

SECRETS OF
BUDDHIST ART
Tibet, Japan, and Korea



EDUCATOR RESOURCE GUIDE

THE FRIST
CENTER FOR THE VISUAL ARTS



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About the Exhibition

Secrets of Buddhist Art showcases magnificent and rare works of art from the Newark Museum's renowned collection, revealing Mahayana and Vajrayana Buddhist practices of Tibet, Japan, and Korea. The sections are organized nonlinearly according to five themes that intentionally transcend national boundaries, with renderings of similar subjects that encourage comparisons among regional aesthetics while distinguishing aspects unique to each area. The *Buddha, Buddhas, and Bodhisattvas* section introduces central divine figures prominent in Mahayana and Vajrayana Buddhist art. The *Life and Death* gallery illustrates the Buddhist worldview of cyclic existence, including the promise of paradises and the punishments of hells. The *Health and Wealth* portion features both peaceful and wrathful Buddhist deities that promote spiritual and material wealth while scaring off negativities that bring disaster. The *Teachers and Students* segment presents portraits of revered Buddhist teachers and explains the importance of religious lineages. In the *Mandala* section, study intricate examples of Buddhist spheres of influence. In the Education Gallery, a sand mandala ritually created by a team of Tibetan monks connects the living practice of Buddhism to the older works of art in the exhibition.

For more about the exhibition, visit fristcenter.org/buddhist.

Educator Packets and Art Trunks

This Educator Resource Guide is designed to help educators prepare students for gallery visits and follow-up discussions. It is provided with a packet of art reproductions to scheduled school tour groups. It highlights works from *Secrets of Buddhist Art* and includes questions and activities that will encourage your students to look closely and think critically. The activities are compatible with Tennessee curriculum standards for visual arts, language arts, and social studies.

Art Trunks enrich the appreciation of exhibitions at the Frist Center by providing art-making lessons to educators and to Frist Center community partners. Through the Art Trunk Program, participants become more informed about works of art and the artists who created them. Art Trunks for community partners contain materials for completing three activity sessions; educators receive only the lesson plans.

Educator packets for past exhibitions are available. See fristcenter.org/guide for details.

Archived Art Trunks (supplies not included) can be checked out by any individual or group. Learn more at fristcenter.org/trunks.

Cover image: **Crowned Buddha**, Tibet, 15th–16th centuries. Mercury gilding, copper alloy, and turquoise. Newark Museum, Purchase 1920 Shelton Collection, 20.454

Curriculum Connections and State Standards

Docent-guided school tours support Tennessee academic standards by introducing ideas relevant to the visual arts, language arts, and social studies curricula. Specific standards are addressed according to grade-appropriate levels. View connections for all grade levels (K–12) at tn.gov/education/topic/academic-standards.

The following curriculum standards relate specifically to *Secrets of Buddhist Art: Tibet, Japan, and Korea*.

The abbreviations at the end of the standards represent content strands:

C = Culture

H = History

E = Economics

P = Politics/Government

G = Geography

TN = Tennessee History

6th Grade:

6.27 Write a narrative text describing how Siddhartha Gautama's (Buddha) life experiences influenced his moral teachings and how those teachings became a new religion that spread throughout India and Central Asia as a new religion. (C, H, G)

6.38 Describe the diffusion of Buddhism northward to China during the Han Dynasty. (C, G, H)

7th Grade:

7.20 Describe the reunification of China under the Tang Dynasty and reasons for the cultural diffusion of Buddhism. (C, G, H, P)

7.27 Compare the major features of Shinto, Japan's indigenous religion, and Japanese Buddhism. (C, H)

7.28 Explain the influence of China and the Korean peninsula upon Japan as Buddhism, Confucianism, and the Chinese writing system were adopted. (C, G, H)

High School:

AH.20 Describe the origins, beliefs, traditions, customs, and spread of Buddhism. (C, G)

AH.22 Describe the impact of Confucianism, Taoism, and Buddhism. (C)

AH.56 Describe Japan, with emphasis on the impact of Shinto and Buddhist traditions and the influence of Chinese culture. (C, G)

State Visual Arts Standards

This educator guide supports Tennessee visual art standards. Educators may address specific standards in their classrooms according to grade-appropriate levels. View connections for all grade levels (K–12) at tn.gov/education/article/arts-education.

A Brief History of Buddhism

The historical Buddha, Shakyamuni, lived in the sixth century BCE. Born Siddhartha Gautama in Lumbini (present-day Nepal), he renounced his life as a prince to pursue a spiritual calling. He gave up all material possessions and went on a search for the meaning of life. As he sat under a tree in Bodh Gaya to meditate, he finally reached enlightenment. The titles *Buddha* (enlightened or awakened one) and *Shakyamuni* (sage of the Shakya clan) were awarded to him as he traveled throughout present-day northern India, teaching what is now called *Buddhism*. Images of the historical Buddha are prevalent throughout the Buddhist world, as are depictions of great events from his many lifetimes.

Between the fourth and third centuries BCE there was a major divide among the adherents of Buddhism, eventually resulting in the creation of two main branches: *Mahayana* (Great Vehicle or Great Path) and *Theravada* (The Elders). Mahayana Buddhism spread throughout northern India, Nepal, Central Asia, Tibet, China, Korea, and Japan. Theravada Buddhism flourished in southern India, Sri Lanka, and throughout Southeast Asia.

In the third century CE, another form of Buddhism arose within the Mahayana branch. Referred to as *Vajrayana* (Thunderbolt Vehicle or Thunderbolt Path) or *Tantrayana* (Weaving Vehicle or Weaving Path), this esoteric school dominates Tibetan practice and is also prominent in Japan. Its devotees participate in initiation and empowerment ceremonies kept secret from outsiders.

Although there are many different schools of Buddhism, they all still practice the original teachings of the historical Buddha. These are called “The Four Noble Truths” and follow the path to enlightenment known as “The Eightfold Path.”

The Four Noble Truths consist of the historical Buddha’s teachings about life:

- 1) Life is suffering.
- 2) The cause of suffering is desire or attachment.
- 3) Suffering ends when desire and attachment end.
- 4) The end of suffering can be achieved by following The Eightfold Path.

The Eightfold Path is a way to eventually reach *nirvana* (enlightenment and liberation from the cycle of birth and rebirth) by living a moral life. The journey contains these aspects:

- 1) Right view
- 2) Right intention
- 3) Right speech
- 4) Right action
- 5) Right livelihood
- 6) Right effort
- 7) Right mindfulness
- 8) Right concentration



Map by Gunawan Kartapranata [CC BY-SA 3.0 (<http://creativecommons.org/licenses/by-sa/3.0/>)], via Wikimedia Commons. Published at en.wikipedia.org/wiki/Silk_Road_transmission_of_Buddhism

Artistic Representations in Buddhism

Early Buddhist art relied on symbols, such as the *stupa* (a structure that contains relics and serves as a burial place), the Bodhi tree, a throne, and footprints, rather than figural references to the events of the historical Buddha's life. The first anthropomorphic images of the historical Buddha were not seen until around the first century CE. The physical absence of the Buddha in art reflected the belief that the Buddha was not to be worshipped.

