hiragana* and *katakana*). Inscriptions on older Korean paintings would also be written in Chinese characters, and not in the Korean writing system. Therefore, any explanation of the orientation of Chinese calligraphy also applies to the same writing in Japanese and Korean.

In colophons and inscriptions on paintings, the last line is often shorter than the preceding lines, and will have one or more seals at the bottom. The top of the lines of vertical calligraphy is even, while the bottom is ragged, since no one can write lines of exactly equal length. Some observations on Chinese calligraphy are:



1. Lines proceed from top to bottom and right to left.
2. The "slant" of handwriting goes from lower left to upper right (horizontal particularly show that slant).
3. "Hooks" to the left occur at the bottom of some vertical strokes, never at the top and never to the right.
4. Ink will wear thin towards the end of a writing sequence, so that the pattern is dark to light, dark to light, as the brush is dipped several times into the ink.
5. If a character is miswritten, it will be left as it is, and the correction inserted in smaller script at the end of the inscription or colophon.

ARABIC

The general Arabic writing system is also used in Persian, Urdu, and Old Turkish. Rules for discerning its orientation are:

1. Writing proceeds from right to left, and the flow of writing is usually from upper right to lower left.
2. When a "slant" is apparent, it is often from upper left to lower right, although that may change based on the individual.
3. The writing is "above" the line, with curving, low horizontal clusters interrupted by vertical ascendants.
4. Elongated ascendants are more often repeated than descendants, so most verticals should be "on top."
5. When the very small vowel signs appear, they are more frequent over the top of a line. The vowel "i" (short *a*) is common and always slants from upper right to lower left.
6. The aleph (our *a*) looks like the number one (1) and when it occurs, it precedes a line or a word, but never ends a line or a word.
7. There are two common curves in Arabic which look like our letters "g" and "c," if these are reversed, your slide is backwards!

calligraphy with all vowels indicated



calligraphy omitting most vowels

کل عام وانتم بحیر

SOUTH AND SOUTHEAST ASIAN SCRIPTS

A slide curator may occasionally come across Indian or Southeast Asian inscriptions on manuscripts or stone stele which cannot be oriented by their context. An example of Devanagari script is shown here because it was so widely adopted in India, and widely adapted elsewhere. Its characteristics are:

1. The writing proceeds from left to right.
2. Phonetics are written primarily below the line with some vowel sounds noted above the line.
3. Vertical lines in the script tend to be on the right side, and horizontals and loops extend toward the left.

INDIAN (DEVANAGARI) SCRIPT

पूतनवषभिन्नद्धनम्

The Devanagari script developed from earlier writing styles in India, in the 7th and 8th centuries. Nepali uses the Devanagari script and Tibetan shares its general characteristics. There is a wide variety of scripts in India and Southeast Asia which are, of course, related to Indian prototypes. The early Khmer writing (Kampuchean or Cambodian script) was connected to the Grantha script of the Pallavas of Kanchi and a north Indian script from Bengal. The source of the Thai script is not wholly certain, and the Burmese script can ultimately be traced to the Pallavas of Kanchi through the Mon people of Burma. All of the scripts are similar to Devanagari, but are extremely varied and individualistic.

For anyone interested in pursuing the fascinating subject of writing systems, an excellent reference is David Diringer's *The Alphabet* (New York: Philosophical Library, 1947).

GUIDELINES FOR CATALOGING SCULPTURE

Individual cataloging systems vary from one institution to the next, but there are approaches to cataloging which are shared. Using sculpture as an example, in the Asian slide collection at the University of Michigan a group of sculptural pieces which belong together have whole views of the group first in sequence. One would allow room to insert such views in the future, even if there are none at first.

After a group whole view, the next division includes partial views of sections (i.e., left-flanking or right-flanking figures, and central figures). These partial views would proceed from the central, most important figure, to the right or left (whichever seems more appropriate). In the case of figures radiating outward from a central Buddha, for example, once the central figure and adjacent figures are cataloged, the Michigan system proceeds with views that begin closest to the Buddha and end farthest away. First one side is put into sequence and then the other. Numbers are reserved for these partial views, even if one does not have the slides in hand. In the case of an unusual shot of the entire altar at the Horyu-ji, for example, that slide would be placed in the drawer before any of the figures it contains. Because people may not know of

that image, it would ideally have a special guide card, and cross-reference cards would be inserted with the other sculpture that occurs on the altar. If that particular slide were cataloged under architecture, as an interior shot of the Horyu-ji, then a cross-reference card would be put in the sculpture drawer.

Each unique classification of images will have guide cards in the drawer, ranging from the period which has its dates written on the card and is in blue, to the types of images (Buddhas, Bodhisattvas, Guardian Kings, and others), whose cards are in green. The next breakdown is for the individual image, which has a yellow guide card. When the individual "image" is a group of sculpture, then orange cards are used to indicate separate images within the group. Before typing the labels for the guide cards, one refers to the drawers to see if the type is Elite or Micro-Elite, all in caps or in mixed case.

Sculpture created by a known artist is filed under that artist's name, and is placed first in the drawer. Anonymous works follow known sculptors, according to their period or dynasty.

Slides of individual pieces of sculpture are arranged in a specific sequence which begins with a frontal view and proceeds to three-quarter views of the left or the right, whichever seems most appropriate. Profiles come next, followed by three-quarter back views, and finally back views. Details of each of the angles begins with the upper torso and head, and proceeds down the image to the feet. When cataloging these details, it is often more convenient to put all shots of the head together (except perhaps a back view) regardless of whether they are profile or not. In other words, while frontal three-quarter and profile views determine the sequence of shots of the whole figure, details of specific segments are kept together. Since the objective is to put the most visually important or interesting slides first in sequence, and minor details last, usually the head and upper torso come first.

As for nomenclature, a view might be labeled from the right or from the left, or the flanking image described as "at the left" or "at the right." Since one is looking at the sculpture from the view presented in the slide, the orientation is obvious. When details of the image itself are cataloged, then one might say simply the "image's right hand" or the "figure's left foot." Proper left or proper right can be used if one feels it would not be confusing.

Specific numbers for cataloging the pantheon of Asian religious and secular figures are presented in the Michigan cataloging manual. Numbers are assigned in such a way that they do not repeat, that is, each image has a distinct number in the drawer.

Aside from the specific characteristics of the Michigan system, its basic axioms are to place the most important and general views of an image or images first, and to always leave numerical gaps in a sequence so that future slides can be inserted in front of a previously ranked "first" view.

ADAPTATIONS IN ORGANIZING AND CATALOGING ASIAN SLIDES

Sometimes the subject matter or content of a slide will demand special treatment because the current cataloging system or organization of the collection does not accommodate that slide. The following five adaptations in general procedures may prove useful in such instances.

(1)

Colored guide cards can be used to separate the format of Far Eastern paintings in the slide drawers, if so desired. As an example, album leaves and fans under any given artist can be marked by yellow guide cards and placed first in a sequence of slides. Handscrolls may come next, and can be coded with pink guide cards. Hanging scrolls might be indicated by red guide cards, and screens and fusuma (painted sliding doors) by orange cards. For long periods of anonymous production, such as in the Song Dynasty, this type of a division saves a great deal of search time. It is quite possible to have an entire drawer filled with anonymous Song album leaves, followed by the same amount of handscrolls and hanging scrolls. Catalog numbers would not change according to the format, but an extra letter can be added at the bottom (or end) of the number to indicate whether a painting is an album leaf (A), a handscroll (H), a hanging scroll (V = vertical), or a screen or fusuma (X). When the curator does not have the time to type in new labels indicating the medium, old slides can be marked by a short, thin, colored line under the catalog number to show whether a slide is an album leaf (yellow) or a handscroll (pink), for example.

(2)

Archaeological finds in China are grouped under the principal type-site for the tomb or burial in question, or under the nearest large city. For example, the tombs of the Zhongshan kings in Pingshan County can be listed under Shijiazhuang. That is because Shijiazhuang is the largest and most well-known city near the site. In order to facilitate use of the collection, a cross-reference card, in this example, would be placed under "Zhongshan Culture" or the "State of Zhongshan," so that the relevant slides could be found by means of the ancient name for the site also.

(3)

When Chinese art is cataloged with the Wade-Giles system, traditional Cutter numbers are woefully inadequate. The cataloger is faced with the problem of having a nation of artists whose last names start with either "C," "S," or "W," or so it seems. To solve that problem, one can simply use the first 7, 8, or even 9 letters of an artist's name as the Cutter number. In cases such as Chao Meng-fu and Chao Meng-chien, 9 letters would be required or else the 7th or 8th letter would have to be changed to accommodate both artists. Problems such as these, however, are very rare and would challenge any Cutter system.

(4)

When time allows and there is the expertise available, Chinese and Japanese titles of paintings can be written in transcription and in characters on the guide cards or 2 x 2 cards in the slide drawers. That information is especially useful when titles have been translated during cataloging and when there is no standard English version of the original title.

(5)

Sanskrit names should probably be used for Buddhist and Hindu deities represented in the slide collection when the name on the slide may be obscure. The Sanskrit can also be inserted as an alternative in parentheses when a name is not obscure, but may not be commonly known. A collection user unfamiliar with Far Eastern art but knowledgeable in Buddhism would need to know, for example, that Fugen (Japanese) or Puxian (Chinese) was Samantabhadra. Although some nations, such as Thailand, have adapted words from Pali which is the sacred language of Theravadin Buddhists, Sanskrit would still be a good alternate because users may not know the Sanskritic equivalents for Pali terms, or vice-versa. In other words, Sanskrit is a logical standard which would give cohesiveness to the multi-lingual names and terms for the same deities and symbols in Buddhism and Hinduism. By keeping Sanskrit as a standard whenever possible, the curator can actually provide valuable information on the slide label.

WORKING WITH THE FOGG SYSTEM

Certain problems faced by curators of Asian art slides are often common to everyone. One example concerns the Fogg numerical cataloging system which seems to work as well as any other, except perhaps in Decorative Arts. Often one or two slides from a single Asian country are literally hidden in a drawer dominated by larger groupings from other countries. Even though we label each slide drawer with a list of represented countries, entries are easy to overlook. It is hard to find the appropriate drawer sometimes, let alone the country one is seeking.

In addition, large sections of Decorative Arts, such as the 400 series, are further subdivided by letters. As an illustration, 453F is the heading for Chinese glass at Michigan, 453G stands for Chinese jade, and 453J for Chinese pottery. However, 453G does not come directly before 453J, which violates the logic of the system. Filers have to first separate out the 400's, then put all letter headings together, and then put the countries in sequence. Thus, 452J is located just before 453J.

If curators have relatively small slide collections or are just starting out with the Fogg system, I would recommend keeping the system but transposing the first line numbers in Decorative Arts, and adding a letter for the country. In fact, if a curator is using a computer database, adapting this type of change is essential, or none of the entries will sort logically. The type of change suggested here might add the letter "A" for China, making 53A equivalent to China instead of 53 alone. A region such as Bali (53.54 at Michigan) might become 53M, or Borneo as 53.55 might become 53N.

Taking Chinese pottery as an example again, 453J would become 53A.4J, followed by 53A.5B (Chinese metalwork, bronze), 53A.5S (Chinese metalwork, silver), 53A.5T (Chinese metalwork, gold), 53A.6 (Chinese woodwork) and so forth. If one adopts this change, then all the Decorative Arts for a country would occur in sequence under the country heading. Furthermore, the filers would follow a logical sequence in putting the slides in order. As discussed below, another benefit derived from this change would be the ability to catalog objects of mixed media together, when that is the most reasonable choice.

At present, I cannot keep all Japanese *netsuke* together as a unit because they are made of a wide variety of materials, from ivory to lacquer to wood or even bone. However, by using the preceding suggested changes to the Fogg system, one can reserve decimals from .01 to .39 for these anomalous cases, because the first possible decimal in the system proper is .4. (Four is the digit that begins the Decorative Arts section, i.e., 453 for Chinese stoneware, gems, ceramics, and other items follows 353, Chinese painting). For instance, 52A.2 (52 = Japan, A = country suffix for Japan) might be designated for the *netsuke*, and 52A.24 for exotic Japanese chopsticks or whatever. Although this system may have problems, in that one would have to organize the use of these numbers so they made some sense overall, it is still better than having no option for handling mixed media.

As a final note, this type of change would also put Decorative Arts at the beginning of the Fogg sequence, since 152 for Japanese architecture is obviously "larger" than 52A for Japan, Decorative Arts.

Yet another problem related to the Fogg system is that it does not allow for pan-Asian, pan-American, or pan-European slides. Thus, one has no place to insert a series of slides on Islamic motifs which bridge many nations. Nor is there a place to put architectural designs common to several Asian countries, or iconography, or humor, or whatever other categories one may have that go beyond the confines of one nation. In order to solve such a problem, the Fogg system leaves open numerical space between 000 and 015 (Ancient Iran). With any luck, there will never be countries between 000 and 014. Therefore, many curators will usurp those early numbers for categories which include several countries.

Regardless of which system may be in effect in a slide collection, Decorative Arts seems to present problems. However, classification by country first rather than media makes it easier to find objects, and acknowledges their relationship to each other within a given culture and time period. In the example used above, artificially separating *netsuke* by medium denies their unity as an art form. For these reasons, the Decorative Arts category should be reconsidered in the Fogg system, and if possible, reorganized either along the lines suggested here, or in some other way that accounts for objects such as *netsuke*.

SOUTH ASIAN ART

INDIAN PAINTING

Indian painting, with its many geographical and political subdivisions, is one of the most difficult areas for a non-expert to catalog. In the Fogg system, the first line of the catalog number divides material by medium and then by country (300 = painting, 54 = India, 354 = Indian painting). The second line usually divides a painting by time period or artist, but that is not viable in India where specific regions are comparable to the nations in Europe, with different languages and art forms and their own time periods. Therefore, the second line of the Fogg cataloging system should be altered to handle major regional and historical divisions in Indian art. In that way, areas or types of art that belong together are kept as a unit. The following are suggested general categories, with a corresponding number in the Fogg system:

- 2 Buddhist (all Buddhist painting, in all regions and times)
- 3 Jain (all Jain art, focused mainly in northwest India)
- 4 Medieval (all painting which is directly "pre-Rajput" and "pre-Mughal," including works such as the Chaurapanchasika and Laur Chanda)
- 5 Mughal
- 6 Rajput
- 10 South Indian
- 12 Deccani
- 14 Orissan
- 16 Company Style
- 17 Folk
- 20 Modern, anonymous

If a curator would like to divide any of these categories into an immediate chronological or stylistic sequence (such as Pala art, 12th century under Buddhism), then a letter suffix can be added. For example, the letter "C" might stand for Pala, and "CD" for Pala, 12th century in the Buddhist art category. Furthermore, Mughal painting has four categories which require modification of the number "5" assigned to Mughal art. These categories are:

- 5V Indo-Persian
- 5W Oudh
- 5X Provincial-Popular (Sub-Imperial)
- 5Y 19th century

These four sub-headings within Mughal painting account for Mughal styles which continue past the historical Mughal period, for Mughal art outside of the court, and for that Mughal art which maintains a strong stylistic identity which separates it from mainstream production.

