



Images of Buddha

Utah Museum of Fine Arts

Evening for Educators

January 18, 2006 • 5:30 pm - 8:30 pm

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Special thanks to Elizabeth Firmage for the digital photography in this packet.



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List of Images

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Bronze
Purchased with funds from Friends of the Art Museum and a Gift by exchange of Mrs. Richard A. Hudnut
Museum # 1972.049.002.002
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Head of Buddha, ca. 12th century
Sandstone
Purchased with funds from Friends of the Art Museum
Museum # 1980.004
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Reclining Buddha, ca. 19th-20th century
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Gift of the Christensen Fund
Museum # 1999.55.208
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Stone
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Self-Guided Gallery Tour on Buddhist Art at the UMFA

Written by Diana Bass

For Age: High school, but the information can be adapted for other grades.

BACKGROUND ON BUDDHISM

Buddhism originated in the present-day country of India, 2500 years ago. It later spread to Tibet, Nepal, the countries of south-east Asia, and Japan. Siddhartha Gautama's life provides the foundation of Buddhism. His words and deeds give the Buddhist faith a source of inspiration. Prince Siddhartha grew up in a small kingdom in northeast India (this area is now part of Nepal) around 563 BCE. His father ruled over the surrounding land. Legend says that before Siddhartha's birth, the queen had dreams of a radiant white elephant that descended from the sky with six large tusks that pierced her womb. A fortune teller explained to the king and queen that the dream foreshadowed the birth of a son, who would become a renowned and great leader. Ten months later, the queen gave birth to a son in a lush, beautiful garden. The couple named the baby Siddhartha which means, "the one who brings all good."

The prince lived a pampered and carefree childhood within the palace walls. He received the finest education available and legend has it that Siddhartha had no further need of teachers after only a few lessons (essentially, he had learned all they could teach him). Throughout his childhood and adolescence, Siddhartha spent a great deal of time in quiet contemplation and in the company of animals and nature. While in his youth, Siddhartha visited the capital of his father's kingdom. With each ensuing visits came greater perspectives about the suffering experienced in this life. Siddhartha first saw an elderly man shackled by weakness and physical infirmity. He then saw a pale and sickly man. On his third trip to the capital city, he saw a group of mourners carrying a coffin. It was here that Siddhartha learned of death and determined to leave his life of splendor to search for the truth.

He spent the next six years studying with sages in the forest. He then spent time with a group who believed that enlightenment can be achieved by denying the body of nourishment and sleep, thereby overcoming pain. For some time thereafter, the prince ate and slept very little. He became bone thin (there are Buddha statues that show Siddhartha in this malnourished, extremely thin state). After neglecting his bodily needs, Siddhartha had still found no end to suffering. After receiving nourishment, he sat beneath a bodhi tree in the town of Bodhgaya. It is believed that demons and evil spirits tormented him with nightmares in an attempt to divert him from his goal of becoming an enlightened being free of the sufferings and desires of this transitory world. Siddhartha did achieve enlightenment and was called Buddha (the enlightened one). Others who achieve enlightenment are also called Buddha but Siddhartha was the first Buddha.

There are two main branches of Buddhism. The first, Theravada or Hinayana Buddhism focuses on the individual's ability to achieve nirvana. It is dominant in southeast Asian countries such as Sri Lanka, Burma, and

Thailand. Theravada Buddhists believe that there have been several Buddhas throughout history and that there will be a Buddha who will come in the future (Maitreya). This sect of Buddhism favors those who renounce the material world to pursue a life of monasticism and dedication. This form of Buddhism encourages individual pursuit of the four noble truths without the aid of teachers, spiritual guides, or collective action.

The second is Mahayana Buddhism which emphasizes one's spiritual progression as dependent on the example and teachings of others such as the bodhisattva. The bodhisattva seeks enlightenment in order to help others. Such a person intentionally forsakes nirvana to exist amongst the sufferings of the world and to bring happiness to the living. Mahayana Buddhists believe in the universal opportunity for salvation. They see Gautama as a manifestation of a previously existing "eternal" Buddha. Thereby, the multiplication of Buddhas is possible. Mahayana Buddhism is primarily practiced in the northern regions of Asia such as: Taiwan, Korea, China, Japan, and among Tibetan peoples.