As the religion spread throughout Asia, the image of the historical Buddha evolved to aesthetically resemble local traditions and physical features while retaining the valued characteristics of "a perfect Buddha." As different schools of Buddhism developed, more icons and symbols were introduced to the canon or accepted iconography. Within Buddhism, there is not only the historical Buddha, but also a variety of *Buddhas* (enlightened beings), both benevolent and wrathful. Deities were often portrayed, teachers and their students were a common focus, and many Buddhas were referenced. Some of the earliest stylistic influences came from Greco-Roman sculpture and are apparent in physical attributes of early Buddha sculptures and paintings.

Visual representations of both the historical Buddha and other Buddhas portrayed them with relatively simple clothing and no jewelry, demonstrating the renunciation of worldly cares that are unnecessary for an enlightened being. Thirty-two major and eighty minor features are hallmarks of Buddhahood. These include dark, curly hair; an *ushnisha* (a hairstyle or protuberance that covers a brain too big for a regular skull); an *urna* (forehead mark) that emits light; and elongated earlobes, alluding to the historical Buddha's former status as a prince who once wore heavy earrings. Rounded shoulders, a broad chest, and long supple fingers and toes are also indicators of Buddhahood. Differentiations between the historical and nonhistorical Buddhas are found in skin tones, attributes, and sometimes *mudras* (hand gestures).

Within some sects of Mahayana and Vajrayana Buddhism, there is also a belief in the Adi-Buddha (first or primordial Buddha), a self-generated Buddha that has been present from the beginning of time. From him all other Buddhas (including the historical Buddha) emanated. The five Tathagatha Buddhas (forefather Buddhas) represent aspects of the historical Buddha, and each heads one of the five Buddha-families that form the vast Mahayana pantheon. The Tathagatha Buddhas preside over specific directions (east, north, south, west, and center) and are identified by affiliated colors (blue, yellow, red, green, and white) that may manifest in their skin tones and the quadrants of the palaces they inhabit. Specific mudras, attributes, and animal-vehicles (elephants, horses, peacocks, *garuda* [man-birds], and lions) further designate specific Tathagatha Buddhas. Buddha families consist of larger groups of divine beings placed within this organizational framework, which is often illustrated through *mandalas*—geometric diagrams of divine palaces inhabited by a range of enlightened beings.

Mahayana and Vajrayana Buddhism are also populated with numerous *bodhisattvas*, enlightened or awakened beings who have chosen to stay in this world to help others attain *nirvana* (the state beyond the cycle of rebirth). In art, bodhisattvas are distinguished from Buddhas by the jewelry they wear—diadems, earrings, necklaces, armlets, bracelets, anklets—and by luxurious, often gravity-defying clothing. Devotees worship some bodhisattvas as their central practice.

Teachers and Students

Just as teachers play a major role in our world today, teachers of Buddhism have been highly respected since the time of the historical Buddha. Direct transmission of Buddhist teachings from teacher to student is of great importance in all forms of Buddhism. Because teachers play such vital roles, portraits of real and legendary instructors take center stage in Buddhist art. Distinct hairstyles, costumes, physical features, gestures, and postures help identify ascetics*, disciples, exorcists, monks, poets, and scholars, as do the settings they inhabit.



Tsongkhapa as Icon and His Previous Lives

Tibet, 18th–19th centuries

Colors, cloth, wood, and metal

Edward N. Crane Memorial Collection, Newark Museum, Gift of Mrs. E. N. and

Mr. A. M. Crane, 1911, 11.695

(Painting 1 of 15)

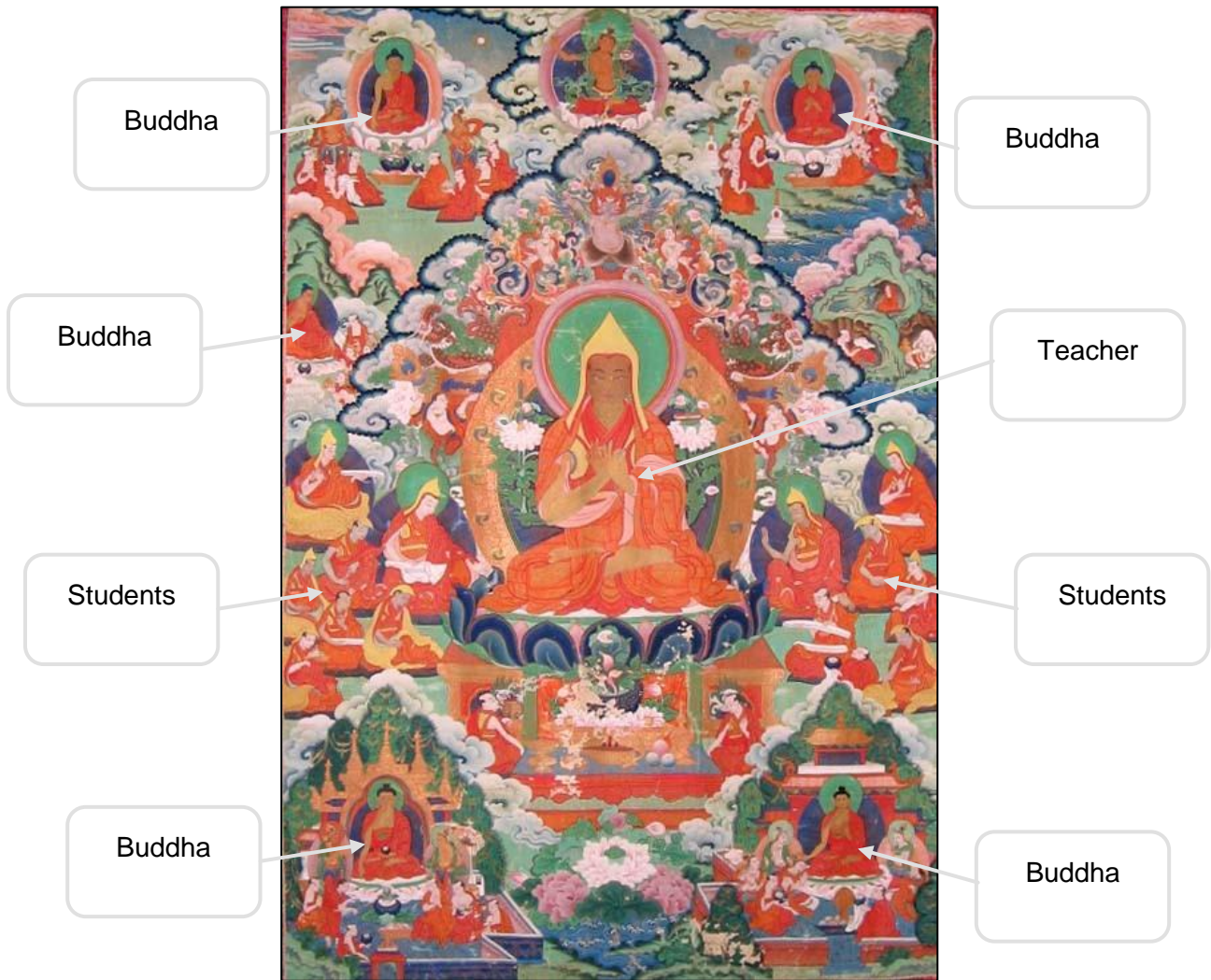
Tsongkhapa is enthroned at center, surrounded by his closest students. The Buddhas in the two palaces at the bottom greet Tsongkhapa in his previous lives—scenes that foreshadow his ability to understand emptiness and proclaim Vajrayana (esoteric) Buddhist teachings. The Buddhas in the upper corners of the painting bless a conch shell (sounded to call the faithful) and conceal it in a cave to be discovered during Tsongkhapa's lifetime.