Also, the general categories could be expanded. As an example, Maharashtra might be added by some, but subdivisions should always be broad enough not to demand fine chronological or demographical distinctions.

When the artist is known, a Cutter number is used for the second line identification rather than the above numbers. Known artists then, would fall at the beginning of the Indian painting section, since letters in the Fogg system (for artists' names) would come before numbers (for the above divisions). When more than one artist worked on a manuscript, or when the artist is obscure and the manuscript topic well-known, then cross-references can be placed under the artist's name, and the slides cataloged under the manuscript.

After the above broad categories, paintings can be further subdivided by their format. In the Fogg system, the following headings, with their corresponding numbers, would mark the *beginning* of the third

line number for all painting that is not Rajput. (For Rajput painting, these divisions occur after the regional designation, as shown below).

FORMAT DIVISIONS FOR ALL PAINTINGS

- 2 Single painting
- 3 Manuscript
- 4 Album
- 5 Mixed format
- 6 Temple hanging
- 8 Murals
- 9 Miscellaneous

In Indian art, manuscript illustrations are placed under painting and not in decorative arts because their subject matter, composition, and painting techniques are all shared by single paintings and album leaves.

For Rajput painting, the site of production takes precedence over the preceding six categories, as noted above. Therefore, the beginning of the third line number indicates where a painting was created (its stylistic identity). That is followed by whether or not it is a single painting, album, or manuscript. For Rajput painting, the following regional divisions are suggested:

RAJPUT REGIONAL DIVISIONS

1H Ajmer	3D Chanba	4R Jodhpur	6R Mewar
1N Amber	3G Datarpur	5C Kangra	7F Nathdwara
2C Baghal	3J Datia	5H Kishangarh	7P Nurpur
2E Bandralta	3L Deogarh	5N Kotah	7S Punch
2G Basohli	3P Garhwal	5P Kota	8J Siba
2K Bhoti	3W Guler	5R Kulu	8L Sirmur
2L Bikaner	4D Hindur	6E Malwa	8N Sirohi
2P Bilaspur	4H Jaipur	6H Mandi	8R Suket
2U Bundelkhand	4L Jammu	6K Mankot	8V Uniara
2V Bundi	4M Jaswan	6N Marwar	

Number Code:

1 = A	(Ajmer-Amber)
2 = B	(Baghal-Bundi)
3 = C-G	(Chamba-Guler)
4 = H-J	(Hindur-Jodhpur)
5 = K-L	(Kangra-Kulu)
6 = M	(Malwa-Mewar)
7 = N-R	(Nathdwara-Punch)
8 = S-Z	(Siba-Uniara)

Letter Code:

A-Z = First to last place within each number category.

Example: 5 = All sites beginning with the letters "K" or "L"
5C = Kangra painting

Manuscripts or albums are listed by title alphabetically, and yet there are instances when several versions of the same manuscript are extant. In those cases a fourth line can be added to the catalog number to indicate location. In the example of the Akbarnama below, the third and fourth lines might read:

2AKB 18r 2 (mss.), AKB (title), 18r (page)
 LBM London, British Museum
 or
 LVA London, Victoria and Albert Museum.

This system keeps the various versions separated according to location.

If a manuscript or album is known, the sequence of pages determines the slide sequence in the drawer. When there is no such sequence available, or when just single leaves are extant, then subject categories are necessary to arrange the slides logically. Because chronology is important in Mughal painting, the following major headings under subject matter can be arranged chronologically. If adhering to the Fogg system, one might add letters that stand for the centuries of Mughal art production. For example, "A" might be designated for the 15th century, "B" for the 16th, and "C" for the 17th. Therefore, one may want to divide "Battle Scenes," symbolized by the letter "D," by DA, DB, and DC for the 16th-17th centuries. The twenty-six subdivisions of subject matter, with their suggested Fogg system letters or numbers are:

Subject Headings

A (1) Ragamalas	J (10) Dance	S (19) Krishna
B (2) Nayikas	K (11) Music	T (20) Ornamental pages
C (3) Portraits	L (12) Genre	U (21) Paradise scenes
D (4) Battle scenes	M (13) Hermits	V (22) Cosmology/Mandalas
E (5) Hunting scenes	N (14) Animals	W (23) Deities
F (6) Court scenes	O (15) Nature	X (24) Western subjects
G (7) Harem scenes	P (16) Seasons	Y (25) Calligraphy
H (8) Erotic/Lovers	Q (17) Night scenes	Z (26) Miscellaneous
I (9) Bathing scenes	R (18) Well scenes	

These twenty-six divisions can be altered or broadened in various ways. For example, a curator may decide to stipulate a general heading, such as "Entertainment" that would include dance and music. Also, because Krishna scenes are so numerous within the category of Rajput painting, they are further subdivided as follows:

- SA Krishna as a Child
1. Birth
 2. Butter thief
 3. Tied to mortar
 4. Crying for moon
 5. Swinging
 6. Migration to Brindaban
- SB Balarama
 SD Cosmic Ocean
 SF Cowherd
 SH Dipavali
 SJ Fluting

SL Gopis

1. Bathing
2. Ring dance
3. Search
4. Stealing clothes
5. Toll

SM Paradise

SN Radha

1. Bangle seller
2. Disguise
3. In Forest
4. Quarrel

SO Rukmini

SP Sudama

SQ Victories (over)

1. Aghasura
2. Akrura
3. Batsasura
4. Brahma
5. Crane Demon
6. Cyclone Demon
7. Fire
8. Kaliya
9. Kamsa
10. Mt. Govardhana
11. Putana

Ragamalas and nayikas are two other categories that demand further breakdown. First of all, ragamalas or nayikas can be kept in one group under single paintings, and classified by the type of raga or ragini depicted. This is convenient for teaching purposes. However, if one would like to keep a given set or cycle of ragamalas or nayikas together, then that cycle can be classified under the "album" category. The ragamala and nayika subdivisions are listed below, and whenever possible, they have been annotated:

RAGAS

Bhairava (Shiva)	Khambavati	Malkosha	Panchama
Dipak	Kumbha	Mangala	Sri
Hindola (Swinging)	Lahul	Megha	Vardhana
Kanaro	Lalita	Natanarayana	Vasanta

RAGINIS

Ahiri (girls before a house offering milk to cobras emerging from pots)
 Ashvari
 Banboli
 Bangala
 Deshakhya (acrobatic scene)
 Devagandhari (Shiva puja)
 Dhanasri (girl drawing portrait of a man, shows it to heroine who recognizes her lover)
 Gaudi

Gujari (woman playing music in a grove, or to a peacock)
 Gumaru
 Gunakali
 Hindola (swinging)
 Kakubha
 Khambhavati
 Madhu-Malati
 Madhumadhavi (Honey-sweet)
 Malasri
 Malava
 Maru
 Meghamallara (dance of Krishna in heavy rain)
 Nata
 Patamanjari
 Pradipakri
 Punyaki
 Ramakali (girl holds cups of milk to cobras emerging from sandal trees)
 Sandehi
 Sarang
 Shuddhamallara
 Sindhu
 Sorath
 Todi
 Varadhi
 Varari
 Vasanta (dance, representation of Holi festivities)
 Vibhas
 Vilavala

NAYIKAS (HEROINES)

Abhisamdhita (woman who repulses lover and repents when too late)
 Abhisharika (woman hurrying to place of tryst)
 Agata-Pataka
 Bathing
 Chakorpriya
 Gunaravita
 Khandita (reproaching lover on his return from night away from home, wronged wife)
 Kite
 Madhadhira
 Manani (one who is aloof, jealous, unyielding)
 Mugdha (inexperienced, artless heroine)
 Padmini
 Patra Lekhna
 Prandadhira
 Premagarvita
 Prositapatika (waiting for far-away lover who has not returned on expected date)
 Rejected
 Samyoga (in Union)
 Svadhinapatika (woman whose lover is subject to her will, her feet are tended by lover)
 Swinging
 Tree
 Utkala/Utkanthita (woman waiting for arrival of lover)
 Vagvidagdha

Vasakasayya (woman expecting lover to return from journey, waits with bed prepared)
 Vipralabdha (waiting for lover at tryst site, but he does not show up)
 Viraha (in separation)
 Virahini (separated from lover)
 Yoyo

NAYAKAS (HEROES)

Manisatha
 Satha
 Vaishika

The sub-headings above are meant only as a guide, and one can add or subtract as necessary. Not all of the divisions have been annotated, and at present, it is unclear to the author exactly how many or which divisions are truly important. All the above categories were taken from the collection of Indian painting slides at the University of Michigan.

Another category which does not require extensive subdivision, but might need some explanation is that of "Portraits." In Mughal art, there is no subdivision by century under this category, rather, all portraits are listed alphabetically as in any other area of the collection. One should take care when alphabetizing to allow for future insertions. For example, JAhangir could be given the initials JA, but Shah JAhan shares that honor. Therefore, the curator might prefer to give the abbreviation JH to Shah Jahan and JK to Jahangir.

Portraits of unknown subjects would follow portraits of known people, thus one may want to reserve letters from ZT to ZY, all of these letters would be preceded by "C" or "3" for portraits:

ZT	anonymous male subjects
ZV	anonymous female subjects
ZW	anonymous group portraits
ZY	anonymous child portraits

The letter "Z" brings the anonymous subject matter to the back of the slide sequence. Any name beginning with "Z" would then have to be cataloged between ZA and ZS. One may also want to alter the above four divisions, perhaps only "single portrait" or "group portrait" would be needed in a collection. When there are not many slides in any given area one does not have to be excessively specific in the catalog numbers.

In order to clarify the preceding system of cataloging Indian painting, the following examples are provided:

(1)

354	PTG., INDIA, BUDDHIST, PALA, 12th c.
2CD	Prajna Mss., Birth of the Buddha
3PPJ 149	c.1150. London, British Museum
LBM	

In the above example, the "CD" in the second line stands for Pala, 12th century, and the number 149 in the third line designates the folio number. "LBM" refers to this particular museum location, as versus other locations for different versions of the same manuscript

(2)

354	PTG., INDIA, MEDIEVAL, 15th c.
4D	Laur Chanda: Two female figures
3LCH 12k	talking. Apabhramsa Style. c.1475.
VBKB	Varanasi, Bharat Kala Bhavan

In the above example, the letter "D" in the second line would stand for the 15th century. In both examples, simple letter abbreviations for the museum and its location (on the fourth line) are usually sufficient. If there were two different museums designated by LBM for the same manuscript, the conflict could be resolved by modifying the duplicated letters (LBrM, for example).

(3)

354 **PTG., INDIA, MUGHAL**
5 Portrait of Raja Jagat Singh
2CJN 1600. New Delhi, National Museum

In this example, the number "2" in the third line indicates the slide is of a portrait, the letter "C" refers to the 17th century, and JN refers to Jagat Singh. If a curator wished to keep Mughal chronology first and medium, format, and subject divisions last, then the number "5" in the second line could be modified, as in the Buddhist art example.

(4)

354 **PTG., INDIA, MUGHAL, PROVINCIAL**
5V Ragamala: Dakshina Gurjari Ragini
2ABDk c.1605-06. N.Y., Met. Mus. of Art

A breakdown of the third line number here would be:

2 = single painting
A = Ragamala
B = Ragini
Dk = Dakshina Gurjari Ragini

The 5V in the second line refers to Mughal, Provincial.

(5)

354 **MUNHAR**
M333 Portrait of Maharaja Bhim
3MBM c.1630. Boston Mus. of Fine Arts

Because someone searching for Mughal portraits may not know of this artist, a cross-reference card should be placed under Mughal portraits, 17th century. The reverse is also true. When an artist has collaborated on a manuscript, the slides can be placed under the appropriate anonymous manuscript section and a cross-reference placed under the artist's name.

(6)

354 **PTG., INDIA, RAJPUT**
6 Rajasthani, Mewar: Prince
6R 6MC Worships an Ascetic. 1680.
 Kanoria Coll.

Third line breakdown:

6R = Mewar
6M = Single painting, subject matter of "Hermit"
C = This particular object

(7)

354 **PTG., INDIA, RAJPUT**
 6 Rajasthani, Mewar: Ramayana,
 6R 3RC A49c Book I, fol. 49, det. of animals.
 LBM 1712. London, British Museum.

Breakdown of third line:

6R = Mewar
 3 = manuscript
 RC = Ramayana
 A = Book I
 49 = fol. 49
 c = this detail

By using LBM for London, British Museum, this particular Ramayana is kept separate from any other Mewar Ramayana. If the British Museum has more than one version, the "RC" designation in the third line would have to be modified by another letter.

(8)

354 **PTG., INDIA, RAJPUT**
 6 Rajasthani, Bundi. Nayika in
 2V 2BVC Separation (Viraha). c.1780.
 John Kenneth Galbraith Coll.

Third line breakdown:

2V = Bundi
 2 = single painting
 B = nayika
 V = Viraha (in separation)
 C = this painting

In all the preceding examples, details of the whole views would be designated by additional numbers in the third line. Although the third line numbers are often complex, they only reflect the complexity that truly exists in the multiple categories under Indian painting. These categories are, in summary:

- 1) Class: Mughal, Rajput, Buddhist, and so forth.
- 2) Site: (for Rajput painting)
- 3) Chronology: (for Mughal, Buddhist, Jain, and other headings)
- 4) Format
- 5) Title
- 6) Subject matter: (ragamala, seasons)
- 7) Divisions under subject matter: (Krishna's victory over Kaliya, Ragini Todi)
- 8) Book and folio numbers for manuscripts
- 9) Location
- 10) Museum or collection

CATALOGING TABLES FOR INDIAN PAINTING AND SCULPTURE

The following table may be useful in cataloging Indian painting, and the list of events in the Buddha's life will help in cataloging Gandharan sculpture.