Both branches believe that life's suffering is caused by egocentric desires and the path to salvation rests in shedding those delusions. All beings are reborn many times until they reach enlightenment and then they can reach Nirvana, the ultimate state of enlightenment.

THE FOUR NOBLE TRUTHS

These four truths are the central points of the Buddha's doctrine. The first truth is that "everything is suffering," the second that "The origin of suffering is desire," the third that "there exists nirvana, an end to suffering," and fourth that "a path, defined by the Buddha, leads to nirvana." The Four Noble Truths refer to the path towards enlightenment or nirvana.

***** ACTIVITY IDEA *****

- A- Mystic Fire Video, Inc. produced a four part series on The Four Noble Truths. The Dalai Lama explains each truth in great detail. You may contact this company by calling 1-800-292-9001 or on the web at: www.mysticfire.com
- B- Each video may be a bit long and complex for students to watch. You could show the introduction to each video and select segments to watch as you explain the Four Noble Truths.
- C- Please explain that the interpretations discussed by the Dalai Lama reflect Mahayana beliefs.

THE EIGHT FOLD PATH

Also called the Wheel of Law, the Eight fold path contains eight steps for eliminating suffering. By following this path, one can bring an end to her suffering and be released from continuous rebirth.

- Right Understanding strive to understand the Four Noble Truths and the workings of your mind
- Right Thought think kindly of others and avoid dwelling on the past or future
- Right Speech speak kindly and truthfully
- Right Action act kindly toward all living things and do not be attached to the results of actions
- Right Work be engaged in work that does not harm others
- Right Effort cleanse the mind
- Right Mindfulness be fully aware of your actions and thoughts, be concerned for others...always
- Right Concentration concentrate intensely during meditation on being one with any circumstance or situation

*** Activity Ideas ***

- A- Conduct a jigsaw reading wherein students divide the above reading and find a way to teach the members of their group what they learned. In order to teach, each student must have a written, oral, and visual product with which to teach. For example, a student might write notes, draw a diagram, and lecture.
- B- Have students write a K-W-L Log in which they write what they know about Buddhism, what they want to know, and five major things they learned as they read. For personal or group projects, students could research the things they wanted to know that weren't addressed or at least discussed at length in the background notes that they read. Students could then conduct short presentations on their research and findings.

TERMS TO KNOW

anthropomorphic--	attributing human shape or characteristics to a god, animal, or inanimate thing
Bodh Gaya--	a village in northeast India where, according to tradition, Prince Siddhartha attained enlightenment under the sacred bodhi tree
bodhisattva--	'enlightened being' such a person would renounce nirvana in order to help other humans achieve salvation; this is someone who is destined to become a Buddha
buddha--	"enlightened or awakened one"
mandala--	a design used for meditation
Mahayana--	northern branch of Buddhism
mudras--	conventionalized hand positions used in Buddhist sculptures
nirvana--	the ultimate state attained by the Buddha; this refers to the cooling of desires or passions, especially the extinction of selfish passions; this is a state of enlightenment that can be achieved in this life or after death
samsara world--	the imperfect world of emotions and phenomena; a world of suffering for those who are ignorant or unenlightened
sangha--	the community of Buddhists, but more specifically the monastic order which ensures the survival of the dharma
Siddhartha--	"one who brings all good"
Theravada--	southern branch of Buddhism

*** ACTIVITY IDEAS ***

A- Have students find two pictures or symbols that represent the definitions given for each word listed above. Beside each picture students will explain the connection between their visual component and the definition.

B- You might also tell students that the definitions are far from complete...therefore, they must complete the definition in no less than three sentences (they should conduct additional research in order to do this).

SYMBOLS

Symbol

Interpretation

lotus flower

a symbol of enlightenment: its roots in muddy waters represent human desires, while the leaves and flowers opened to the sun, open to Enlightenment

stupa

formed by a dome with a pillar emerging from its top, this is an icon of the Buddha's conquest of the world of illusion and his attainment of nirvana

the bodhi tree

the original fig tree which sheltered the Buddha during the night of his Enlightenment

the wheel

the doctrine of the Buddha based on the Four Noble Truths

the path

the way in which the Buddha's teachings should be applied

footprints

the Buddha's feet symbolizing the grounding of the transcendent and its application to the present

white elephant

symbolizes the birth of Prince Siddhartha (the Prince's Mother dreamt that a bright elephant of light descended upon her--a sign that her son would be great among men)

***** Activity Ideas *****

- A- Before you give students a copy of the symbols and their interpreted meanings, provide them with examples of Buddhist art that contain these symbols. Have students develop their own interpretations of what these symbols might mean given what they know about Buddhism. Have them compare their prior knowledge with the list above.