Reflect and Discuss

- Why were teachers and students so important to represent in Buddhist art? And how are they depicted?
- Think about the teachers in your own life. What makes them so important and why?

*An *ascetic* is a person who practices severe self-discipline and avoidance of pleasure.

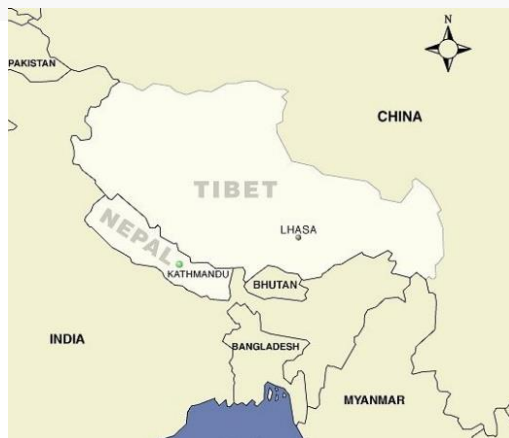


To identify each figure, you might ask: Is the subject's head bald or shaven, or full of matted locks? Do they have a beard or moustache? Do they wear a hat? Is the hat red, black, or yellow, and what shape is it? What *mudras* (hand gestures) do they make? Are they holding an attribute—an identifying symbol? On what do they sit or stand? Such basic questions can be keys to unlocking more than 2,500 years of history and provide a door into understanding some of the complexities of Buddhist art and practice.

In this painting, the central figure, Tsongkhapa, is recognizable by his yellow hat. The Buddhas are portrayed here with simple clothing, no jewelry, and dark, curly hair with head protuberances. The **bodhisattvas** are distinguished from Buddhas by the jewelry they wear—diadems, earrings, necklaces, armlets, bracelets, anklets—and by luxurious clothing that floats around them, defying gravity.

•Tibet•

Tibet officially declared Buddhism its main religion around the 6th or 7th century CE, after the faith had spread through India, China, Korea, Japan, and all places in between. By the time Tibet adopted Buddhism, it had been modified and expanded into a broader belief system. Buddhists in Tibet practice a mix of Mahayana and **Vajrayana** Buddhism; the latter is also known as “Esoteric Buddhism.” Tibetans began representing wrathful deities and other aspects of esoteric images, along with inspirations from traditional Indian sources, all influenced by Buddhist art that had been transmitted around Asia. Notable forms of Tibetan art include complex geometric mandalas, elaborate visual metaphors featuring deities, and meditative sculptures of the Buddha.



VOCABULARY

Adi-Buddha
Avalokiteshvara
bodhisattva
mandala
meditation
mudra
Tathagatha Buddha
Vajrayana
Vajradhara



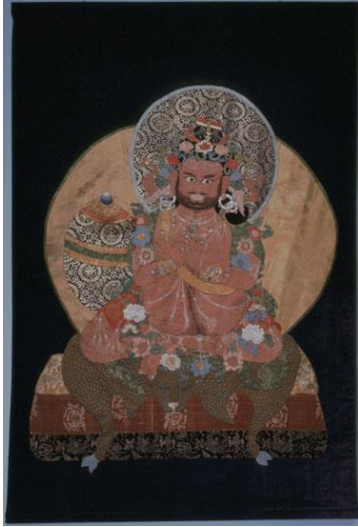
Crowned Buddha

Tibet, 15th–16th centuries

Mercury gilding, copper alloy, and turquoise

Newark Museum, Purchase 1920 Shelton Collection, 20.454

The *mudras* (gestures) displayed here are associated with the historical Buddha’s moment of enlightenment under a Bodhi tree, which he called on the earth to witness. The left hand performs a meditation mudra, and the right hand touches the earth. The patchwork robes of an itinerant contrast with the bejeweled crown fastened with ribbons. Crowned Buddhas like this one are revered for particular rituals by Tibetan, Nepalese, and Chinese practitioners. This piece was created through the lost-wax casting process and later gilded and inset with turquoise.



Charismatic Indian Saint Mahasiddha Virupa

Tibet, 18th century

Appliqué silk, damasks, and velvets, with cording and embroidery

Newark Museum, Purchase 1976 Wallace M. Scudder Bequest Fund and The Members' Fund, 76.188

Virupa, who is perhaps the most famous mahasiddha, initiated many teaching lineages within Vajrayana Buddhism. Here, recognizable by the book bound within his hair to the top of his head, and the round casket (containing sacred wisdom) at his side, he sits on the skin of an antelope (used by mendicants, or beggars, to ward off fleas that would disturb their **meditations**) and makes a teaching gesture. This appliqué masterpiece was part of a banner that celebrated a line of teachers and once hung from a temple's eaves. It employs not only luxurious imported Chinese silks, but also velvets, with outstanding embroidered details.

Mahasiddha is Sanskrit for "great adept." Virupa is one of the many spiritually accomplished mahasiddhas from India who have become important teachers within Vajrayana Buddhism.