INDIAN MUSEUM ABBREVIATIONS

AMM	Allahabad Municipal Museum
BKB	Banaras (Varanasi), Bharat Kala Bhavan
BM	Baroda Museum
CAM	Calcutta, Asutosh Museum
CIM	Calcutta, Indian Museum
DNM	Dacca National Museum
GAM	Gwalior Archaeological Museum
KAM	Khajuraho Archaeological Museum
KNM	Karachi, National Museum of Pakistan
LCM	Lahore Central Museum
LM	Lucknow Museum
MA	Mahasthan Archaeological Museum
MAM	Mathura Archaeological Museum
NM	Nagpur Museum
NDNM	New Delhi National Museum
NAM	Nalanda Archaeological Museum
PAM	Paharpur Archaeological Museum
PaM	Patna Museum
PMP	Peshawar Museum
SM	Sarnath Museum
TM	Taxila Museum
UM	Udaipur Museum
VM	Vidisha Museum

LIFE OF THE BUDDHA

- 1 In Tushita Heaven
- 2 Conception (dream of Queen Maya)
- 3 Interpretation of dream
- 4 Birth of Siddhartha at Lumbini
- 5 First Bath
- 6 Seven Steps
- 7 Return to Kapilavastu
- 8 Birth of Siddhartha's horse Kanthaka, and groom Chandaka
- 9 Interpretation of Siddhartha's horoscope (the sage Ashita)
- 10 Siddhartha in school, wrestling, throwing elephant
- 11 Introduction of Yashodhara
- 12 Marriage to Yashodhara
- 13 Bridal procession
- 14 First meditation, plowing scene
- 15 Life in the palace
- 16 Sleeping women in palace
- 17 Renunciation
- 18 Great Departure
- 19 Exchange of clothes
- 20 Giving up turban and jewels, cutting hair
- 21 Return of horse and groom
- 22 Siddhartha fasting

- 23 First meeting with the Brahmins
- 24 Siddhartha with the naga Kalika and his wife
- 25 Grasscutter offering grass for the seat of enlightenment
- 26 Temptation by Mara and his daughters
- 27 Attack of Mara
- 28 Offering food to the Buddha
- 29 Offering of the 4 bowls
- 30 The gods entreat the Buddha to preach
- 31 Preparations for the First Sermon
- 32 The First Sermon at the Deer Park in Sarnath
- 33 The Kasyapas and the Fire Temple at Uruvilva
- 34 Entering Rajagriha
- 35 Victory over the black serpent at Rajagriha
- 36 Yasodhara, Rahula, and the Buddha (presenting Rahula to the Buddha for ordination)
- 37 Ananda tries to escape from the Buddha
- 38 Anathapindaka presents the Jetavana Park at Sravasti
- 39 Invitation to Srigupta
- 40 Ananda asks a casteless girl for water
- 41 Buddha preaching in Trayastrimsa Heaven, and Descent
- 42 Intervention of Ananda
- 43 Visit of the 16 Ascetics
- 44 Offering of the handful of dust
- 45 Measuring the Buddha
- 46 Devadatta's hirelings attack the Buddha
- 47 Offering of the monkey
- 48 Sumagadha and the naked ascetic
- 49 Conversion of Ugrasena
- 50 Conversion of Angulimala
- 51 Miracle of Sravasti
- 52 Taming the Nalagiri elephant
- 53 White dog barking at the Buddha
- 54 The Buddha and the nursling of the dead woman
- 55 Jyotishka saved from the pyre
- 56 Buddha and the monks at Srigupta's house
- 57 King Udayana presents a Buddha image to the Buddha
- 58 Conversion of the yaksha Atavika
- 59 Visit to the Buddha at Indrasila cave
- 60 Courtesan Amrapali presents a mango grove to the Buddha
- 61 Death of the Buddha
- 62 Coffin of the Buddha
- 63 Transportation of the relics
- 64 Cremation of the Buddha
- 65 Division of the Relics
- 66 The urn carried into Kushinagara
- 67 Distribution of the relics
- 68 Cult of the stupa
- 69 Cult of the reliquary

SOUTHEAST ASIAN ART

Most Southeast Asian art is focused on architecture and sculpture. Architecture is cataloged by site and temple name, and then broken down by buildings within the temple, their exterior and interior views, and the murals on their walls. The second line number in the Fogg system is derived from the site, and the third line generally begins with a "2" for a religious monument, or a "9" for a tomb. Since architecture is cataloged in a similar fashion from one country to the next, most curators can develop their own systems for Southeast Asia. However, Southeast Asian sculpture is another matter since it has to be divided by styles or regions and that information is more difficult to obtain. Thus, this section on Southeast Asian art will concentrate on classifications for sculpture. In some instances, the same categories can be applied in decorative arts and in painting as well, where it exists.

BURMESE ART

Burma is not minutely divided into art historical periods in textbooks because most authors tend to focus on the site of Pagan and its monuments, with references to pre-Pagan and post-Pagan architecture and sculpture. If a slide collection does not have very many slides on Burma, these divisions may, in fact, be sufficient. The periods listed below are broad and encompass a wide range of styles based on regional differences. Because they are so broad, designations pertaining to style or region can be added to the labels for clarification, and sub-categories created. For example, the sculpture and architecture of Arakan (west coast), and the Shan tribes of northern Burma, might be singled out for their own sections in the relevant periods. In addition to regional designations, sculpture can be aligned by century within a period, or within a sub-category. That is to say, "Early Historical Period," Mon Style can be placed in order by century, as can Pyu Style, or Arakanese Style. That would be preferable to mixing these slides together under a century division. In the categories below, the "Early Historical Period," the "Neo-classical Period," and the "Modern Period" are my own suggestions.

The classical period at Pagan is similarly termed by all art historians, but the descriptive term "Neo-classic" is adopted here for the style of art and architecture created during the centuries when the different cultural areas of Burma vied for hegemony. During that period, artists looked back to Pagan for inspiration and guidance, and continued to create stupas, temples, and monasteries based on examples from the classical period. The modern period roughly begins with the Mandalay style of sculpture, which has continued to the present day. Thus, the following division of Burmese art is meant as a functional, practical guide.

(1) PRE-HISTORICAL PERIOD (2500 B.C.-1st c. A.D.)

No extant remains of major significance to date.

(2) EARLY HISTORICAL PERIOD (2nd-10th c.)

The Mon, Pyu, and other ethno-linguistic groups produced images, architecture, coins, burial urns, thrones, reliquaries, terracotta plaques, votive tablets, and inscriptions. During these centuries Buddhism and Brahmanism are imported from India and Nepal, along with Gupta, South Indian, and Nepalese art styles. Sculpture is therefore of both Hindu and Buddhist figures. Relief sculpture of groups or triads is popular, Buddhist images are commonly seated in *virasana* (the right leg over the left), arms and legs tend to be slightly heavy in proportion to the torso, and also the heads are slightly large in relation to the torso. There are exceptions, as in the case of an elongated representation of Visnu and Laksmi from Sriksetra. Such an exception may have been influenced by artistic styles in the south of India.

(3) CLASSICAL PERIOD (11-13th c.)

These three centuries mark the apogee of architectural and sculptural creativity in Burma, characterized by the emergence of a Burmese aesthetic with the florescence of the site of Pagan. Three sub-periods are

distinguished, and for convenience, some of the major monuments pertaining to each period are listed below.

(3a) Early Classical (1000-1100)

This period features Mon-influenced buildings with dark corridors, single storeys, and fretted windows. Structures include the following (most dates are approximate only):

Nathlaungkyaung, Visnu temple, late 10th c.
 Myinkaba Zedi, 1044
 West and East Hpetleik, mid-11th c.
 Bidagat Taik (Pitakattaik), library, 1058
 Manuha (Mon), 1059
 Lokananda Zedi, 1060
 Shwesandaw, 1060
 Kyaukku Umin, 1060-70
 Nanpaya (Mon), 1060-70
 Pahtothamya, 1080
 Seinnyet Nyima, 11th c.
 Sarabha Gate (rebuilt), c.1090
 Nagayon, 1090
 Abeyadana, 1090
 Ananda, 1091-1105
 Shwechaung Kubyaukgyi, 1098
 Shwezigon, 1102
 Myinkaba Kubyaukgyi, 1113

During this period sculpture can be related to Pala-Sena styles in India, however, the Burmese have their own unique development of that style. The heads on Buddha images are slightly bent forward, faces are triangular, have small mouths set close to the nose, short chins, very broad eyes and eyebrows, and small curls for the hair. Standing images are long-legged with the thigh emphasized. Seated images are in *vajrasana* (sometimes mistakenly called "full lotus position"), have proportionately thick arms, and a narrow waist. The earliest crowned wooden images date from this period.

(3b) Transitional Period (1100-1175)

During this span of about seventy-five years, builders begin to prefer a second storey on monuments, begin to allow more light inside, and the central tower is not as massive. The monuments which are transitional are:

Lokahteikpan, 1125
 Shwegugyi, 1131
 Thatbyinnyu, 1144
 Dhammayangyi, 1165

Some people will place the Ananda (1091-1105) in the transitional period also.

(3c) Late Classical (1175-1300)

Now monuments are well-lighted and airier, most have two storeys with the main Buddha image or images on the second level, and the ground plan is also simpler. Monuments include:

Mimalaungkyaun, 1174
 Sulamani, 1183

Dhammayazika, 1196
 Payathonzu, 12th c.
 Gawdawpalin, late 12th c.
 Mahabodhi, early 12th c.
 Htilominlo, 1218
 Nandamannya, 1248
 Upali Thein (ordination hall), 1250
 Thambula, 1255
 Tally Temple, 1250-1300
 Mingala Zedi, 1274

During the 13th century, Brahmanism, and Mahayana and Tantric Buddhism lose ground to Hinayana or Theravadin Buddhism, the religion of Burma today. In sculpture, the head becomes larger in proportion to the body, the face is broader and rounder, and images are much squatter. Curls become less predominant and sometimes disappear completely. Due to the changed, bulkier proportions of the figures, the neck is barely visible at all.

(4) NEO-CLASSICAL PERIOD (1300-1800)

During this long period, the Burmese styles developed at Pagan were reworked and sometimes simply copied. The preceding sculptural style continued, with the addition of a narrow band at the hairline, which now is straight rather than heart-shaped. Faces can be square, or triangular. During the 18-19th centuries, forms change considerably. Eyebrows are placed higher on the forehead, the Buddha's *ushnisha* is small and low, and the ears hug the head and flare out at the shoulders. The chin is larger, and in general, decorative elements increase. The eyes, eyebrows, and mouth can be painted and incised, sometimes there are lacquer curls for hair, and the robes are slightly more ornate.

One of the more representative stupas of this period is the Shwedagon in Rangoon, whose last reconstruction was in 1453. We still have plans and elevations of the wooden Royal Palace in Mandalay, built in the 19th century, as an example of the best in traditional secular architecture. The Royal Palace itself was destroyed in World War II.

(5) MODERN PERIOD (1800-present)

The Mandalay style becomes dominant in sculpture beginning circa 1800. In Buddha images, folds and drapery are emphasized, faces are oval, the band at the hairline can be lacquered and inlaid with glass, the *urna* may be painted on the forehead, the *usnisa* is a large, round mound with no finial, eyebrows are shorter and barely curved. In the modern period, only three postures are favored for Buddha images: standing in *abhaya mudra* ("have no fear," right hand raised with palm facing out), reclining (*parinirvana*), and seated in *bhumisparsa mudra* ("earth-touching," right hand on knee, reaching down).

As a final note for anyone cataloging Burmese architecture, one point should be clarified. Even though books describe some of the temples at Pagan as Mon-influenced, the only prototypes known for the temples are from the Pyu capital of Sriksetra, near modern Prome in lower Burma. The reason why art historians refer to a Mon style, rather than Pyu, is that the Pyu may have either disappeared or were in the process of disappearing (being assimilated) during the time the monuments at Pagan were constructed. Secondly, although no complete Mon buildings remain at Thaton or Pegu, two major Mon cities, it is thought that the Mon influenced Pyu architecture. Thirdly, only Mon and never Pyu inscriptions occur in "Mon" style temples.

Cataloging example:

254.4 Sc., Burmese, Early Classical Per.
 3a Standing Buddha
 1PBM

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THAI ART

Buddhist and Hindu art in Thailand can be divided into two general groups for the purpose of classification. The first group is non-Thai, that is, it includes art in Thailand produced by primarily Mon speakers, with marked influences stemming from India, Cambodia, Sri Lanka, Indonesia, and other countries. Art spanning the 4th-13th centuries pertains to this category. The second category covers the 13th-20th centuries and comprises sculpture, architecture, and painting created by Thai-speaking peoples who gradually assumed control of Thailand beginning in the 13th century. This latter category reflects the earlier developments and continues to show influences from Cambodia especially. However, its style as a whole represents the florescence of a true Thai aesthetic, recognizable throughout the world as unique and distinctive to Thailand.

Of necessity, this breakdown is simplified and does not account for the inevitable overlapping of Thai/Mon culture and art, as well as stylistic nuances provided by many other cultural assimilations. For most collections, however, a general classification of Thai art is certainly adequate.

In the schema shown below, the art is divided into eleven different chronological and stylistic categories. If that is inappropriate for a collection with very few slides, then it would be possible to simply group the art into an "Early Period" which would correspond to the first six categories below, a "Classical Period" corresponding to the next five categories, and a "Modern Period" comprising the Bangkok or Ratanakosin style.

The eleven subdivisions are:

- (1) **PREHISTORIC (5,000 B.C.-0 A.D.)**
- (2) **PROTOHISTORIC (0-6th c. A.D.)**
- (3) **NASCENT HINDU/BUDDHIST (4th-6th c.)**

Indian influences: Amaravati, Gupta, Andhra-Pallava, Late Gandhara, Sri Lanka

- (4) **DVARAVATI (7th-13th c.)**

Figures have thin bodies, contoured features; standing Buddhas often have two upheld hands, large hair curls, body-revealing robes, thick lips

a. **Early:** 7th c., Indian prototypes

b. **Middle:** 8th-9th c., slow decline, some Khmer and Srivijayan impact

c. **Late:** 10th-11th c., decline and end of most workshops

d. **Continuing:** 8th-17th c., focuses on Haripunchai (Lamphun); Mon settlers from Lopburi moved to Haripunchai c.650 and continued Dvaravati art into the late 13th/early 14th c. Strong Khmer influence is also seen in some images, both Buddhist and Hindu.

(5) SRIVIJAYA (8th-13th c.)

Indonesian art is imported and copied in Peninsular Thailand and affects the styles in central Thailand in the 8th-9th centuries.

- a. **Early:** 8th-9th c., Indian influence in 9th c. (Pallava)
- b. **Middle:** 10th-11th c., Chola influence (Wieng Sa, Chaiya), decline evident
- c. **Late:** 12th-13th c.
- d. **Continuing:** 8th-17th c., the site of Nakhon Si Thammarat produces sculpture in the Srivijaya style after other workshops have changed. Also, the site of Chaiya might be listed here because a few art historians consider it to continue into the 17th c. For general cataloging purposes, however, it need not be listed separately as in some Thai classifications.

(6) KHMER, LOPBURI (7th-13th c.)

Sculpture true to Cambodian (Kampuchean) styles is produced in Thailand in many places during this period. Labels should refer to the particular Khmer style being copied.

- a. **Pre-Angkor,** 7th-9th c. (i.e., Phnom Da, Sambor Prei Kuk)
- b. **Angkor,** 10th-13th c. (Baphuon, Angkor Wat, Bayon, Post-Bayon)
- c. **Si Tep,** 8th-9th c., located in north central Thailand, Si Tep produced images of Visnu which followed Khmer models, with Dvaravati stylistic influence. Because Si Tep sculpture is primarily Brahmanical and based on Khmer prototypes, it is placed in this category rather than under Dvaravati or Srivijaya.

(7) SUKHOTHAI (13th-15th c.)

Sukhothai art forms a basis for future developments in Thai sculpture, sets a standard, classical style which never loses its pre-eminence.

(8) NORTHERN THAI (14th-20th c.)

Focuses on Chieng Sen, Chieng Mai, Lan Na; many variations on a theme, some variations classed as separate schools (Early Chieng Sen, Late Chieng Sen, Chieng Mai).

(9) U THONG (13th-15th c.)

Three types of Buddha images:

- a. **U Thong A:** Statues with Khmer influence and characteristics
- b. **U Thong B:** Similar to A, with flame-like form on top of ushnisha
- c. **U Thong C:** Statues with Sukhothai influence and characteristics

(10) AYUTTHAYA (15th-18th c.)

This style overlaps and grows out of the preceding U Thong style; there is more royal jewelry on images, an increasingly ornate decor on robes.