THE VARIOUS PURPOSES OF BUDDHIST ART

Buddhist art serves various purposes and functions. It shows the importance of historical figures and events with the intent of teaching powerful lessons through example. Buddhist art celebrates beauty as it transcends the ordinary world of sensory experience to reach the sublime. By creating and/or venerating Buddhist art, the believer shows her devotion to others as a result of her personal progress and pursuit of enlightenment. For example, a work of art may show gratitude for compassion given to the artist or the person who commissioned the work. It may also give one merit for his own salvation or for the salvation of others (such as deceased family members). Art also enhances and makes meditation possible. Meditation often begins with visual images. A believer might imitate the postures and madras of a statue in order to better identify with and understand them. Lastly, Buddhist sculptures and other art mediums give believers valid models of spiritual conduct by showing great people or even the Buddha himself.

MANDALA

The mandala is a central emblem of Buddhism. Mandalas provide one with an inspiration and guiding structure for spiritual reflection. Its circular form shows that there is neither beginning or end; the concentric structure reflects the shape of the universe and the sense of perfection within an individual. Buddhist mandalas guide meditation and prayer. They often reflect the forms of the cosmos. For example, at the center of the mandala and indeed the universe, one finds Mount Meru. It is in the heights of Mount Meru that the four Buddhas live. The celestial Buddha lives at its peak. Seven concentric mountain ranges surround Mount Meru. These ranges are further separated by seven oceans. Beyond the outermost range lie the great ocean and the four island continents, including the home of humans.

***** GALLERY ACTIVITY *****

- A- What do you think is happening in the Bhutanese mandala or thangka at the UMFA? What story might it try to tell?
- B- Interpret the Mandala: select four images and identify what you think they represent:
 - 1-
 - 2-
 - 3-
 - 4-
- C- Provide mandalas that students can color or have them design their own with an oral and written explanation of how their shapes and colors would encourage meditation.

D- Design your own mandala and create three symbols that could be appropriately used in Buddhist art. Explain your symbols and reasons for using them

E- Color the Tibetan Mandala using a similar color scheme to that shown in the museum. With a partner, discuss why you think the colors used would encourage mediation. What feelings do the colors evoke in you? Please write two main ideas from your discussion.

ABOUT BUDDHIST SCULPTURES

The size of a Buddhist sculpture often depends on the represented person's rank and level of existence. There are four levels of existence according to Buddhist teachings. These so-called realms of existence begin first with one who is attached to perceptible, pleasant sensations forms and objects. If one enters the second realm, she still has immediate perception of objects, yet she is more attached to inner joy, not physical pleasure or bliss. The third realm is one of equilibrium, wherein there is a balance between one's perception of objects and one's attachment to inner joy. The final state takes one into formless realms and nirvana. Therefore, the Buddha who achieved enlightenment is presented as the largest statue, with Bodhisattvas somewhat smaller and figures of monks and founders as the smallest statues (in the Mahayana tradition).

The completely nude body does not occur (with the exception of particular cults) in Buddhist art. The notion cultivated by the Greeks of the naked body as the true and authentic body in its purest state is alien to East Asian art in general. The Buddha appears with bare upper body only as a child. In addition, the body is not portrayed in an anatomically correct way. Rather, forms are idealized and intended to represent symbolic ideas.

Most statues display a solemn quietude which symbolizes that the higher sacred beings are in a state of nirvana. Small Buddha figurines such as those at the UMFA were historically suspended on pillars or plaques in Buddhist temples. However, the most important function of these figurines was to provide images for private worship. Some believers built shrines for these statues or used them as objects of veneration when they traveled. Buddhists also used miniature sculptures for group scenes composed of many figurines depicting episodes in Buddhist history such as Prince Siddhartha's birth from his mother's side or the Buddha's deathbed scene.