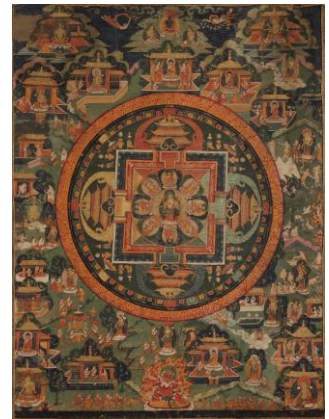
Avalokiteshvara (Bodhisattva of Compassion) Mandala

Tibet, 18th–19th centuries

Colors and gold cloth

Newark Museum, Gift of Mr. and Mrs. Jack Zimmerman, 1991, 91.134

Presiding within this palace is the six-armed form of **Avalokiteshvara** (Bodhisattva of Compassion), surrounded by the **Tathagatha Buddhas** that rule over the cardinal directions. Replications of another form of the same bodhisattva, called *Padmapani* (Lotus Holder), are seated in the ordinal directions. The blue-skinned **Adi-Buddha Vajradhara** (Primordial Buddha Vajra Holder) is attended by two celestials (top center). The flying monk (top left) represents the liberated souls of those who follow the practices illustrated in this painting. **Vidhyadharas** (Wisdom Bearers) offer flower garlands (top right). Longevity deities are enthroned within their own palaces with attendant monks (upper left and right respectively). In the scenes surrounding the **mandala**, Avalokiteshvara is invoked as a guide through different realms of potential rebirth. Paintings like this one were commissioned to benefit deceased relatives as they journeyed into their next lives, as well as to create good karma for those who commissioned such works and those who look at them. The individuals who are shown offering lamplight, food, and drink to Yama, God of Death (bottom), likely donated the funds for this painting.



Reflect and Discuss

- What kinds of shapes and patterns do you see in the mandala?
- Why do you think so many figures and symbols are represented within the mandala?
- What elements and symbolism did artists use to depict their religion/way of life?
- What is "lost-wax casting"? (Watch a video about it at vimeo.com/159788008.)



Educator Activity: Reflection and Meditation

Objectives: Students will learn how to reflect on their thoughts and emotions while practicing mindfulness. They will be able to use these techniques in any situation throughout their lives, and even become the teacher by showing others these techniques.

Introduction: Meditation has been practiced by many religions and cultures around the world since the 5th century BCE. There are a variety of ways to meditate, depending on the ultimate goal of the practice. It can help promote concentration, calmness, peace, focus, and mindfulness.

Preparation: For this activity, have students clear away work and objects that can be distracting. You can have them stay in their seats or sit on the floor with crossed legs.

Directions:

- 1) Begin by having the students close their eyes.
- 2) Tell them to breathe deeply five times and to think about each breath as they inhale and exhale. Have them notice how their bodies slowly move as they breathe.
- 3) To help them further relax their bodies, have them tense their muscles for two seconds and then release them. Start at the toes and end with the arms.
- 4) Once they are noticeably more relaxed, tell them to feel each heartbeat within their chest. This allows them to become present and grounded.
- 5) At this point, you can guide them through an imaginative story to instill positive thoughts and remove negative thoughts.
 - 5a) Or: You can allow them to collect their own thoughts peacefully.
 - 5b) Or: To clear their minds of everything and to bring their attention to the world around them, have them listen for sounds for one minute. Tell them to count how many sounds they hear. After one minute, ask them to remember that number until the meditation has ended.
- 6) Once you are ready to end the practice, have the students take five slow deep breaths. Count out five seconds for the inhale and five seconds for the exhale.
- 7) Have the students slowly wiggle their fingers and toes to wake up their bodies. Then have them open their eyes and look around.
- 8) You can follow up by having them share their experiences with the class or you can allow them to keep their thoughts to themselves.

Tips:

Use a timer. Start with just a few minutes at a time. You can then lengthen the amount of time.

Students can use this practice prior to taking tests or just after. It can settle nerves and clear away distracting thoughts.

Use a calm voice.

Make the practice relatable to your students.

Sometimes playing calm music in the background helps clear the mind.



Lesson One: Secrets of Buddhist Art

Tibetan Mandala

The spread of Buddhism not only brought forth meditative rituals, but also incorporates artistic skill as a religious ceremony. In Tibet, Buddhist monks create colorful mandalas to illustrate their devout consciousness. They use balanced geometric shapes in a circular pattern to represent wholeness and unity. Other meditative art traditions range from sand painting, the art of layering sand, to appliqué, the art of overlapping and sewing fabrics to form an image.

In this activity, participants will combine mandala patterns with appliqué techniques.

Video: <http://fristcenter.org/community/partners/art-trunks>

Materials:

A pencil, 3 sheets of sketch paper, fabric markers, 3 pieces of cloth, scissors, glue, and silk scraps

Lesson Adaptations:

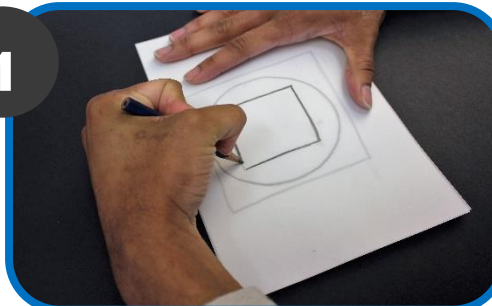
Younger participants can go to fristkids.org for "Recycled Assemblage."

Advanced participants can add sewing techniques such as embroidery to this activity.

Suggested Reading:

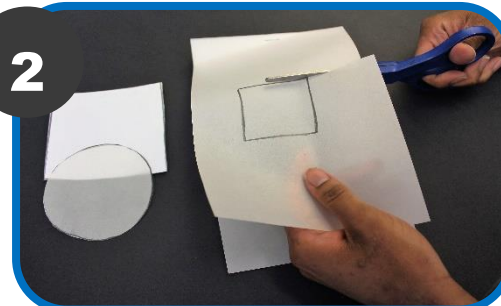
Becoming Buddha: The Story of Siddhartha by Whitney Stewart

1



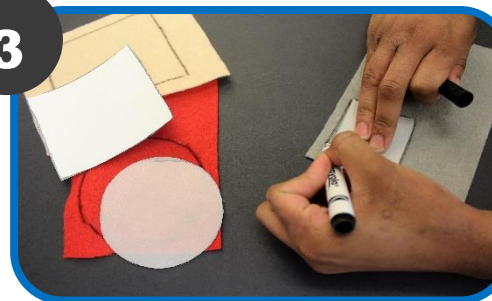
On the sketch paper, draw a large square, a medium circle, and a small square.

2



Use scissors to cut out each paper shape.