(11) BANGKOK, RATANAKOSIN, MODERN (19th c.-present)

During the pre-Thai phase of art history, Brahmanical art followed either Cambodian or Srivijayan models. Similarly, Buddhist art was derived at first from its source in India, and also from Sri Lankan examples. Later, Indonesian (Srivijayan) sculpture of the 8th-9th centuries influenced both peninsular and continental art styles. For this reason, sites like Si Tep or Haripunchai can easily produce Hindu art in one style and Buddhist art in another, or simply mix the styles. Once again, distinctions like these can be left to the classroom, with the slide classification based only on site or general stylistic categories.

Beginning with the Sukhothai period, a new style of art changed and evolved over time, setting a direction of development for future sculpture. In the vast majority of cases, statues were cast in bronze from the Sukhothai period onward, as opposed to stone which was popular during the Dvaravati and Khmer periods.

Although the preceding art styles have focused on sculpture, Thai architecture and painting fall into the same categories. It would also be possible to abbreviate the preceding categories by placing U Thong under Ayutthaya. U Thong is considered to be the stylistic basis of Ayutthayan images, and so some art historians will not list it as a separate category. Nevertheless, a slide label should include U Thong in its description to avoid confusions with the purely Ayutthaya style.

Once again, the complexity of art styles in Thailand is due to influences from neighboring countries, and from India, Indonesia, and Sri Lanka. While the wide variety of styles could expand the categories suggested here into several more divisions, there is no need for that level of refinement with a limited number of slides. As long as necessary information is kept on the label, lecturers should be able to find variant slides in these categories without any difficulty.

Cataloging example:

253.3 Sc., Thailand, Dvaravati
4d Haripunchai style, head of standing Buddha
1SBC 2c

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CAMBODIAN ART

Cambodian stylistic categories were developed by French scholars between the 1930s and 1950s. Their interest in accuracy produced sixteen art-historical divisions for a period covering at most eight centuries. These categories do not apply to early Buddha images, which do not fit the "system" and have no readily definable system of their own (due to various Indian influences, provincial styles, few examples). Furthermore, some of the sixteen classifications overlap, and many styles have a rather abbreviated tenure -- both in time and often in extant, representative works. A review of the classifications indicated that they can be grouped into broader categories which do include Buddha images. Since these categories are based on

time periods, as well as trends in art and architecture, they are more inclusive. For example, the specificity required to define a "Prasat Andet" style automatically excludes any image of the Buddha. However, the broader category of "Chenla Period" does include Buddha images and hard-to-classify provincial images because it is a *time period* rather than an exclusive style. From the opposite perspective, any image of the Buddha dated between c.625 and 800 can be included under "Chenla." It would be unacceptable and inappropriate, on the other hand, to apply the term "Prasat Andet" to a Buddha image.

The names of the styles of Khmer sculpture and architecture come from a type-site, that is, either a location or a major monument which was a locus of artistic and architectural activity and which also set the standard for future and peripheral styles. These artistic focal points were often the capitals of the Khmer nation as a whole, or the centers of a dominant political group with hegemony over neighboring states. In almost all instances, stylistic names are not the ancient names of a type-site or monument, but are terms which the Cambodians have used for the past several centuries. The words "Funan" and "Chenla," however, are Chinese in origin, derived from Chinese histories, annals, and accounts of Cambodia between the third and eighth centuries. Although we do have Khmer names for capitals during the Chenla period (such as Isanapura, the capital located at Sambor Prei Kuk), the term "Chenla" covers a larger geographical range and broader time period. In this classification scheme, there is no distinction between the united Chenla of the seventh century, and the divided Chenla of the eighth century.

(2) PREHISTORIC PERIOD (Pre-1st c. A.D.)

(3) FUNAN PERIOD (1st c. A.D.-630)

1. Archaeological remains at Oc-eo
2. Earliest sculpture through Phnom Da style (c.540-630)
3. Architecture with brick foundations and wooden buildings, as well as some brick structures

(4) CHENLA PERIOD (600-800)

1. Sambor Prei Kuk (c.600-650), Prei Khmeng (c.635-700), Prasat Andet (late 7th c.), Kompong Preah (c.706-800) styles
2. One and two-room towers and sanctuaries, both in brick and in laterite.
3. Female images, images of Harihara (half Visnu, half Siva), common use of sustaining arc and pole supports in stone sculpture, artistic decline at end of period (Kompong Preah)

(5) FORMATIVE ANGKOR PERIOD (800-875)

1. Kulen style (c.800-875)
2. First pyramid temples
3. Sustaining arcs and supports in sculpture are eliminated, images are "stiffer," less natural

(6) EARLY ANGKOR PERIOD (875-1000)

1. Preah Ko (c.875-893), Bakheng (893-c.925), Koh Ker (921-c.945), Pre Rup (947-c.965), and Banteay Srei (967-c.1000) styles
2. Sandstone pyramid temples and ancestor temples with bas-relief carving; standard forms established
3. Pleated drapery begins in sculpture, which is heavier, hieratic, with final archaizing trend (Banteay Srei)

(7) MIDDLE ANGKOR PERIOD (965-1100)

1. Khleang (c.965-1010) and Baphuon (c.1010-1080) styles
2. Establishment of vaulted galleries and successive, connected stages in a pyramid-temple
3. A softer, more natural mode in sculpture, with a characteristic U-shaped drop in front at the waist of the skirt or *sampot*

(8) CLASSICAL ANGKOR PERIOD (1100-1220)

1. Angkor Wat (c.1100-1165) and Bayon (c.1181-1230) styles
2. Angkor Wat: apogee of Khmer architecture, and the Bayon, first and last royal Buddhist pyramid-temple, are constructed in this century
3. Jewelled Buddha images appear, and first portrait-sculpture in the round

(9) POST-BAYON PERIOD (1220-1431)

1. Absence of any major monuments
2. Sculpture begins to focus on images of the Buddha, while Hinayana (or Theravadin) Buddhism replaces Hinduism and Mahayana Buddhism as the royal and state religion

(10) POST-ANGKOR PERIOD (15th-17th c.)

Further divisions in Khmer art, such as a colonial period and modern period, depend on the discretion of each curator. Such divisions, however, would not generally be taught in art history courses.

If the preceding categories are yet too specific for the slides in a smaller collection, in which Cambodia itself is not yet taught in art history courses, then one could simply divide the art into Pre-Angkor and Angkor periods. Although a simplified scheme might be useful for just a few slides, the names of particular styles can still be included on the labels.

Once the stylistic categories are developed, the sculpture should be divided according to whether it is Buddhist or Hindu, primary or secondary deities. This can be accomplished in a variety of ways, the following subject headings are only suggestions:

1	All Buddha figures	2	Siva, Visnu, Devi
1.2	Bodhisattvas	2.2	Secondary Hindu deities
1.4	Guardians, protectors	2.4	Miscellaneous
1.6	Female deities	3	Non-Buddhist, non-Hindu deities
1.7	Male deities		
1.8	Reliefs, stele		
1.9	Miscellaneous		

Since many of the secondary deities are shared by the Buddhist and Hindus, the guardians and apsarases, ganas, planetary deities, and others might all be placed under one heading.

Cataloging example:

253.4 Sc., Cambodia, Chenla Per.
4 Standing Visnu, frontal view
2PAV

CHAM ART

Champa was a country that occupied the southeastern coastal areas of Vietnam, above the Mekong delta, until it lost its independence in 1471. Because of its location, the country was open to Indian, Indonesian, and Khmer artistic influences, yet Cham art is distinctive in its own right. The Chams still exist today as a large ethnic group living both in Cambodia and Vietnam.

Problems such as a lack of association between certain sculptural styles and architectural sites, as well as very limited material for some styles, and an even more limited amount of people researching the subject, have not helped the issue of the classification of Cham art. However, a stylistic progression is still apparent in broad outlines. In fact, the following categories may not seem quite that broad for a

general slide collection. If that is the case, the curator or cataloger might decide to combine some of the categories, keeping the stylistic distinctions on the label, but only for reference.

(2) ANCIENT (Pre-650 A.D.)

Some sculpture dates before 600, pieces were found all over Champa. There is not a set style, but sculpture is not worked in great detail and tends to have broad features, resembling somewhat the Mathura style in India. No extant monuments date from this period.

(3) MI-SO'N E-1 (650-750 A.D.)

Most images in this style come from this temple and other temples at Mi-so'n (Mi-so'n C-1, A'1 tympana), in north Champa, central Vietnam). The Mi-so'n area dominates Cham art for 500 years. Objects include a Visnu Anantasayin, and a pedestal with figures, naturalistic and full of movement. The style continues with the bas-reliefs of Mi-so'n F-1 up to 725 A.D., and with a group of sculpture from Pho-hai in the extreme south, c. 750 or before.

(4) HOA-LAI (750-875)

This tradition may have existed in the south parallel to the preceding northern tradition. During this period, there are no inscriptions at Mi-so'n, indicating a hiatus there. Hoa-lai is very far south, distant from the locus of Mi-so'n and Dong-du'o'ng, which are not active during this time of southern domination. There are some small bronze Buddhas and Avalokitesvaras from Dang-binh during this period, and a Visnu figure from Tuy-hoa. The bronze styles are reminiscent of Dvaravati bronzes in Thailand, the Tuy-hoa Visnu with its arch of support is like some early Khmer images. As in the preceding period, this is a time of outside influence. There are architectural remains at Hoa-lai (three sanctuaries) and Mi-so'n. Columns change from round to octagonal, vertical foliage alternately curves right and left, pilasters have a decorated vertical panel between two plain panels. Examples are at Mi-so'n F-3 and A'. Another important architectural example is Prasat Damrei Krap on Mt. Kulen in Cambodia, possibly the earliest Cham monument (c.825-850). As a final note, there is a lacuna in epigraphy between 854-875. And in 877, the Chinese start using Chan-cheng for the name of Champa.

(5) DONG-DU'O'NG (875-925)

This style is characterized by a "vermacelli" relief pattern, in which curling foliage and other decor forms a distinctive maze of slightly thick lines, with minimal modulation. Three floral medallions appear on the crowns of images, eyebrows are thick, flat, and joined, figures have large lips, a flattened nose, heavier belting and heavier relief jewelry. The type site is at Dong-du'o'ng, one of the largest temples in Champa, 20 kilometers southwest of Mi-so'n. There are also sanctuaries at Dai-hu'u and Mi-du'c in Quang-binh.

(6) MI-SO'N A-1 (915-1000)

This general category can be subdivided into two sections, if desired:

(6a) KHU'O'NG-MY (925-965)

The traits of the preceding style begin to lighten up, a smile starts to appear on images, and a small upward-pointing beard occurs (only in this style). All sculptural examples of this style are in the northern provinces of Champa, many from Khu'o'ng-my. This period also marks the end of sculpture in the round.

(6b) TRA-KIEU (c.965-1000)

Sites for this style are in Quang-tri and Quang-nam. Now images have simple strings of pearls for jewelry, softened features, longer, narrower eyes, finer eyebrows that are lightly sculpted. Five floral medallions occur on crowns, rather than three. In architecture, a curling, circular vine motif is present, pilasters have a slit in the middle that extends into a horizontal band above, sometimes an image is sculpted between pilasters, colonnettes are curved like vases at the top and bottom, reliefs of small buildings occur over doorways, and corner, decorative buildings on the roofs become a series of "roofs" themselves.

(7) TRANSITION (1000-1150)

During this period, roughly equivalent to Jean Boisselier's combination of the Tra-kieu and Chanh-lo styles, decoration in architecture becomes more and more simplified (Silver Towers). The slit in pilasters disappears, along with foliate carving. Arches become pointed, garlands are single strands and separate from each other (not so in most of the preceding styles), rows of a mammary motif become popular, and there is a slow degeneration of carving, with a great simplification of decorative motifs (Binh-lam, Mi-so'n E-4, Chanh-lo, Silver Towers). Sculpture becomes stiffer, the stone itself overcomes the drapery on images, which is flat and solid. Jewelry is emphasized by higher relief, and the panel or sash of drapery in front of an image takes on more importance.

(8) BINH-DINH, THAP-MAM (1150-1300)

During this period tendencies begun in the preceding period are continued (Hu'ng-thanh, Copper, Gold, and Ivory Towers, Po Klaung Garai). Pointed arches occur one behind and above the other, five pilasters are now on a facade instead of three, a vertical panel protrudes at the center of pilasters, atlantes are present at the corners of bases. Sculptural images have a straight, horizontal line for the bottom of the eyes, floral motifs disappear from crowns and are replaced by several small tiers, strings and garlands of hanging pearls appear as decoration on skirts.

(9) YANG-MUM (1307-1471)

Works pertaining to this period are primarily from the end of the 14th century and beginning of the 15th. In the depiction of seated images, legs begin to disappear behind a skirt or are disguised in some other way. Nostrils are flaring, there is a sharp stiffening of forms and a general decline in artistry. During this period the Chams were losing ground to the Vietnamese, and their capital was finally abandoned in 1471.

(10) PO ROME (1471-present)

In sculpture the representation of the lower legs of a seated figure disappears, male images wear miters, faces can be painted, eyebrows often meet, shoulders are square and stiff, stereotyped, simple features occur on the face, ears are large. The *kut* or funerary stele appears, at first with a carved image, later with only designs such as a crown and/or belt noted. Image-making declined with the introduction and practice of Islam, from the 14th century onward.

Cataloging example:

253.2 Sc., Vietnam, Cham
6a Khu'o'ng-my style
1BCD Standing Buddha

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INDONESIAN ART

Although Indonesia has the largest population of any Southeast Asian country, and extends for 5,000 km. from Sumatra, Borneo, and Java on the west to Sulawesi and the Moluccas on the east, the nation has relatively simple art historical periods. The Mesolithic through the Neolithic ages can be grouped under the heading of Prehistory, but very few objects of art historical interest date from those millennia.

The population of Indonesia is divided among many linguistic and tribal groups, some quite isolated, and the Neolithic age overlapped the following Bronze-Iron age, which overlaps the 20th century in certain regions. For our purposes, the Bronze-Iron age is more appropriately called the period of Protohistory, and can be subdivided into two major groups:

PROTOHISTORIC PERIOD:

Dong-so'n (c.500 B.C.-150 A.D.)

Bronze kettle drums, ritual vases, statuettes, ceremonial axes.

Megalithic (?-present, in some areas)

Dolmens, sarcophagi, monoliths with geometric and human carvings, statue-menhirs, statuettes in metal, various types of pottery.

The Megalithic culture is actually differentiated by an ancient and "younger" grouping, divisions which may not be necessary for cataloging purposes.

After the period of Protohistory, there is a lapse of many centuries without cultural remains of any significance. It was during these centuries that both Buddhism and Hinduism began to take root in Indonesia. Two Amaravati style images were found in Java (5-6th c.) and an image of Visnu (end of 7th c.). Black lustrous pottery (2nd-3rd c.), bottles with geometric motifs and human masks, in addition to other minor objects were also produced during this period. It is suggested here that these quiescent centuries be termed Nascent Hindu-Buddhist. Terms given in the literature are Early Hindu/Indonesian, or the period of Indianized States. In the latter case, more than these early centuries are included.