MATERIALS USED FOR BUDDHIST STATUES

Buddhist sculptures are fashioned from stone, metal (primarily bronze), wood, clay, and lacquer. Few statues made with materials other than metal or stone survived the ages.

*** GALLERY ACTIVITY ***

- A- What material is most often used in the Buddha and Bodhisattva statues that you see in the museum?

- B- Identify two possible reasons for the artists using such materials

- C- What would be the costs and benefits of using these materials?

- D- Why do you suppose that precious metals such as gold were only occasionally used on statues of the Buddha?

ABOUT THE SCULPTORS

Many Buddhist sculptors were craftsmen employed by religious institutions, most notably temples and monasteries. In most instances, these craftsmen remained anonymous. Sources such as local and temple chronicles, devotional books and inscriptions yield little or no information about the sculptors. This is the case even where specific, detailed information about the date, size, weight, and material of an image is provided.

On the other hand, Japanese Buddhist sculptors were often well known and occasionally enjoyed fame. Such is the case with Jocho of Japan who was given the honorary title of priest because of his skill. Japanese sculptors weren't typically employed by a particular religious institution; many founded independent shops.

In some countries, the traditions of particular families, workshops, and schools carried on Buddhist artistic traditions through their descendants or by adopting talented disciples to learn the trade.

PERSPECTIVES ON THE PORTRAYAL OF THE BUDDHA

Buddhist art serves to remind, reinforce, and support the beliefs of the religion. It ranges from images of divinities and objects, to humble teachers and compassionate Buddhas, to multi-headed, ferocious deities, to mysterious objects and images. The ultimate goal of a Buddhist is to transcend this so called mundane existence and world to achieve nirvana or satori. Therefore, Buddhist art has highly idealized images that attempt to be infinitely finer than those of this earthly experience. Buddhist art also serves to assist the believer in understanding the complex faith.

In Buddhist practices, art, and architecture, much of the complex symbolism centers on the Buddha. The symbolism is often subtle and wide ranging. Much of it concerns the Buddha himself, his life and representations, his doctrine (dharma), and the community of Buddhists.

For nearly five hundred years after Siddhartha Gautama's death, Buddhist artists did not portray the Buddha directly. Early Buddhists believed that the person of Buddha was too sacred and sublime to be represented as a human figure. In addition, the religion's founder did not support the making of images and preached against material possessions. Instead, artists represented stories of his previous lives, known as the Jataka Tales. Images of trees, thrones, and wheels were prevalent. The wheel was an emblem of the *dharma*, the setting in motion of the wheel of law, and therefore a symbol of the Buddha himself. Early Buddha statues portray him in the realm of a Bodhisattva, thereby drawing attention to his actions on behalf of saving others rather than on his supreme qualities of achieving transcendent wisdom, enlightenment and nirvana. Essentially, early sculptures of the Buddha depicted him more as a great man than as superhuman. It took time for artists to develop the necessary skill to portray these supreme qualities of the Buddha.

The earliest anthropomorphic forms of Buddha were found in India. It was not until c. 50-250 A.D. that the historic Buddha was represented in human form. This inspiration came from late classical Greece. Alexander the Great left behind an expedition in northwest India that established a kingdom there. Many of the Greeks who stayed in India converted to Buddhism and worked out their newly embraced beliefs in sculpture. Because of a growing need to worship images, the earlier Buddhist taboo against portraying the Buddha was overlooked. Buddhist sculptors were influenced by the perfection and beauty in sculptures of the Greek pantheon. In return, they wanted to portray the perfection of Buddha as the Greeks had done with gods such as Apollo. There is a sculpture in the museum that depicts the Buddha as a combination of Apollo and a Buddhist monk.....first prize to the person who can identify which museum piece this is!



The ways of representing the Buddha figure often reflect the stages of his teaching and life. For example, one work might show his encounters with an old man, a man riddled with disease, and a dead man. Yet another piece may show Buddha meditating, preaching to his disciples, or reaching the stage of enlightenment. The images of the Buddha have been accompanied by special attributes: cranial enlargement or curled and tufted hair indicate superior mental and spiritual powers. The top-knot of hair or the wisdom bump shown on the Buddha's head indicate that he is superhuman. The elongated ears that you will see on many Buddha statues represent the Buddha's origin as a prince; their elongation resulted from the heavy, downward pull of his ear ornaments.