3



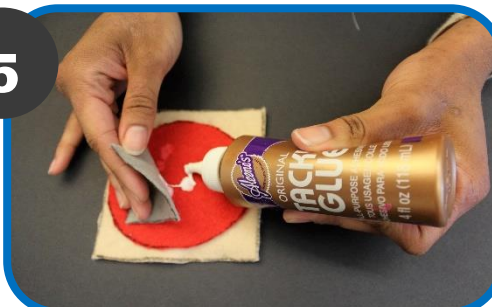
Trace the paper shapes onto your choice of cloth, using a fabric marker.

4



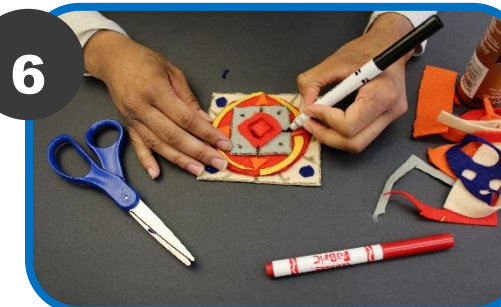
Cut out each cloth shape.

5



Glue the cloth shapes together, with the largest on the bottom and the smallest on top.

6



Decorate your mandala with a balanced design, using fabric markers and adding layers of silk scraps.

•Japan•

Buddhism spread swiftly around Asia via the Silk Road during the first few centuries of the Common Era. China was one of the first places to accept Buddhism before it reached Korea and Japan. Mahayana Buddhism was officially accepted in Japan in the 6th century CE. In the 12th century, Buddhists in Japan began practicing a form of Buddhism called **Zen**, which relies heavily on meditation to reach enlightenment. The impact Buddhism had on Japan was immense. At the time, Japan was in close contact with China; thus, art and beliefs from China were regularly acknowledged and adapted. Chinese Buddhists spent much of their time creating art from bronze and silk and transported these techniques east to places like Japan. The Japanese then began making bronze sculptures as well as detailed wooden sculptures of the historical Buddha, bodhisattvas, and other important figures. As silk became more abundant, artists used it to create visual stories and beautiful works of art.



VOCABULARY

Bodhidharma
representation
Zen



Seated Buddha

Japan, Edo Period (1603–1868)

Wood, gold, and lacquer

Newark Museum, Bequest of Joseph S. Isidor, 1941, 41.340A-C

This Buddha displays gestures of teaching and (most likely) meditation. Since the seventh century, when Buddhism was first promoted as the court religion, wooden sculptures have been particularly important in Japan. In popular tales, the sculptures were said to appear miraculously in trees or streams. The aesthetics of such figures and their construction—carved from wood with applications of lacquer, followed by a gold finish—have remained remarkably consistent for over a thousand years. In later periods, artists added ornate cloud-filled aureoles and lotus seats.

Sozan Genkyo (1779–1868)

Bodhidharma Travels by Leaf

Japan, Edo Period (1603–1868)

Ink, paper, and silk

Newark Museum, Purchase 1977 Dr. and Mrs. Earl LeRoy Wood Bequest Fund and Membership Endowment Fund, 77.12

Inscription: *Sailing on the water on a single reed leaf. Written by Chokushi, Jinki-Myoyo Zenji.*



Active during the fifth or sixth century, the mendicant monk Bodhidharma was originally from the “west” (South or Central Asia). As he traveled east through China, he spread a form of Buddhism known as *Zen* in Japan. His full, curly beard and long unfitted garment with the cape pulled over his head are evidence of his “western” heritage. He is revered for his transcendent powers, like the ability to balance on a single reed leaf to cross a body of water.

In Japan, *Bodhidharma* is known as *Daruma*.



Soul-Blessing Avalokiteshvara (Bodhisattva of Compassion)

Japan, early Meiji Period (1868–1912)

Colors, gold, and silk

Newark Museum, Purchase 1921, TR3.1921.2

The Bodhisattva of Compassion appears here in the form of a merciful mother. Waters poured from the vessel in his hand support a child (a **representation** of the soul).

In Japan, *Avalokiteshvara* is known as *Kannon*.



Reflect and Discuss

- What are some similarities between the two silk works?
- How do you think the wooden sculpture of the Buddha was preserved for so long?
- Discuss what you think about when you hear the word *representation*. What are some examples of representation in your everyday lives or in art?



Objectives: Students will create their own origami lotus flower. They will learn about the importance of the lotus within Buddhism and that different colors hold different meanings.

Introduction: The lotus flower symbolizes the possibility of enlightenment. Its blossoms, which emerge from muddy waters, represent the ability of the soul to ascend out of the earthly realm to nirvana. The eight petals on each flower represent The Eightfold Path.

Materials: One square piece of paper per student (8 x 8 in. minimum). For best results, use origami paper. The paper can be any color.

Crayons, markers, and/or colored pencils (optional)

Online resource: A step-by-step video can be found at [wikihow.com/Make-a-Simple-Origami-Lotus-Flower](http://www.wikihow.com/Make-a-Simple-Origami-Lotus-Flower)

Educator Activity:

Origami Lotus Flower

What do the colors of lotus petals mean?

White = Purity within the mind and body.

Red = Emotional attachment. Also, love and compassion.

Blue = Wisdom, common sense, knowledge, and learning.

Pink = The Buddha and his history.

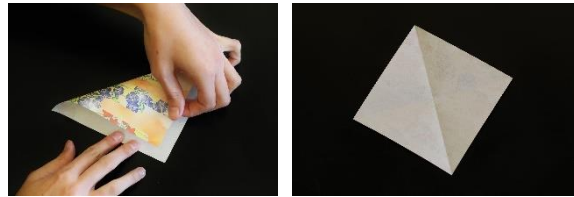
Purple = Mysticism and spirituality.

Gold = Complete enlightenment.

Directions:

- 1) Distribute paper squares or have each student choose their piece of paper.
- 2) (Optional.) Tell students to color their squares or leave them as is. Encourage them to pick a color from the above list.
- 3) Lead students through the steps of folding the paper into flowers.

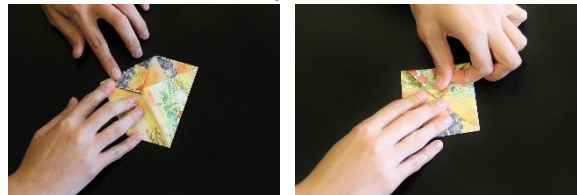
Step 1: Fold paper diagonally to create a cross-shaped crease.



Step 2: Fold each corner into the middle point to create a smaller square.

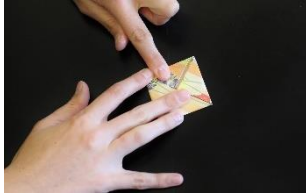


Step 3: Fold each corner again to make an even smaller square.