By the mid-8th century, architectural and sculptural production began to increase. Under Sailendra rule, the area around Jogjakarta became a site for some of the most impressive stone monuments in the world. This period is termed Central Javanese and among its major monuments are:

NORTHERN REGION (HINDU MONUMENTS)

1. The Arjuna group in the Dieng plateau, and Chandi Bima (chandi = temple)
2. Chandi Pringapus and Chandi Perot
3. One monument in the Gedong Sanga group, east of the Dieng plateau on Mt. Ungaran

SOUTHERN REGION (MAINLY BUDDHIST MONUMENTS)

1. The Borobudur, Chandi Pawon, Chandi Mendut
2. On the plains of Prambanan: Chandis Kalasan, Sari, Sewu, Plaosan, and Lara Jonggrang (Hindu)

EAST JAVA

Chandi Badut and Chandi Sanggariti

In the mid-9th century, the capital was moved to East Java, and so the locus of architectural and sculptural activity changed accordingly. From the 10th-12th centuries, the kingdom of Kediri was in power, and a new architectural format arose, that of the sacred basin or pool of water. These are found on the sides of mountains, the most famous being the Belahan on the east side of Mt. Penanggungan, and the Jalatunda on the west side of the same mountain. These bathing places can include statuary, gargoyles, inscriptions, and bas-reliefs. Other sites are Selamangleng in East Java, and Bedulu and Tempaksiring in Bali.

From the 13th-15th centuries, the architecture and sculpture of East Java is fully developed and in fact, reaches its apogee. The capital was moved first to Singasari (1222-1293) and then to Majapahit (1293-c.1520), locations which give their names to the ruling dynasties. A general listing of major chandis from this period includes: Simping, Sawentar, Kidal, Jago, Sumberawan, Panataran, Jabung, Trawugan, Tigawangi, Kedaton, and Surawana.

In the 15th century, with the influx of Islam, Hindu monuments and places of worship retreated to the mountains. Various hermitages and terraces with altars were constructed in this century, and monuments include Chandi Suku on Mt. Lawu and Chandi Jeta.

The first Islamic monuments constructed in Indonesia are a minaret at Kudus, and a cemetery at Sendangduwur. Gateways and tombs, as well as the minaret are unique in style, but still reveal their Indonesian artistic heritage.

Balinese temples were also constructed or expanded during this period, such as the dynastic sanctuary of Besakih (14th c.), and in central Sumatra, the monuments of Padang Lawas spanned the 13-14th centuries, with certain structures even earlier. Although Java remained the center of architectural activity throughout the 8th-15th centuries, Sumatra, Borneo, Sulawesi, Bali, and the other islands were continually producing buildings in stone or in wood, as well as sculpture and decorative arts. These include ancestor images and protective deities carved in wood, and objects such as masks, wayang puppets, textiles, and weapons.

Because of Islamic prohibitions on making images, only the island of Bali, which remained a mix of Hindu-Buddhist culture, continued the Javanese artistic tradition after the 15th century.

The period between the 16th and 19th centuries might be called "Modern" for lack of a more descriptive word. Palaces, tombs, mosques, and more recently, public buildings became the dominant forms in architecture. Islamic motifs and international styles were introduced. When Hinduism and Buddhism declined, native Indonesian beliefs came to the foreground and the arts associated with the ancestors, the sea, the villages, and cultural traditions gained renewed vigor. On Bali, from the 17th century to the present, wooden temples or "pura" were constructed to Visnu and Siva. These include: Puras Kehan, Simpidi, Satria, and Dasar in the south, and Singaraja, Sangsit, Bila, and Jagaraja in the north.

In the 20th century, western painting and sculpture began to be studied and used as a model for Indonesian artists. This last and most recent epoch in Indonesian art can be termed "Contemporary," in contrast to the "Modern" period which antedates it.

In summary, the major divisions in Indonesian art, along with a few of their monuments are:

- (1) **PREHISTORY (c.10,000-500 B.C.)**
- (2) **PROTOHISTORY (c.500 B.C.-150 A.D.)**
Dong-so'n, Megalithic cultures; kettle drums, monoliths
- (3) **NASCENT HINDU-BUDDHIST (c.150-750)**
- (4) **CENTRAL JAVANESE (750-900)**
Sailendra rule, Borobudur, Kalasan, Lara Jonggrang
- (5) **EARLY EAST JAVANESE (900-1200)**
Kediri kingdom, sacred pools, Bedulu, Belahan

- (6) **EAST JAVANESE (1200-1500)**
Singasari and Majapahit dynasties, Chandi Panataran
- (7) **MODERN (1500-1900)**
Balinese wooden temples (*pura*), Islamic mosques, palaces
- (8) **CONTEMPORARY (1900-present)**
Western influence

Cataloging example:

253.5 Sc., Indonesia, C. Javanese Per.
4 Relief, life of the Buddha, First Sermon
19BDD

FAR EASTERN ART

SLIDE SEQUENCES FOR FAR EASTERN PAINTING

Three common forms of Chinese and Japanese painting, the handscroll, the vertical or hanging scroll, and the album leaf are found in every general slide and photograph collection. There are certain principles in arranging the order of slides so that the views of a painting have a logical sequence, regardless of the painting's format. Of course, for all three types of painting, whole views and larger views are placed first, followed by smaller segments and their details. In China, Japan, and Korea, however, the artist composes a painting moving from right to left. Also, most landscapes show a more detailed, complex composition of trees, rocks, houses, rivers, and figures in their lower half, while mountain peaks and open spaces tend to occupy the upper half of the painting. Because the most interesting and comprehensive slides are placed first in sequence in the drawer (based on teaching demands), the landscape slides are generally arranged with views from the bottom to the top of a painting, and within that parameter, from right to left. The diagrams used here help to illustrate these basic principles, and also indicate one exception to the rule of moving from bottom to top and right to left (the figure painting).

HANDSCROLLS

Handscrolls can be difficult to catalog because the slides or photographs will overlap each other. The sequence suggested here is:

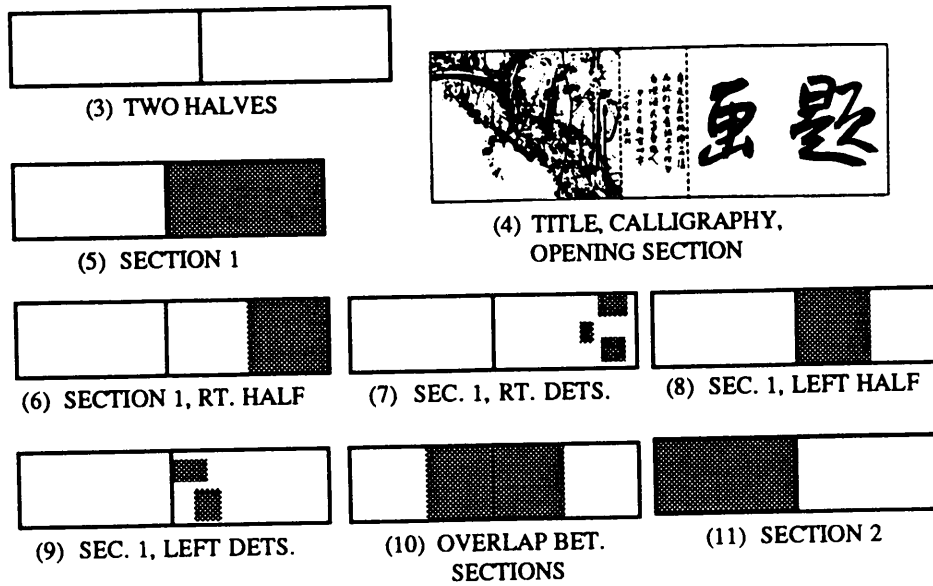
- (1) **Title** (There may be additional detail slides, or not title at all.)
- (2) **Whole view** (unusual)
- (3) **Two halves** (also seldom seen)
- (4) **Overview of title (or segment), any calligraphy, and segment of opening scene.** This type of slide or slides would be inserted just before the views of the beginning of the painting.
- (5) **First section (1)**
- (6-9) **Subdivisions in a section and details.** Again, slides move across the painting from right to left and bottom to top.
- (10) **Overlap between sections, no detail slides are inserted here if they fit into the view of a section.**
- (11) **Next section (2)**
- (12-15) **Subdivisions in a section and details.** The process in 6-9 above is repeated.
- (16) **Colophons** continue as sections of the scroll. If the curator does not read Chinese or Japanese, then the inscriptions, then descriptions such as "Second colophon, middle section," or "Colophon by Shen Zhou, first two lines" would be appropriate.



(1) TITLE



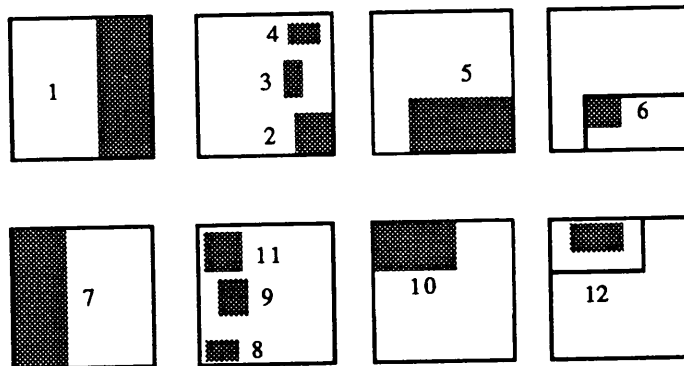
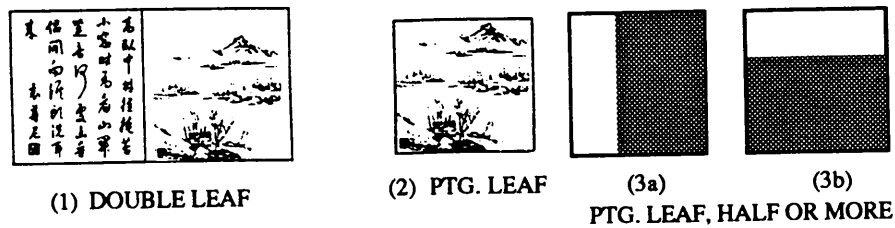
(2) WHOLE VIEW



Further possibilities for dividing segments of the handscroll are illustrated in the album leaf diagrams.

ALBUM LEAVES

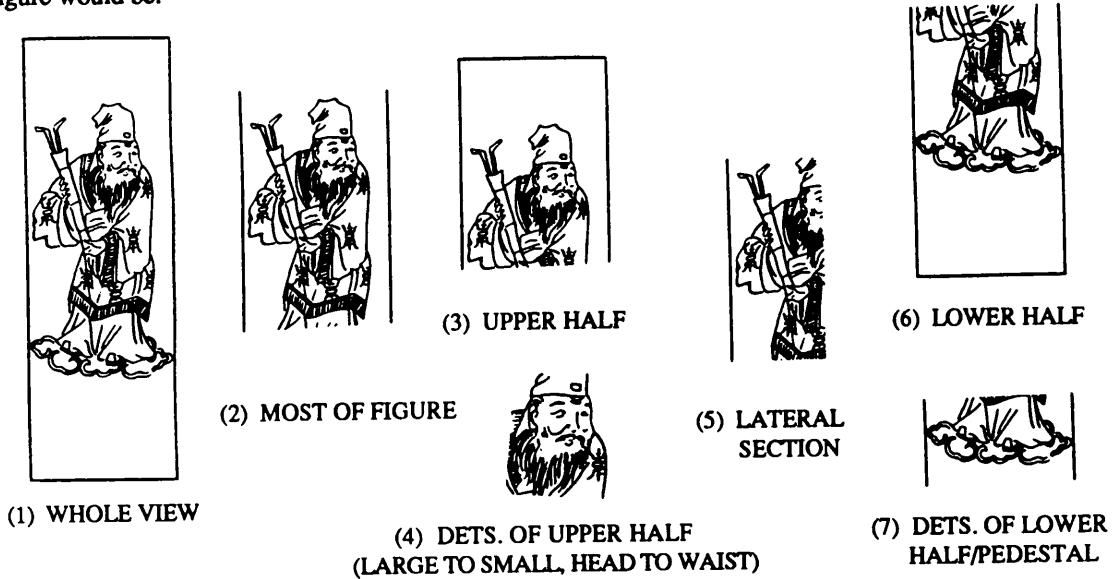
When album leaves occur in a paired format (calligraphy and painting) the pair together is first in sequence, followed by a whole view of the painting, detail slides, and lastly, a whole view of the calligraphy. If the exact sequence of album leaves is not known, or arbitrary, one can omit any identifying numbers or letters (leaf 1, leaf A) and simply say "leaf" or "double leaf."



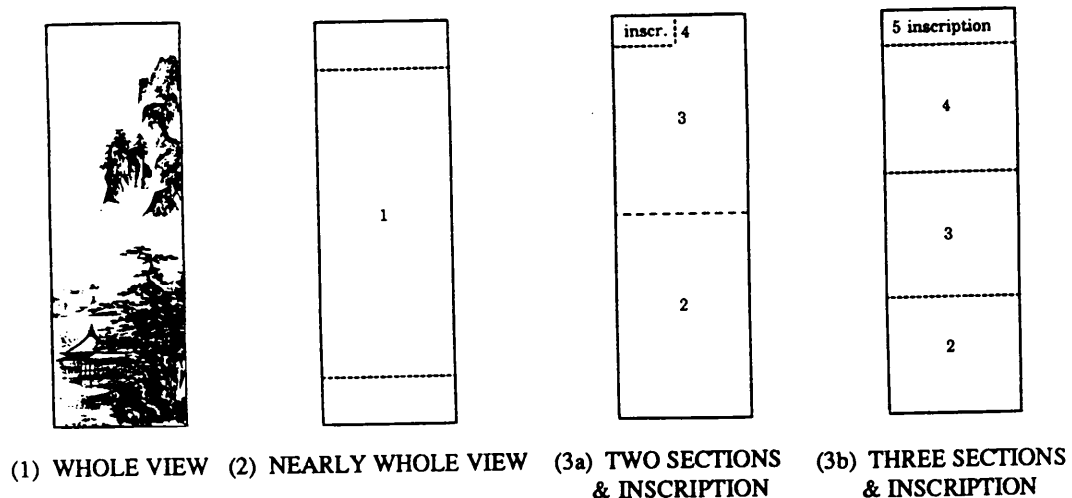
(4) SLIDE SEQUENCE OF DETAILS

VERTICAL SCROLLS

Slides of vertical scrolls are arranged in sequence based on the subject matter, i.e., figures are treated differently than landscapes. Nevertheless, the general principle is to place whole views and large views of most of the scroll first, with details following the appropriate larger view. Slides of a group of figures would proceed from the largest to smallest views of the main figure (often a Buddha image) to views outward from the central figure, moving to the right and lastly, the left. The sequence of slides for a single figure would be:



Slides of vertical landscapes also follow the sequence of larger views first, then smaller views going from bottom to top and right to left. This applies to details of each large segment of the painting as well. Inscriptions are treated as a segment in themselves.



Whatever system for a slide sequence a curator may adopt, consistency helps the user to find slides quickly. These rules are meant to facilitate consistency, but can be altered or modified to fit a curator's own perception of slide sequencing.