The crowned Buddha and the arms raised Buddha acknowledge him as a world ruler (prominent in Mahayana sculptures). Although highly rare, a walking or standing Buddha shows the Buddha striding forward with great elegance and balance perhaps indicating the peripatetic, mendicant origins of the faith. Buddhas standing erect almost without exception show no movement of their heads and trunks, arms and legs. Frequently, if not always, a standing pose represents the Buddha walking the earth or manifesting himself in a vision, as the historical Buddha, or appearing to a believer on his deathbed (which of the three is shown in the museum?). The image

of the Buddha seated suggests peace in a turbulent world. The seated Buddha is often surmounted by a symbol of the fig tree which sheltered Buddha when he achieved nirvana. Buddha is also shown meditating in a squatting position, hands clasped in front of the body, with an expression of calm and serenity. The serpent being Muchalinda sometimes accompanies Buddha. This serpent is believed to have protected Buddha during a storm. When the Buddha has one arm raised with the other pointing down to earth, he proclaims his mission to save the world.

A Buddha's pose must be frontal, with a strictly vertical central axis and perfect or near perfect symmetry. In this position, the Buddha intrudes least into the world and into empirical/phenomenal space (in your own words, what do you think this sentence means--compare with a classmate). Frontality is also the pose of sacredness; it is the symbolic representation of the remoteness of nirvana.

Buddhas display no expression because they are all beyond the realm of earthly emotions.

*** GALLERY ACTIVITIES AND DISCUSSION ***

- A- Which of the Buddhas discussed in this reading section is housed in the Utah Museum of Fine Arts? Identify the title of the statue and country of origin. Also describe or draw the Buddha.

B- Find three Buddha statues or busts in the UMFA Asian exhibit. In addition to what you read, provide one of your own interpretations about the reasons why a Buddha is represented in a particular way (seated versus standing, extremely thin versus robust, etc.)

C- What kind of Buddha discussed in this reading is not found in the museum?

D- Using the chart below, compare the Buddha statues from various countries:

	Materials used	Symbols used (lotus flower, snake, bodhi tree, etc.)	Position (standing, seated, bust)	Mudra used	Other details that you notice
Burma					
China					
India					
Japan					
Thailand					
Tibet					

BODHISATTVA



Unknown Artist, Chinese (Early Ming Dynasty), Guanyin, Wood (formerly polychromed), Purchased with funds from the Friends of the Art Museum and a gift of Dr. Helmut and Dr. Maude Callis, Museum # 1977.241

The Bodhisattva are intermediary figures. They belong to both the realms of *nirvana* and *samsara* (the world of suffering, sensations, and desire). They have much more of the "world" about them and they assume more of its burden than do the totally remote Buddhas. Their poses express a close relationship to the Buddha. They often show facial expressions, unlike the Buddha. While they are attached to the world of phenomena and emotions, they are still able to remain separate from and "above" it. Bodhisattvas are rarely shown in meditation, presumably because emphasis is placed on their unselfish, compassionate activities. These figures are often shown in rich attire to contrast their worldliness in opposition to the simplicity of the Buddha. Important bodhisattvas such as Maitreya (the Buddha to be) is crowned by a stupa; Vajrapani holds a thunderbolt; and Avalokiteshvara protects travelers.

*** GALLERY ACTIVITY IDEAS ***

- A- Analyze the extent to which the Bodhisattvas in the museum are made to look more worldly than the Buddha; how is this idea achieved or promoted in the statues? What other physical distinctions could artists make between the Buddha and Bodhisattvas?
- B- In what ways does the reclining Buddha statue look more like a Bodhisattva than a Buddha and vice versa?
- C- Do the Bodhisattvas communicate grandeur and majesty or mercy and compassion? Please explain your choice and the images that influenced your decision.

MUDRA

Mudra are the hand gestures used in representations of the Buddha. Movements of the hands are used to represent motions or movements of the mind and are central to expressing the meaning of the dharma. The UMFA's *Walking Buddha* has the "Fear Not" Mudra.