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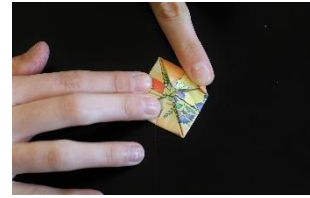
Step 4: Repeat the same steps as above, folding the corners inward.



Step 5: Flip the square over so the folds are on the bottom. Then fold each corner into the center just as you did before.



Step 6: Bend each corner slightly.



Step 7: Carefully flip the four corners to the other side to create the petals. As you pull each corner, press the sides of the petals in to achieve the rounded effect.



Step 8: Unfold the flaps on the bottom to create the last four petals. There will be eight total to represent The Eightfold Path.





Lesson Two: Secrets of Buddhist Art

Japanese Daruma Doll

Bodhidharma, a monk, is known as the founder of Zen Buddhism. Known as *Daruma* in Japan, he devoted much of his life to endurance tasks in order to obtain enlightenment. In one story, “Travels by Leaf,” he balances on a leaf floating on water during his long and dangerous journey to visit Emperor Wu. Today, balancing objects known as *Daruma dolls* have become symbols for overcoming adversity and setting goals.

In this activity, participants will artfully create their own Daruma dolls.

Video: <http://fristcenter.org/community/partners/art-trunks>

Materials:

Plastic egg, glue, large hex nut, tissue paper, masking tape, papier-mâché mix, water, paint, water cup, palette, and brushes.

Lesson Adaptations:

Younger participants can go to fristkids.org for “Movement in Art.”

Advanced participants can add small facial features to their doll, molding them with papier-mâché.

Suggested Reading:

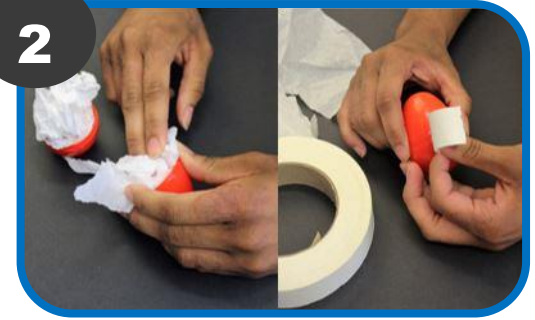
Yuko-chan and the Daruma Doll by Sunny Seki
The Bodhidharma Anthology by Jeffery L. Broughton

1



Glue a large hex nut to the bottom of the plastic egg.

2



Tightly stuff the egg with tissue paper and tape the egg shut.

3



Dampen papier-mâché mix with a little water and mold a thin layer around the egg.

4



Let the papier-mâché dry, for at least two hours.

5



Draw and paint a Daruma face or creature onto the doll—but don't paint the eyes yet!

6



Later, when you have a goal to set, paint in one of the eyes. When you have achieved it, paint in the other eye!

• Korea •

Koreans first learned about Buddhism in the 4th century CE from direct contact with China. Although Korea was separated into the Three Kingdoms at the time (Goguryeo, Silla, and Paekche), the religion had spread throughout the country by the 6th century CE. Much of the earliest Buddhist imagery in Korea can be found on the walls of caves and tombs. Koreans looked to Buddhist art from China, reproducing Chinese artistic elements in their works before eventually modifying the appearance of figures to reflect Korean artistic styles.



VOCABULARY
lotus flower
monastery
Pure Land Buddhism



Attributed to Gyeju (flourished ca. 1680s)
Seated Buddha
Korea, 17th century, Joseon Period (1392–1912)
Wood, lacquer, gold, and rock crystal
Newark Museum, Purchase 2013 Mr. and Mrs. William V. Griffin Fund, 2013.26

This seated Korean Buddha is a masterpiece of late Joseon period art. Observe the gentle face, the liquidity of the robes, and the fullness of the body—as if it has just drawn breath. He is seated in a cross-legged posture that is called either *padma-asana* (lotus-seat) or *vajra-asana* (diamond-seat). The posture represents a centering of the body and breath. The hand gestures suggest this Buddha once held attributes (now missing)—probably the stem of a **lotus flower**, and a further identifying implement that sat on the stem. Without the original temple setting and attributes, the specific identity of this Buddha remains mysterious.

The Great Monk Master Haesong Seated in Front of a Folding Screen

Northern Gyeongsong, Korea, early 20th century

Ink, colors, and paper

Newark Museum, Purchase 2012 Helen McMahon Brady Cutting Fund, 2012.20

This regal portrait depicts Master Haesong, a follower of **Pure Land Buddhism**, in which worshippers meditate on sacred realms inhabited by Buddhas and bodhisattvas. His affiliation is marked on his red patchwork shawl, with the character for heaven (*cheon*) rendered in gold. He holds a string of red prayer beads and a long staff. Behind him, four panels of a folding screen illustrate a granitic landscape, typical of the Korean countryside, that may indicate a Pure Land, the mountain area where this monk lived, or a pilgrimage he accomplished. The monk sits on an elaborate mat woven with red-and-black checkered crosses and a meandering key-motif border. Such mats were a valuable Korean export and, like the folding screen, convey the wealth of the **monastery** that most likely commissioned this portrait.



Reflect and Discuss

- What physical attributes of the Seated Buddha let you know that he is a Buddha?
- Because the Seated Buddha has been removed from its original sacred location inside a temple, how can we understand its purpose from its artistic rendering?
- How does the portrait of Master Haesong visually describe his life?



Educator Activity: Self-Portrait

Objective: Students will draw a self-portrait that includes symbolic representations of themselves and their lives. As they study the image of Master Haesong, students will think about the things that make them unique and describe their lives through objects and colors.

Introduction: The Great Monk Master Haesong includes several objects that describe who he is: the red prayer beads, the staff, a landscape on the folded screen behind him, and the woven mat. The original artistic depictions of the Buddha also used objects to define who he was, such as a stupa, a tree, and footprints. Objects and symbols can tell a story, just like words.

Materials:

One piece of white paper per student, crayons, markers, and/or colored pencils

Directions:

- 1) Discussing the image of Master Haesong and the objects used to describe him.
- 2) Have each student write on their paper a list of words that describe who they are and where they live (ex.: football player, gymnast, musician, Nashville, etc.).
- 3) Direct students to sketch an object or symbol for each word (ex.: a football, a gold medal, a guitar, the “Batman Building,” etc.)
- 4) Have students write a list of their favorite colors.
- 5) Tell students to draw a self-portrait on the other side of the paper.
- 6) Instruct students to add objects and/or symbols from their lists to their drawings, and to include their favorite colors somewhere in the image.
- 7) Ask students to display their portraits. Let students explore their classmates’ images and talk about what they see.