A CLASSIFICATION OF JAPANESE BUDDHIST ART

The following classification of Japanese Buddhist art involves a numerical system which can be omitted if one does not use numbers in cataloging. The numbers are retained here to help clarify the hierarchy of images. Sanskrit names follow the Japanese designations. Names are in alphabetical order (in Japanese) to make it easier to find slides in the drawers. The suggested numbers and letters belong on the third line of the Fogg cataloging system.

1. BUDDHAS (including Buddha/attendant triads)
--

B AMIDA	Amitābha
D DAINICHI NYORAI	Mahāvairocana
DC ICHJI KINRIN, DAINICHI KINRIN	Mahāvairocana of the Golden Wheel
K MIROKU	Maitreya (as a Buddha)
P ROSHANA	Vairocana
S SHAKA	Śākyamuni
ST	Tanjo Shaka (Birthday Buddha)
SU	Conception
SX	with Prabhūtaratna
U TAHO NYORAI	Prabhūtaratna
W YAKUSHI	Bhaiṣajyaguru

1.1 DIRECTIONAL BUDDHAS (Used for sets, when Amida and Roshana occur alone they are placed in the preceding category)
--

B Whole group	
C Partial group	
D AMIDA	Amitābha (west)
E ASHUKU	Aksobhya (east)
F FUKUJOJU	Amoghasiddhi (north)
G HOSHO	Ratnasambhava (south)
H ROSHANA	Vairocana (center)

1.3 MANDALAS 1.5 RAIGOS 1.7 SUTRAS 2. BODHISATTVAS

B FUGEN	Samantabhadra
F JIZO	Kṣitigarbha
G GAKKO	Sūryaprabha
H KANNON	Avalokiteśvara (sometimes called Guze Kannon)
HD BATO K.	Hayagriva Av.
HF FUKUKENSAKU K.	Amoghapāśā Avalokiteśvara

HJ	JUICHIMEN K.	11-headed Avalokiteśvara
HK	JUNTEI K.	Cunti Av. (female)
HO	KOYASU K.	(holding a child)
HP	NYORIN K.	Cintāmapicakra Av.
HS	SENJU K.	1,000-armed Av.
HV	SHO K.	Ārya Av.
HW	SUIGETSU K.	Water-moon Av.
HX	Kannon groups	
K	KOKUZO	Ākāśagarbha
KB	Whole group	
KC	Partial group	
KD	GOYU KOKUZO	Karma Ākāśagarbha (north)
KE	HOKKAI K.	Dharma Ak. (center)
KF	HOKO K.	Ratna Ak. (south)
KG	KONGO K.	Vajra Ak. (east)
KH	RENGE K.	Padma Ak. (west)
M	MIROKU	Maitreya (Bodhisattva)
P	MONJU	Manjuśrī
PM	KISHI MONJU	Preta Realm Manjuśrī
PN	TOKAI MONJU	Manjuśrī Crossing the Sea
S	NIKKO	Sūryaprabha
U	SEISHI	Mahāsthāmaprāpta
Y	Unidentified	

2.1 PROTECTORS, GUARDIANS

B	MYO-O, whole group	
C	MYO-O, partial group	
D	MYO-O, group of five	
DA	DAI-ITOKU	Yamāntaka (west)
DB	FUDO	Acalā (center)
DC	GUNDARI	Kuṇḍali, (south)
DD	GOSANZE	Trailokyavijaya (east)
DE	KONGO YASHA	Vajrayakṣa (north)
E	MYO-O	Individual
EC	AIZEN	Rāgarāja
EH	KUJAKU	Mahā Mayuri
H	SHITENNO	4 Heavenly Kings (Lokapāla)
HB	Whole group	
HC	Partial group	
HD	BISHAMONTEN, TAMONTEN	Vaiśravaṇa, Kubera, north
HE	JIKOKUTEN	Dhṛtarāṣṭra, east
HF	KOMOKUTEN	Virūpākṣa, south
HG	ZOCHOTEN	Virūdhaka, west
K	NI-O	
KD	KONGORIKISHI	Vajra-holder, dvārapāla
KG	MISSHAKU RIKISHI,	(Agyō, open-mouthed) dvārapāla

	MISSHAKU NI-O	
KH	NARAEN NI-O	(Ungyō, closed-mouthed) dvārapāla
KK	SHUKONGOJIN	Vajra-holder
N	FUJIN and RAJIN	
Q	KONGO YASHA	Vajrayakṣa
S	Miscellaneous spirits guardians	
SE	ZAO GONGEN	Spirit of Mt. Zao
V	Animal guardians	
VG	KOMA INU	Guardian dogs

2.3 SECONDARY GROUPS

C	JUNI JINSHO, TAISHO	12 Warrior Guardians
CB	Whole group	
CC	Partial groups	
CD	KUBIRA	Kumbhīra
CE	MEKIRA	Mihira
CF	ANERA	Anila
CG	INDARA	Indra
CH	MAGORAGA, MAGORA	Mahoraga
CI	SHOTORA	Catura
CJ	BASARA	Vajra
CK	ANCHIRA	Aṅḍira
CL	SANCHIRA	Śaṅḍila
CM	SHINDARA	Kinnara
CN	HAIRA	Pajra
CO	BIKARA	Vikarāla
F	HACHI BUSHU	8 Deva Kings
FB	Group views	
FC	Partial views	
FD	ASHURA	Asura
FE	GOBUJO, TEN	Deva
FF	HIBAKARA, MAGORAGA	Mahoraga
FG	KARURA	Garuḍa
FH	KENDATSUBA	Gandharva
FI	KINNARA	Kinnara
FJ	RYU-O	Nāga
FK	YASHA	Yakṣa
H	10 Kings of Hell	
K	28 Followers of Kannon	
S	8 Messengers of Fudō	
SB	Whole views	
SC	Partial views	
SD	ANOKUDATSU	
SE	EKI	
SF	EKO	
SG	KONGARA	
SH	SETTAKA	

SI SHITOKU
 SJ SHOJOKIBU
 SK UNUBAGA

2.6 TENNO (Deities)

B	JUNITEN	12 Gods
BB	Whole group	
BC	Partial group	
BD	BISHAMONTEN	Vaiśravaṇa, north
BE	BONTEN	Brahma, heaven
BF	EMMATEN	Yama, south
BG	FUTEN	Vāyu, northwest
BH	GATTEN	Candra, moon
BI	ISHANATEN	Īśāna, northeast
BJ	JITEN	Ṗṛthivī, earth
BK	KATEN	Agni, southeast
BL	NITTEN	Sūrya, sun
BM	ROSETSUTEN	Nirṛti, southwest
BN	SUITEN	Varuṇa, west
BO	TAISHAKUTEN	Indra, east
D	BENZAITEN	Sarasvatī
F	BYAKKOJIN	
I	GIGEITEN	Maheśvarī, Goddess of the Arts
J	JUNTEI	Maṛīci
M	KICHIJOTEN	Śrī Mahādevī, Śrī Lakṣmī
S	ZEMMYOSHIN	
W	Benign secondary figures (apsarases, musicians)	
Y	Unidentified	

2.7 LEGENDARY FIGURES

B	Zen figures	
L	RAKAN	Arhats
S	Historical figures	
SB	MUCHAKU	Asaṅga
SG	SESHIN	Vasubandhu
SJ	YUIMA	Vimalakīrti
V	JUDAI DESHI	10 Great Disciples of the Buddha
VB	Group views	
VC	Partial views	
VD	ANAN	Ānanda
VE	ANARITSU	Aniruddha
VF	FURUNA	Pūrṇa
VG	KASEMAN, KASENEN	Kātyāyana
VH	MAKAKASHO	Mahākāśyapa
VI	MOKUKENRIN, MOKKENREN	Maudgalyāyana
VJ	RAGORA	Rāhula

VK	SHARIHOTSU	Śāriputra
VL	SUBODAI	Subhūti
VM	UPARI	Upāli

2.8 MISCELLANEOUS, FOLK, EMA

B	7 Deities of Luck
BB	Whole group
BC	Partial group
BD	BENTEN
BE	BISHAMONTEN
BF	DAIKOKUTEN
BG	EBISU
BH	FUKUROKUJI
BI	HOTEI
BJ	JUROJIN

2.9 BUDDHIST RELIEFS, STELES, PLAQUES

The preceding categories may sometimes overlap. For instance, Bishamonten can occur either as one of the guardians of the four directions, or as one of the gods of luck. Maitreya can be either a Bodhisattva or a Buddha, and Amida is often alone rather than in a set of the 5 Dhyani Buddhas. Some of the gods in the grouping of 12 Deities (Juniten) may also occur individually in other contexts. Because the groups shown here are common themes in Japanese art, however, it seems appropriate to keep them intact.

JAPANESE-SANSKRIT EQUIVALENTS

As noted in the section above on adaptations in Asian cataloging, Sanskrit should be used as a standard transcription for Buddhist and Hindu deities because the majority of Asian nations have received those two religious traditions from India, transmitted in Sanskrit texts. This is the case in Japan. The following lists of fairly common deities may facilitate the correlations between Japanese/Sanskrit and Sanskrit/Japanese. For further information, the curator should refer to the appropriate dictionaries.

JAPANESE-SANSKRIT TABLE

AIZEN MYO-O Rāgarāja	DAINICHI KINRIN (see Ichiji Kinrin)
AMIDA Amitābha	EMMA Yama
ASHUKU Akṣobhya	FUDO MYO-O Acalā
ASHURA Asura	FUGEN Samantabhadra
BATO Hayagriva	FUKUJOJU Amoghasiddhi
BENZAITEN Sarasvatī	FUKUKENSAKU KANNON Amoghapāśa Avalokiteśvara
BIRUSHANA Vairocana	GAKKO Candraprabha
BONTEN Brahma	GIGEITEN Maheśvarī(?), Goddess of the Arts
BOSATSU Bodhisattva	GODAI MYO-O Five Great Vidyārāja
BUTSU Buddha	FUDO Acalā, center
BYAKUE KANNON White-robed Avalokiteśvara	KONGO YASHA Vajrayakṣa, north
DAI-ITOKU MYO-O Yamāntaka	GOSANZE Trailokyavijaya, east
DAIKOKUTEN Mahākāla	GUNDARI Kuṇḍali, south
DAINICHI NYORAI Mahāvairocana	DAITOKU Yamāntaka, west
	HOSHO Ratnasambhava
	ICHIJI KINRIN Ekākṣara-usrīṣa-cakra
	JAKI Demons under feet of guardians
	JIZO Kṣitigarbha

JUDAI DESHI

10 Great Disciples of the Buddha

ANAN	Ānanda
ANARITSU	Aniruddha
FURUNA	Pūrṇa
KASANNEN	Kātyāyana
MAKAKASHO	Mahākāśyapa
MOKKENREN	Maudgalyāyana
RAGORA	Rāhula
SHARIHOTSU	Śāriputra
SUBODAI	Subhūti
UPARI	Upāli

JUICHIMEN KANNON

11-headed Avalokiteśvara

JUNI TAISHO

12 Generals of Yakushi

JUNITEN

12 Gods

BISHAMONTEN	Vaiśravaṇa, north
BONTEN	Brahma, heaven
EMMATEN	Yama, south
FUTEN	Vāyu, north
GATTEN	Candra, moon
ISHANATEN	Īśāna, northeast
JITEN	Ṛthivī, earth
KATEN	Agni, southeast
NITTEN	Sūrya, sun
ROSETSUTEN	Nirṛti, southwest
SUITEN	Varuṇa, west
TAISHAKUTEN	Indra, east

JUNTEI

Marīci

JUNTEI KANNON

Cundī (human realm) Avalokiteśvara

KARURA

Gaṇḍa

KENDATSUBA

Gandharva

KICHIJOTEN

Śrī Mahādevi, Śrī Lakṣmī

KINNARA

Kinnara

KISHI MONJU

Preta (realm) Manjuśrī

KOKUZO BOSATSU

Ākāśagarbha Bodhisattva

HOKKAI	Dharma, center
GOYU	Karma, north
KONGO	Vajra, east
HOKO	Ratna, south
RENGE	Padma, west

KOMA INU

Guardian Dogs

KONGARA DOJI

Kinnara

KONGO YASHA

Vajrayakṣa

KONGORIKISHI

Vajra-holder, dvārapāla

KONGOSATTA

Vajrasattva

KUBANDA

Yakṣa

KUJAKU MYO-O

Mahā Mayuri, Peacock Vidyārāja

MIROKU

Maitreya

MISSHAKU NYO-O

Agyō (open-mouthed) dvārapāla

MONJU

Manjuśrī

MUCHAKU

Asaṅga

MURYOJU

Amitāyus

MYO-O

Vidyārāja

NARAEN NI-O

Ungyō (closed-mouthed) dvarapala

NEHAN

Parinirvāṇa

NIKKO Sūryaprabha	TAISHAKUTEN Indra
NI-O Dvārapāla (most common form)	TANJO SHAKA "Birthday" Buddha
NYORIN KANNON Cintāmaṇicakra Avalokiteśvara	TENNIN, TEN Deva
NYORAI Tathāgata	TOKAI MONJU Mañjuśrī Crossing the Sea
RAKAN Arhat	YAKUSHI Bhaiṣajyaguru, Buddha of Healing
ROSHANA Vairocana	YUIMA KOJI Vimalakīrti Gahapati
RYU-O Nāga	YUMECHIGAI KANNON Dream-changing Avalokiteśvara
SANJUSAN KANNON 33 Types of Avalokiteśvara	ZAO GONGEN Spirit of Mt. Zao
SEISHI Mahāsthāmaprāpta	
SENJU KANNON 1000-armed Avalokiteśvara	
SESHIN Vasubandhu	
SHAKA Śakyamuni	
SHITENNO Lokapāla (Guardians of 4 Directions)	
JIKOKUTEN	Dhṛtarāṣṭra, east
KOMOKUTEN	Virūpākṣa, south
BISHAMONTEN, TAMONTEN	Vaiśravaṇa, Kubera, north
ZOCHOTEN	Virūḍhaka, west
SHO KANNON Aryāvalokiteśvara	
SHUKONGOJIN Vajra-holder	
SUIGETSU KANNON Water-moon Avalokiteśvara	

SANSKRIT-JAPANESE TABLE

ACALA Fudō Myō-ō	BRAHMA Bonten
AGYO (OPEN-MOUTHED) DVARAPALA Misshaku Ni-ō	BUDDHA Butsu
AKASAGARBHA BODHISATTVA Kokūzō Bosatsu DHARMA center Hokkai KARMA, north Goyu VAJRA east Kongō RATNA, south Hōkō PADMA, west Renge	CANDRAPRABHA Gakkō
AKSOBHYA Ashuku	CINTAMANICAKRA AVALOKITESVARA Nyoirin Kannon
AMITABHA Amida	CUNDI (HUMAN REALM) AVALOKITESVARA Juntei Kannon
AMITAYUS Muryōju	DEMONS UNDER FEET OF GUARDIANS Jaki
AMOGHAPASA AVALOKITESVARA Fukūkensaku Kannon	DEVA Tennin, Ten
AMOGHASIDDHI Fukujoju	DREAM-CHANGING AVALOKITESVARA Yumehigai
ARHAT Rakan	DVARAPALA (MOST COMMON FORM) Ni-ō
ARYAVALOKITESVARA Shō Kannon	EKAKSARA-USNISA-CAKRA Ichiji Kinrin
ASANGA Muchaku	ELEVEN-HEADED AVALOKITESVARA Jūichimen Kannon
ASURA Ashura	FIVE GREAT VIDYARAJA Godai Myō-ō ACALA, center Fudō VAJRAYAKSA, north Kongōyasha TRAILOKYAVIJAYA, east Gōsanze KUNDALI south Gundari YAMANTAKA, west Dai-itoku
BHAISAJYAGURU, BUDDHA OF HEALING Yakushi	GANDHARVA Kendatsuba
BIRTHDAY BUDDHA Tanjō Shaka	GARUDA Karura
BODHISATTVA Bosatsu	GUARDIAN DOGS Koma Inu

HAYAGRIVA Batō Kannon	PARINIRVANA Nehan
INDRA Taishakuten	PEACOCK VIDYARAJA Kujaku Myō-ō
KIMKARA Kongara Dōji	PRETA (REALM) MANJUSRI Kishi Monju
KINNARA Kinnara	RAGARAJA Aizen Myō-ō
KṢITIGARBHA Jizō	RATNASAMBHAVA Hōshō
LOKAPALA (GUARDIANS OF 4 DIRECTIONS) Shitennō	SAKYAMUNI Shaka
DHRTARAŚTRA east Jikokuten	SAMANTABHADRA Fugen
VIRUPAKSA, south Kōmokuten	SARASVATI Benzaiten
VAISRAVANA, Bishamonten,	SPIRIT OF MT. ZAO Zaō Gongen
KUBERA, north Tamonten	SRI MAHADEVI, SRI LAKSMI Kichijōten
VIRUDHAKA west Zōchōten	SURYAPRABHA Nikkō
MAHAKALA Daikokuten	TATHAGATA Nyorai
MAHA MAYURI Kujaku Myō-ō, Peacock Vidyaraja	TEN GREAT DISCIPLES OF THE BUDDHA Jūdai Deshi
MAHASTHAMAPRAPTA Seishi	ANANDA Anan
MAHAVAIROCANA Dainichi Nyorai	ANIRUDDHA Anaritsu
MAHESVARI (?), GODDESS OF THE ARTS Gigeiten	PURNA Furuna
MAITREYA Miroku	KATYAYANA Kasennen
MANJUSRI Monju	MAHAKASYAPA Makakashō
MANJUSRI CROSSING THE SEA Tōkai Monju	MAUDGALYAYANA Mokkenren
MARICHI Juntei	RAHULA Ragora
NAGA Ryū-o	SARIPUTRA Sharihotsu
	SUBHUTI Subodai
	UPALI Upari
	THIRTY-THREE TYPES OF AVALOKITESVARA Sanjūsan Kannon
	THOUSAND-ARMED AVALOKITESVARA Senju Kannon

TWELVE GENERALS OF YAKUSHI
Jūni Taishō

YAMANTAKA
Dai-itoku Myō-ō

TWELVE GODS

Jūniten

VAISRAVANA north	Bishamonten
BRAHMA, heaven	Bonten
YAMA, south	Emmaten
VAYU, north	Fūten
CANDRA, moon	Gatten
ISANA, northeast	Ishanaten
PRTHIVI, earth	Jiten
AGNI, southeast	Katen
SURYA, sun	Nitten, Nichiten
NAIRTTI, southwest	Rōsetsuten
VARUNA, west	Suiten
INDRA, east	Taishakuten

UNGYO (CLOSED-MOUTHED) DVARAPALA
Naraen Ni-ō

VAIROCANA
Birushana, Roshana

VAJRA-HOLDER, DVARAPALA
Kongōrikishi, Shūkongōjin

VAJRASATTVA
Kongōsatta

VAJRAYAKSA
Kongōyasha

VASUBANDHU
Seshin

VIDYARAJA
Myō-ō

VIMALAKIRTI GAHAPATI
Yuima Koji

WATER-MOON AVALOKITESVARA
Suigetsu Kannon

WHITE-ROBED AVALOKITESVARA
Byakue Kannon

YAKSA
Kubanda

YAMA
Emma

A CLASSIFICATION OF JAPANESE CERAMICS

Japanese pottery contains a wealth of types, forms, and styles which can be organized along fairly clear guidelines. Individual, known potters such as Ninsei or Kenzan are listed by Cutter number (alphabetically) at the beginning of Japanese ceramics. Before the known potters is a general area of six divisions, which can be expanded as the need arises:

1. Techniques
2. Chronology
3. Maps
4. Diagrams
5. Marks
6. Comparisons (cross-period)

In the Fogg system, these six general categories would have to be assigned second-line numbers beginning with "A", to keep them in front of the Cutter numbers for known potters. Since some Cutter numbers would also begin with an "A," the six categories should arbitrarily be assigned numbers such as A001-A015, for example. That would allow for a total of 15 eventual general categories before the listing of known potters. For those who do not use the Fogg system, this adaptation may be easier.

After the listing of known potters, and next in the cataloging sequence are pottery styles, named primarily for their type-site of production. Ceramics is thus divided by style because so many styles cross chronological boundaries, without significant changes. These categories and their numbers occur on the second line of the Fogg numerical classification. Including suggested Fogg numbers, they are:

52GF	Agano	66BF	Nabeshima
52NG	Andon	67BH	Obi
52SD	Asani	67RF	Oribe
52TY	Atsumi	69KU	Raku
53BK	Banko	72EK	Sanage
53BN	Bizen	72FM	Satsuma
56EG	Echizen	72JM	Seto
59GC	Hagi	72KG	Seto Guro
59KU	Hakuan	72MF	Shigaraki
62GA	Iga	72MK	Shino
62MC	Imari	72MN	Shirashi
62MH	Imbe	72RM	Sue
64GA	Kaga	72TK	Suzu
64KJ	Kakiemon	73EB	Tamba
64LP	Kameyama	73HK	Takatori
64MR	Karatsu	73LS	Three-color
64NK	Ki Seto	73LT	Three-color (green-glazed)
64NV	Kokiyomizu	73PK	Tokoname
64PT	Kutani	77HF	Zeze
65HK	Mino		

After these preceding categories, ceramics is arranged according to period. Please note that both Jomon and Yayoi types of pottery are classified under the period divisions below. Again, the suggested numbers would be in accord with the Fogg numerical system.

12	Early Jomon	16	Kofun, 250-552 A.D.
13	Middle Jomon	17	Asuka (Suiko), 552-645
14	Late Jomon, c.200 B.C.	18	Nara, 645-794
15	Yayoi, 200 B.C.-250 A.D.	19	Heian, 794-1185

22	Kamakura, 1185-1333	26	Edo, 1615-1868
23	Nambokucho, 1336-1392	27	Meiji, 1868-1912
24	Muromachi, 1392-1568	28	Modern, 1912-present
25	Momoyama, 1568-1615		

Following the division into periods on the third line, is a division into type or function of the ceramic piece:

- A Sets, groups
- B Drawings
- C Boxes, bowls, dishes, plates, trays
- D Jars, vases
- E Beakers, bottles, ewers, pitchers, pouring vessels
- F Cups, mizusashi, mukozuke, rinse water jars (kensui), tea bowls, tea caddies, teapots
- G Pedestals, stands
- H Abstract forms, animal forms, human forms, object forms
- N Shards
- R Brush pots, charcoal braziers, hand warmers, incense boxes, incense burners, incense caddies, ink slabs, kettle lid rests (futa-oki), kuridashi (confetti candy plates), mortars, trays for calligraphy needs

The above letters (A through R) can be modified with other letters to separate cups from tea bowls (under "F") or abstract forms from animal forms (under "H"). In that way, GB might represent "pedestals" and GD "stands."

Based on the preceding schema and the Fogg system, a bowl made in the Muromachi Period, Agano style, would be cataloged as:

452J = Pottery, Japan
 52GF = Agano
 24CC 5 = Muromachi, bowl (5th slide)

A bottle by Ninsei might be cataloged as:

452 J = Pottery, Japan
 N412 = Ninsei
 EB 4 = Bottle (4th slide)

In the example of Ninsei, the period is not noted because it generally stays the same for one artist, and we also know when the potter lived. If there are multiple slides of one object, one could then modify the last number with letters (4b, 4d, 4m, 4p).

Finally, if one does not know the style of a ceramic piece, then it can be cataloged by period in the following manner:

452J = Pottery, Japan
 19 = Heian Period
 DB 3 = Jar (3rd slide)

To summarize the above information, the classification break-down is based on which type of information is known about the object:

- | | |
|--------------------------|--|
| A. Known potter | A. Known period (style and potter unknown) |
| B. Type of object | B. Type of object |
| C. Slide sequence number | C. Slide sequence number |
-
- | |
|---------------------------------|
| A. Known style (potter unknown) |
| B. Period |
| C. Type of object |
| D. Slide sequence number |

ASIAN NUMERICAL TABLES

One of the problems in cataloging Asian art slides is the codifying of Asian names (using the Fogg system). Curators of Western art have recourse to the Cutter-Sanborn three-figure table, but that system is based on frequency of names in English, and is inadequate for either Japanese or Chinese. Therefore, the following tables have been devised at the University of Michigan so that unique numbers can be assigned to each Japanese or Chinese site and artist. Masuyo Darling created the Japanese Table based on frequency of names, Eleanor Mannikka created the Pinyin Table.

The Japanese indexing of names is slightly different from the Chinese. For instance, words beginning with H,K,M,N,S, and T were so numerous that the combination of one initial letter and three numbers (following after the Cutter table pattern) was insufficient. Consequently, those letters have been expanded into phonetics. For example, the letter "M" was divided into an *MA* section with numbers assigned from 010 to 999, and then an *ME* section, followed by *MI*, *MO*, and *MU*, each in turn with numbers from 010 to 999. Outside of the six letters noted above, one initial letter with its numbers 010 through 999 is standard.

The Japanese table very specifically indicates where to begin and end a sequence. To illustrate its arrangement, an excerpt from the "C" section is shown here.

Chika	270-429
Chike	430-529
Chima	530-629

Based on these divisions, the artist Chikuden might have a classification number such as C495. The entry "Chike" followed by "Chima" tells the cataloger that any word which occurs alphabetically between those sounds should be given a number between 430 and 529. Since "Chiku" (in "Chikuden") is at the end of that sequence, remembering that there is no "L" in Japanese, we assigned it the number 495. That allows 65 places for words beginning with "Chiki" and "Chiko," and 34 places for "Chiku." Although there should always be sufficient space to insert names using only three numbers, a fourth number can be added if necessary. That would expand the range in our example (430-529) by 1000. In other words, we could have given Chikuden the number C4955, allowing 650 spaces for words beginning with "Chiki" and "Chiko," and 340 spaces for "Chiku."

JAPANESE NUMERICAL TABLE

010-049	A	810-859	Choka	120-149	Gen	060-099	Hof
050-099	Ae	860-909	Chota	150-189	Genn	100-199	Hok
100-159	Ai	910-949	Chu	190-209	Geo	200-279	Hom
160-179	Aj	950-999	Chuma	210-229	Gi	280-399	Hon
180-245	Aka			230-259	Gin	400-429	Hoo
245-339	Ake	010-049	Da	260-349	Go	430-579	Hor
340-419	Ama	050-329	Dai	350-419	Goe	530-829	Hos
420-449	Ame	330-389	Daj	420-499	Goj	830-939	Hot
450-529	An	390-449	Dan	500-599	Gon	948-999	Hou
530-569	Ao	450-499	Dao	600-679	Gonn		
570-639	Ara	500-599	De	680-799	Goo	010-399	Hya
640-689	Are	600-699	Dema	800-849	Gu	400-799	Hyo
690-779	Asa	700-759	Do	850-899	Gun	800-999	Hyu
780-849	Ase	760-819	Doda	900-919	Guo		
850-909	Ata	820-879	Doha	920-999	Gya	010-039	I
910-949	Au	880-939	Doka			040-109	Ich
950-999	Aza	940-999	Dota	010-089	Ha	110-159	Ika
				090-139	Haga	160-179	Ifu
				140-199	Haha	180-219	Iha
010-045	Ba	010-159	E	200-279	Haka	220-255	Ii
046-063	Bach	160-229	Ech	280-349	Hama	256-275	Ij
063-080	Bae	230-329	Ee	350-419	Han	276-289	Ika
081-120	Bai	330-409	Ei	420-509	Hanba	290-329	Ike
121-139	Baj	410-499	Ej	510-639	Hao	330-379	Iki
140-315	Ban	500-549	Erma	640-679	Hasa	380-429	Ima
316-349	Bas	550-799	En	680-749	Hashi	430-449	Ime
350-379	Be	800-839	Eo	750-819	Hata	450-519	In
380-439	Ben	840-919	Esa	820-889	Hate	520-569	Inb
440-469	Beo	920-999	Eu	890-929	Hau	570-629	Io
470-515	Betsu			930-999	Haya	630-669	Isa
516-524	Beu	010-029	Fu			670-739	Ishi
524-579	Bi	030-059	Fuda	010-299	He	740-789	Iso
580-640	Bin	060-135	Fuji	300-549	Hej	790-849	Ita
641-693	Bo	136-214	Fujis	550-799	Hema	850-859	Iu
694-745	Bok	215-279	Fuka	800-999	Heta	860-939	Iwa
746-799	Bon	280-339	Fuke			940-999	Iya
800-829	Bu	340-419	Fuku				
830-854	Buh	420-499	Fukum	010-099	Hi		
855-925	Bun	500-539	Fuma	100-109	Hie	010-039	Jaa
926-930	Buo	540-629	Fun	110-209	Hig	040-065	Jama
931-979	But	630-649	Funb	210-239	Hiha	066-069	Je
980-999	Bya	650-654	Fuo	240-299	Hika	070-124	Ji
		655-679	Fura	300-349	Hima	126-179	Jika
		680-799	Furu	350-439	Hin	180-339	Jin
010-049	Cha	800-859	Fusa	440-449	Hio	340-399	Jio
050-119	Chi	860-929	Futa	450-599	Hira	400-479	Jit
120-199	Chida	930-975	Fute	600-839	Hire	480-569	Jo
200-269	Chiha	976-999	Fuu	840-889	Hisa	570-659	Joka
270-429	Chika			890-939	Hise	660-709	Joo
430-529	Chike			940-979	Hita	710-819	Jos
430-529	Chima	010-045	Ga	980-999	Hiu	820-865	Jou
630-699	Chio	046-069	Gama			866-929	Ju
700-759	Chita	070-089	Gao			930-999	Jun
760-909	Cho	090-119	Ge	010-059	Ho		