Lesson Three: Secrets of Buddhist Art

Korean Folding Screen

Folding screens are functional objects in Eastern homes and Buddhist temples. Screens have also been used to tell visual stories. In the Korean portrait **The Great Monk Master Haesong**, the subject sits in front of an intricately painted screen. This screen is thought to show either his homeland or a notable journey in his life.

In this activity, participants will create a miniature folding screen that tells their story.

Video: <http://fristcenter.org/community/partners/art-trunks>

Materials for each participant:

Sketch paper, pencil, eraser, two blank index cards, scissors, ink, brush, water bowl, piece of wallpaper (at least 4 x 10 ½ in.), and glue stick.

Lesson Adaptations:

Younger participants can go to Fristkids.org for “Stories in Art!”

Advanced participants can illustrate their life story or a portrait of themselves onto screen panels.

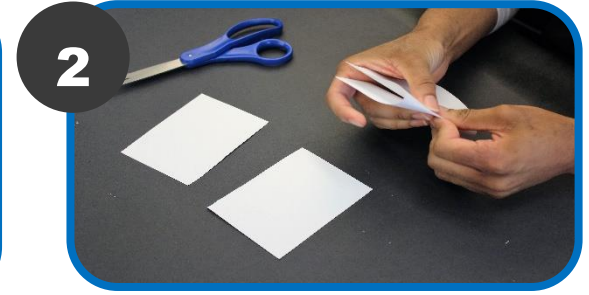
Suggested Reading:

Korean Children’s Favorite Stories by Kim So-un



1

On the paper, sketch three things that represent you.



2

Fold and cut two cards in half. You will decorate three card halves to tell your story.



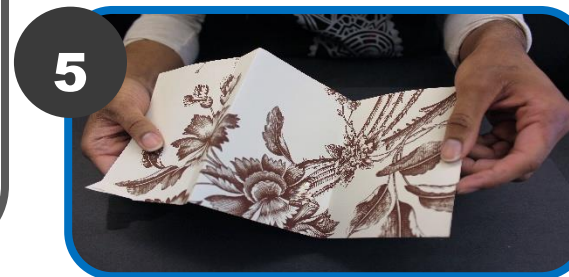
3

Retrace the sketches heavily with your pencil. Place a card on top of each sketch. Rub lightly to transfer the image.



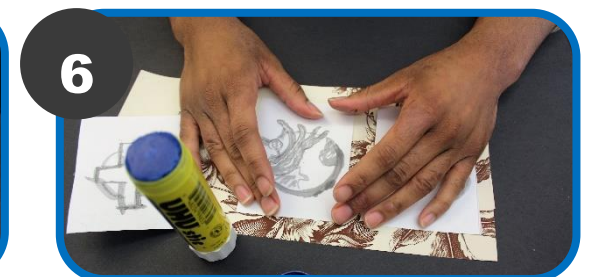
4

Prepare your ink. Paint the images on the cards. Let dry.



5

Fold the wallpaper into thirds, creating three sections.



6

Glue each card onto a section. You have completed your miniature folding screen!

Reflect and Discuss: Three Buddhas



Look at these three different sculptures of the historical Buddha from Tibet, Korea, and Japan. Review their descriptions on pages 9, 13, and 16 and compare them using the following prompts.

- What are their similarities?
- What are their differences?
- What materials were used to make each sculpture?
- How or where would these sculptures have been used?
- Compare the gestures (mudras) of each sculpture. How do the mudras explain the purpose of each statue?

TOP: **Crowned Buddha**, Tibet, 15th–16th centuries. Mercury gilding, copper alloy, and turquoise. Newark Museum, Purchase 1920 Shelton Collection, 20.454. CENTER: Attributed to Gyeju (flourished ca. 1680s). **Seated Buddha**, Korea, 17th century, Joseon Period (1392–1912). Wood, lacquer, gold, and rock crystal. Newark Museum, Purchase 2013 Mr. and Mrs. William V. Griffin Fund, 2013.26. BOTTOM: **Seated Buddha**, Japan, Edo Period (1603–1868). Wood, gold, and lacquer. Newark Museum, Bequest of Joseph S. Isidor, 1941, 41.340A-C

Plant and Animal Symbolism

Plants

bamboo—strength; flexibility; winter

cherry blossoms—late spring; impermanence; youth

lotus—purity

pine tree—long life

willow—water and good health

Animals

antelope—elusiveness

bat—night

bear—strength

buffalo—vehicle of death; a wandering mind

bull—vehicle of death

centipede—hatred

conch—the call to Buddhism (because it can be blown as a horn); incense container; riches

deer—the Buddha's teaching at Deer Park (Sarnath); long life and good fortune

dog—a messenger of fierce deities

dragon—spiritual and material riches; strength

elephant—strength; the power of the mind

fox—mischief

garuda—a mythical man-bird that is able to control *naga* (see *snake*)

golden fish—abundance

leopard—a messenger of fierce deities; clothing for female fierce deities

lion—strength; the Buddha's teachings are likened to a lion's roar

lizard—ignorance

mongoose—generosity; the granting of wishes

monkey—the potential of the easily distracted mind

owl—night

pig—ignorance; delusion

rabbit—abundance; the moon (in Korea and Japan); the Earth (in Tibet)

rooster—greed; lust; jealousy

scorpion—illness; jealousy

snake—aversion; pride; a guardian of riches

toad—desire

GLOSSARY

Adi-Buddha: the first or primordial Buddha; a spiritual fount of specific teachings.

Avalokiteshvara: the Sanskrit name of the Bodhisattva of Compassion.

Bodhidharma: a fifth- or sixth-century monk who introduced Zen Buddhism to China.

bodhisattva: a spiritually realized individual who is on the path to nirvana but chooses to stay behind to help others reach enlightenment.

Buddha: a being who embodies enlightenment.

deity: god or goddess.

dharma: a Buddhist teaching; sometimes called “Buddhist law.”

enlightenment: the ultimate goal of Buddhist practices. Also known as “awakening” or “understanding.”

the historical Buddha: a prince who pursued knowledge and freedom from suffering and eventually achieved enlightenment; the figure whose teachings form the foundation of Buddhism.

lotus flower: a symbol of the possibility of enlightenment. Its eight petals correspond to The Eightfold Path.

Mahayana: one of the main branches of Buddhism. *Mahayana* means “Great Vehicle” or “Great Path” in Sanskrit.

mandala: a spiritual symbol that represents the universe through geometric patterns and designs in a circle.

meditation: a practice of reflection, concentration, and tranquility that Buddhists believe can result in enlightenment.

monastery: a place of residence for a community of men living under religious vows.

mudra: a symbolic hand gesture.

nirvana: a state of non-being, peace and happiness, and a condition of “perfection.”