010-039	Ka	259-329	Koka	410-529	Mej	610-689	Nakat
040-069	Kada	330-479	Koma	530-709	Men	690-769	Nama
070-079	Kao	480-599	Kon	710-769	Meo	770-839	Nan
080-119	Kaga	600-615	Koo	770-949	Mesa	840-949	Nao
120-129	Kah	616-659	Kora	950-999	Meu	950-999	Nasa
130-189	Kai	660-699	Kosa				
190-219	Kaj	700-799	Koshi	010-049	Mia	010-129	Ne
220-299	Kaka	800-859	Kota	050-099	Miba	130-249	Nefu
300-325	Kama	860-879	Kou	100-155	Mich	250-439	Neka
326-339	Kame	880-929	Koya	156-189	Mida	440-519	Nema
340-449	Kami	930-999	Koza	190-229	Miha	520-589	Nen
450-479	Kamo			230-264	Mika	590-739	Neo
480-519	Kan	010-019	Kua	265-299	Mike	740-859	Nesa
520-545	Kanb	020-059	Kuba	200-335	Mima	860-999	Neu
546-589	Kane	060-099	Kuch	336-419	Min		
590-619	Kanf	100-149	Kue	420-509	Mine	010-079	Ni
620-659	Kano	150-199	Kui	510-519	Mio	080-259	Nii
660-669	Kao	200-259	Kuma	520-569	Misa	260-349	Nij
670-719	Kar	260-299	Kume	570-629	Mita	350-419	Nim
720-769	Kasa	300-349	Kun	630-749	Mitse	420-469	Nio
770-819	Kata	350-419	Kuni	750-775	Miu	470-669	Nisa
820-854	Katsu	420-429	Kunj	775-884	Miya	670-869	Nishi
855-859	Kau	430-459	Kuo	885-909	Miyo	870-959	Nit
860-899	Kawa	460-539	Kura	910-999	Mizu	960-999	Niu
900-949	Kawam	540-649	Kure				
950-969	Kaya	650-719	Kuro	010-089	Mo	010-099	No
970-999	Kazu	720-779	Kusa	090-154	Moda	100-199	Nob
		780-869	Kuse	155-249	Moma	200-259	Noch
010-119	Kea	870-919	Kuta	250-329	Mon	260-289	Noe
120-339	Kei	920-969	Kuwa	330-569	Mori	290-379	Nog
340-419	Kej	970-999	Kuya	570-709	Moro	380-429	Noi
420-699	Ken			710-759	Mosa	430-509	Noka
700-999	Keo	010-149	Kya	760-949	Mota	510-609	Noma
		150-699	Kyo	950-999	Mou	610-789	Nora
010-054	Ki	700-999	Kyu			790-939	Nosa
055-089	Kida			010-049	Mu	940-999	Nou
090-129	Kiha	010-069	Ma	050-129	Muda		
130-209	Kika	070-149	Mae	130-270	Muka	010-049	Nu
210-289	Kima	150-165	Maf	280-309	Muma	050-099	Nui
290-419	Kin	166-209	Maga	310-429	Mun	100-209	Nuka
420-429	Kio	210-229	Maha	430-459	Muo	210-369	Nuki
430-499	Kir	230-309	Maka	460-649	Mura	370-549	Numa
500-609	Kis	310-359	Mama	650-759	Mure	550-749	Nun
610-749	Kita	360-449	Man	760-829	Musa	750-839	Nuo
750-809	Kite	450-539	Mara	830-959	Muta	840-929	Nusa
810-839	Kiu	540-639	Masa	960-999	Muu	930-999	Nuu
840-949	Kiya	640-739	Masu				
950-999	Kiza	760-819	Mata	010-059	Na	010-349	Nya
		820-939	Matsu	060-239	Naga	350-699	Nyo
010-089	Ko	940-969	Matt	240-289	Naha	700-999	Nyu
090-135	Koda	970-999	Maya	290-369	Naka		
136-199	Koga			370-449	Nakag	010-049	O
200-239	Koi	010-079	Me	450-529	Nakak	050-079	Oda
240-255	Koj	080-409	Mei	530-609	Nakan	080-099	Oe

100-149	Oga	640-689	Sao	010-059	Ta	280-329	Uga
150-189	Oha	690-769	Sasa	060-089	Tada	330-389	Uka
190-249	Oi	770-804	Sase	090-099	Tae	390-549	Uma
250-329	Oka	805-884	Sata	100-119	Taga	550-629	Un
330-399	Oke	885-964	Sau	120-189	Tai	630-659	Uo
400-449	Oma	965-999	Saya	190-299	Taka	660-759	Ura
450-549	On			300-399	Take	760-859	Usa
550-699	Oo	010-049	Se	400-469	Taki	860-889	Ushi
700-759	Ora	050-099	Sega	470-499	Tako	900-969	Uta
760-799	Osa	100-299	Sei	500-559	Tama	970-999	Uu
800-849	Oshi	300-499	Seka	560-609	Tame		
850-939	Ota	500-599	Sema	610-669	Tan	010-079	Wa
940-999	Ou	600-749	Sen	670-769	Tanga	080-119	Wai
		750-799	Seo	770-819	Tao	120-279	Waka
010-299	Pa	800-899	Seta	820-869	Tasa	280-409	Wake
300-499	Pe	900-999	Seu	870-949	Tata	410-499	Wama
500-699	Pi			950-999	Tau	500-579	Wara
700-799	Po	010-039	Sha			580-699	Wasa
800-899	Pu	040-089	Shi	010-049	Te	700-929	Wata
900-999	Pya	090-129	Shich	050-079	Teda	930-999	Wate
		130-249	Shiga	080-139	Tei		
010-029	Ra	250-299	Shiha	140-189	Teka	010-029	Ya
030-099	Rai	300-359	Shika	190-269	Tema	030-059	Yach
100-119	Raj	360-479	Shima	270-369	Ten	060-092	Yaga
120-149	Ran	480-569	Shin	370-449	Teo	093-099	Yaha
150-169	Rao	570-609	Shio	450-599	Tera	100-139	Yaka
170-179	Re	610-679	Shira	600-659	Tere	140-249	Yama
180-209	Rei	680-729	Shisa	660-899	Tesa	250-259	Yame
210-219	Rej	730-779	Shiu	900-999	Teu	260-309	Yana
220-259	Ren	780-849	Sho			310-325	Yane
260-269	Reo	850-909	Shon	010-059	To	326-429	Yasa
270-309	Ri	910-949	Shu	060-099	Toch	430-469	Yata
310-379	Rika	950-999	Shun	100-179	Toe	470-479	Yau
380-449	Rin			180-249	Toha		
450-499	Rio	010-099	So	250-409	Toka	480-489	Yo
500-549	Ro	100-229	Soga	410-599	Toma	490-499	Yoha
550-649	Roku	230-289	Soka	600-679	Tona	500-509	Yoka
650-689	Roky	290-319	Soma	680-849	Tota	510-555	Yoko
690-709	Roza	320-419	Son	850-999	Tou	556-579	Yoku
710-779	Ru	550-669	Sosa			580-623	Yona
780-819	Rya	700-879	Sota	010-099	Tsu	624-659	Yoo
820-909	Ryo	880-999	Sou	100-199	Tsuch	660-699	Yosa
910-999	Ryu			200-259	Tsue	700-799	Yoshi
		010-059	Su	260-339	Tsuj	800-829	Yoso
010-035	Sa	060-099	Sue	340-539	Tsuka	830-849	You
036-109	Sach	100-249	Suga	540-599	Tsuma		
110-154	Sae	250-299	Suha	600-759	Tsun	850-864	Yu
155-174	Saha	300-449	Suka	760-919	Tsuo	865-874	Yuha
175-274	Sai	450-599	Suma	920-999	Tsuta	875-929	Yuka
275-374	Saka	600-479	Sun			930-949	Yuma
375-464	Sake	750-799	Suo	010-049	U	950-964	Yun
465-499	Saku	800-899	Susa	050-119	Uchi	965-969	Yuo
500-539	Sama	900-999	Suu	120-145	Uda	970-989	Yusa
540-639	San			146-279	Ue	990-999	Yuu

010-059	Za
060-179	Zai
180-249	Zaj
250-299	Ze
300-599	Zen
600-669	Zeo
670-799	Zo
800-899	Zu
900-999	Zuj

EXPLANATION OF THE PINYIN NUMERICAL TABLE

The Pinyin Numerical Table serves to provide a second-line catalog number for Chinese architectural sites, and for Chinese surnames of artists and sculptors.

The numeration in the Pinyin Table is based on the frequency of Chinese surnames. Popular surnames are given a wide range of numbers, infrequent or rare surnames always have a minimum of ten spaces.

The zero at the end of each number is meant to be replaced by a digit from 1-9 each time that number is used. In the case of two zeros, such as in "AI: A200-400," then one or both zeros are replaced by digits from 1-9 when that category is used. Thus, the Qing artist Ai Qimeng might be given the catalog number A332. Some examples may clarify how the table is used:

Zhao, Z430-580 (150 spaces, or 1500 if a fourth digit is added)

Zhao Boju.....	Z437
Zhao Bosu	Z443
Zhao Lingrang.....	Z495
Zhao Mengfu.....	Z503
Zhao Mengjian	Z505

Interpolation in the table is only approximate since names may cluster around certain sounds. Also, a fourth digit may be added if space were not available between two numbers. In the examples above, *Zhao Boju* and *Zhao Bosu* may equally have been cataloged as Z4374 and Z4378 if by any chance the number Z438 had been assigned to a subsequent letter of the alphabet. It is understood that in using this table, it will always be necessary to first check the numbers already assigned to a last name or a place, before interpolating a new number.

PINYIN NUMERICAL TABLE

A100	a	C020	cai	C830	chun	D640	diu	G010	ga
A200	ai	C050	can	C870	chuo	D660	dong	G030	gai
A400	an	C060	cang	C880	ci	D730	dou	G090	gan
A600	ang	C070	cao	C890	cong	D780	du	G160	gang
A800	ao	C100	ce	C920	cou	D860	duan	G200	gao
		C110	cen	C940	cu	D900	dui	G350	ge
B010	ba	C120	ceng	C950	cuan	D950	dun	G370	gei
B060	bai	C150	cha	C960	cui			G390	gen
B130	ban	C170	chai	C970	cun	E100	e	G410	geng
B190	bang	C210	chan	C990	cuo	E300	ei	G440	gong
B249	bao	C250	chang			E500	en	G500	gou
B300	bei	C300	chao	D010	da	E700	eng	G530	gu
B370	ben	C350	che	D020	dai	E900	er	G700	gua
B420	beng	C370	chen	D130	dan			G710	guai
B430	bi	C530	cheng	D170	dang	F010	fa	G720	guan
B470	bia	C620	chi	D200	dao	F110	fan	G750	guang
B530	biao	C690	chong	D250	de	F220	fang	G800	gui
B570	bie	C700	chou	D290	dei	F350	fei	G890	gun
B720	bin	C710	chu	D330	deng	F440	fen	G900	guo
B800	bing	C770	chua	D410	di	F510	feng		
B870	bo	C780	chuai	D450	dian	F610	fo	H010	ha
B950	bu	C790	chuan	D500	diao	F710	fou	H040	hai
		C800	chuang	D550	die	F810	fu	H060	han
C010	ca	C820	chui	D570	ding			H130	hang

H170	hao	L110	lao	N630	nin	R580	rou	T600	ting
H210	he	L140	le	N690	ning	R650	ru	T650	tong
H240	hei	L160	lei	N750	niu	R730	ruan	T700	tou
H260	hen	L180	leng	N810	nong	R800	rui	T740	tu
H270	heng	L200	li	N850	nou	R870	run	T790	tuan
H300	hong	L400	lia	N870	nu	R930	ruo	T840	tui
H350	hou	L410	lian	N890	nuan			T890	tun
H400	hu	L420	liang	N910	nue	S010	sa	T950	tui
H500	hua	L520	liao	N940	nun	S030	sai		
H530	huai	L560	lie	N970	nuo	S040	san	W010	wa
H550	huan	L570	lin			S050	sang	W030	wai
H570	huang	L620	ling	O700	ou	S060	sao	W050	wan
H780	hui	L670	liu			S070	se	W120	wang
H890	hun	L770	long	P010	pa	S080	sen	W420	wei
H940	huo	L800	lou	P080	pai	S090	seng	W510	wen
		L850	lu	P150	pan	S100	sha	W680	weng
J010	ji	L950	luan	P200	pang	S120	shai	W760	wo
J090	jia	L970	lue	P270	pao	S130	shan	W780	wu
J180	jiang	L980	lun	P310	pei	S140	shang		
J270	jiao	L990	luo	P370	pen	S150	shao	X010	xi
J330	jie			P410	peng	S160	she	X090	xia
		M010	ma	P460	pi	S170	shei	X180	xian
J390	jin	M120	mai	P510	pian	S180	shen	X250	xiang
J470	jing	M140	man	P560	piao	S330	sheng	X310	xiao
J620	jiong	M180	mang	P610	pie	S480	shi	X380	xie
J650	jiu	M220	mao	P640	pin	S540	shou	X480	xin
J680	ju	M260	mei	P700	ping	S550	shu	X540	xing
J780	juan	M300	men	P760	po	S560	shua	X500	xiong
J810	jue	M340	meng	P810	pou	S570	shuai	X640	xiu
J890	jun	M380	mi	P860	pu	S580	shuan	X700	xu
		M480	mian			S590	shuang	X830	xuan
K010	ka	M530	miao	Q010	qi	S600	shui	X870	xue
K060	kai	M580	mie	Q090	qia	S610	shun	X940	xun
K110	kan	M630	min	Q150	qian	S620	shuo		
K170	kang	M680	ming	Q290	qiang	S630	si	Y010	ya
K230	kao	M730	miu	Q350	qiao	S690	song	Y070	yai
K280	ke	M780	mo	Q410	qie	S780	sou	Y110	yanb
K330	ken	M850	mou	Q440	qin	S790	su	Y170	yang
K380	keng	M930	mu	Q520	qing	S880	suan	Y290	yao
K430	kong			Q600	qiong	S890	sui	Y380	ye
K500	kou	N010	na	Q650	qiu	S900	sun	Y440	yi
K570	ku	N090	nai	Q720	qu	S990	suo	Y460	yin
K630	kua	N150	nan	Q800	quan			Y500	ying
K690	kuai	N210	nan	Q850	que	T010	ta	Y550	yong
K730	kuan	N240	nao	Q920	qun	T040	tai	Y600	you
K780	kuang	N300	ne			T100	tan	Y640	yu
K850	kui	N320	nei	R010	ran	T180	tang	Y780	yuan
K890	kun	N360	nen	R070	rang	T300	tao	Y870	yue
K940	kuo	N380	neng	R130	rao	T360	te	Y930	yun
		N410	ni	R190	re	T380	teng		
L010	la	N480	nian	R220	ren	T440	ti	Z010	za
L020	lai	N530	niang	R370	reng	T470	tian	Z020	zai
L050	lan	N560	niao	R430	ri	T510	tiao	Z030	zan
L080	lang	N600	nie	R500	rong	T570	tie	Z040	zang

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Z050	zao
Z060	ze
Z070	zei
Z080	zen
Z090	zeng
Z110	zha
Z120	zhai
Z130	zhan
Z150	zhang
Z430	zhao
Z580	zhe
Z590	zhei
Z600	zhen
Z610	zheng
Z650	zhi
Z660	zhong
Z670	zhou
Z740	zhu
Z840	zhua
Z850	zhuai
Z860	zhuang
Z870	zhuang
Z880	zhui
Z890	zhun
Z900	zhuo
Z910	zi
Z920	zong
Z930	zou
Z950	zu
Z960	zuan
Z970	zui
Z980	zun
Z990	zuo