Pure Land Buddhism: a branch of Mahayana Buddhism. Within the tradition, a Pure Land is a region of unsurpassed beauty where practitioners can rest and attain enlightenment, after which they can return to the world as a bodhisattva or stay and reach Buddhahood.

representation: a description or portrayal of something.

samsara: a state of cyclic suffering through birth, life, death, and rebirth. Buddhists strive to leave samsara to achieve nirvana.

sangha: Buddhist community.

Sanskrit: the sacred language of Buddhism, like Latin for the Roman Catholic Church.

Tathagatha Buddha: a forefather Buddha; head of one of the five Buddha families.

Tsongkhapa: a Tibetan Buddhist monk who founded the Gelug (Yellow Hat) religious order, to which the Dalai Lama belongs.

Vajradhara: a blue-skinned Buddha who represents the achievement of enlightenment by the historical Buddha.

Vajrayana: A school of Mahayana Buddhism within India that spread throughout Tibet and Japan. *Vajrayana* is also known as “Thunderbolt Vehicle” or “Thunderbolt Path,” and *Vajrayana Buddhism* is sometimes called “Esoteric Buddhism.”

vidyadhara: a supernatural being who has mastered esoteric knowledge and is thought to perform magical feats.

Zen: A school of Mahayana Buddhism. *Zen* also means “meditation,” which is the main focus of adherents.

Resources and Further Reading

Online:

The “Arts of Asia” section of Newark Museum’s website: www.newarkmuseum.org/arts-asia-overview

Print:

Beer, Robert. *The Handbook of Tibetan Buddhist Symbols*. Boston: Shambhala, 2003.

Blau, Tatjana, and Mirabai Blau. *Buddhist Symbols*. New York: Sterling, 2003.

Bryant, Barry. *The Wheel of Time Sand Mandala: Visual Scripture of Tibetan Buddhism*. Ithaca, NY: Snow Lion Publications, 1992.

Graham, Patricia Jane. *Faith and Power in Japanese Buddhist Art: 1600–2005*. Honolulu: University of Hawaii Press, 2007.

Grünwedel, Albert. *Buddhist Art in India*. London: B. Quaritch, 1901.

Gyatso, Kelsang. *Introduction to Buddhism: An Explanation of the Buddhist Way of Life*. New York: Tharpa, 2008.

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Leidy, Denise Patry. *The Art of Buddhism: An Introduction to Its History and Meaning*. Boston: Shambhala, 2008.

Linrothe, Robert N. *Ruthless Compassion: Wrathful Deities in Early Indo-Tibetan Esoteric Buddhist Art*. Boston: Shambhala, 1999.

Okada, Barbra Teri, and Valrae Reynolds. “Japan, the Enduring Heritage: Selections from the Newark Museum Collection.” 2-3 ed. Vol. 32. *Newark Museum Quarterly* 32 (1983), nos. 2–3.

Paul, Katherine Anne, ed. *Korea: Highlights of the Newark Museum's Collection*. Carlsbad, CA: Hollym International, 2016. Available at newarkmuseum.org/flipbook/Korea.

Powers, John. *Introduction to Tibetan Buddhism*. Ithaca, NY: Snow Lion, 1995.

Reynolds, Valrae. *From the Sacred Realm: Treasures of Tibetan Art from the Newark Museum*. Newark, NJ: Prestel, 1999. Available at gutenberg.org.

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Starr, Frederick. *Korean Buddhism: History, Condition, Art: Three Lectures*. Boston: Marshall Jones, 1918.

Children's Books:

Alderfer, Lauren. *Mindful Monkey, Happy Panda*. Somerville, MA: Wisdom, 2011.

Evers, Kimberly M., Kevin Heller, Alejandro H. Ramirez, Jane Reid, and Enola R. Romano. *Explore Tibet*. Newark, NJ: Newark Museum; Ithaca, NY: Snow Lion, 1992.

Hạnh, Thich Nhất. *A Handful of Quiet: Happiness in Four Pebbles*. Berkeley, CA: Plum Blossom, 2012.

MacLean, Kerry Lee. *Moody Cow Learns Compassion*. Somerville, MA: Wisdom Publications, 2012.

MacLean, Kerry Lee. *Moody Cow Meditates*. Somerville, MA: Wisdom, 2009.

MacLean, Kerry Lee. *Peaceful Piggy Meditation*. Morton Grove, IL: Albert Whitman, 2004.

Muth, Jon J. *Zen Shorts*. New York: Scholastic, 2005.

Nagaraja, Dharmachari. *Buddha at Bedtime*. London: Duncan Baird, 2008.

During Your Visit

Looking at art can be an exciting adventure for children. The colors, figures, and shapes send children's minds to new places. This page will help you and your students better understand how to look at art, ask questions about it, and develop personal responses to it.

How to **look** at art:

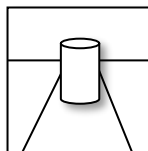
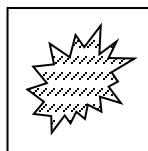
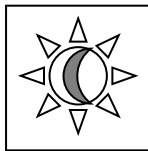
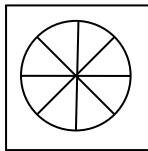
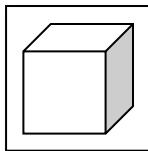
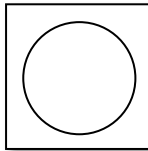
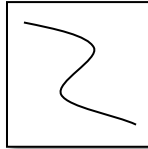
- Spend a few minutes looking at the work of art. Allow your eyes to wander around the entire piece.
- Notice the colors and how they are used.
- Find shapes and patterns throughout the piece.

Questions to ask for discussion:

- Are there any figures? What are they doing?
- How is the space used?
- Is there a focal point or something emphasized? How?
- What pulls your eyes around the work? A color, line, or movement?
- How do the colors affect the piece?
- What materials were used?
- Did the artist use a certain technique or style?

Reacting to art:

- How do the colors make you feel?
- How would you feel if you were inside the painting?
- Is the way in which the artist depicted his/her ideas understandable? Why or why not?



Line: A mark, path, or edge—actual or implied—characterized by its length.

Shape: In two-dimensional works, an area enclosed by lines or delineated by a change in color, value, etc.

Form: In three-dimensional works, the area delineated by the contours of the piece.

Color: All colors stem from the primary colors: red, blue, and yellow. The three main properties are *hue*, *value*, and *intensity*.

Value: The lightness or darkness of a color.

Texture: The way an object feels (actual texture) or appears to feel (visual texture).

Space: Physical or visual relationship between objects and their surroundings.

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SECRETS OF
BUDDHIST ART
Tibet, Japan, and Korea

February 10–May 7, 2017

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