Gesture of Turning the Wheel of Dharma



Gesture of Meditation



Combined gesture of Turning the Wheel of Dharma and Gesture of Meditation



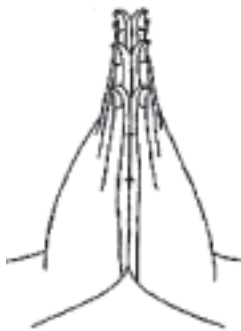
Gesture of Warding Off Evil



Gesture of Fearlessness



Gesture of Teaching



Gesture of Prayer



Gift bestowing Gesture of
Compassion



Gesture Beyond Misery

ASANA--positions of the Buddha's legs

Dhyana	"meditation," "Lotus," etc. Legs are flexed and interlocked, feet resting on opposite thighs, soles upwards
Bhadra	Both legs pendent, separate or with ankles crossed
Lalita	One leg pendent, the other flexed in a horizontal position, its foot resting on opposite thigh

ACTIVITY IDEAS

- A- Locate four Buddha's in the museum. Sketch each statue, paying specific attention to the Mudra
- B- Beneath each sketch, identify what each Mudra symbolizes
- C- Design your own Mudra. Given what you have learned about Buddhism, what might the gesture you came up with symbolize or represent (make sure that the symbol would be appropriate and applicable to Buddhism)?



THE STANDING BUDDHA

It is very rare to see the Buddha represented in a standing position such as the UMFA's *Walking Buddha*.

*** ACTIVITY IDEAS ***

A- Go to the standing Buddha from Thailand.
Circle the standing position that applies to this statue:

Kayotsarga feet symmetrically placed, weight equally balanced between them

Tribhanga weight rests on one leg. The other knee is bent, foot slightly advanced. The line of the hips is oblique and that of the shoulders slopes in the opposite direction

Unknown Artist, Thailand, Ayutthaya period (18th century), **Walking Buddha**, Bronze, Purchased with funds from the Friends of the Art Museum and Mrs. Richard A. Hudnut by exchange, Museum # 1972.049.002

B- With two other classmates, compare the standing Buddha statue with the reclining Buddha.

- 1- How does the Buddha's position impact the way you as a viewer think about the Buddha?
- 2- Why do you suppose the Buddha is rarely represented in the standing position?
- 3- Imagine that you are the sculptor of the standing Buddha, write your rationale for portraying the Buddha in the standing position

C- Compare the standing Buddha statue with the seated Tibetan Buddhist statue.

- 1- In your estimation, which of the two statues (both statues is an acceptable answer as well) attempts to make the Buddha appear:
 - powerful?
 - meditative?
 - peaceful?
 - enlightened?

*** Please explain your choices

WEB SITES TO VISIT

A Pictorial Essay on Southeast Asian Buddha Images (www.felix.antiquity.arts.su.edu.au)
Asian Art for Educators (www.askasia.org/for_educators/fe_frame.htm)
ArtAsia (www.artasia.net/)
Borups Buddha-net (www.buddhanet.dk)
Buddhist Art and Architecture (www.buddhanet.net/gallery.htm)
Buddhist Art and Architecture (www.impulse.hawkesbury.uws.edu.au/BuddhaNet/budnept.htm)
Buddhist Art Gallery (www.edepot.com)
Multimedia Buddhist Art Gallery (www.cmn.net/~hafer/artgallery.html)
The National Museum of Asian Art (www.si.edu/organiza/museums/freer/start.htm)

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John Bowker, *World Religions: The Great Faiths Explained* (New York: DK Publishing, 1993).
Dona Herweck Rice, ed., *Interdisciplinary Unit on World Religions* (Westminster: Teacher Created Materials, 1999). ISBN-1-55734-624-0
Dietrich Seckel, *Buddhist Art of East Asia* (Washington: Center for East Asian Studies, Western Washington University, 1989)
Ibid., *The Art of Buddhism* (London: Baden-Baden, 1964)
David L. Snellgrove, ed., *The Image of Buddha* (Paris: Unesco, 1978)

Notes:

Images of Buddha

Utah Museum of Fine Arts

Evening for Educators

January 18, 2006 • 5:30 pm - 8:30 pm

Walking Buddha



Images of Buddha are typically portrayed in four *asanas*, or postures: walking, standing, sitting, and reclining. Each posture also has its own *mudra*, or hand gesture. The rare sculptures of the Walking Buddha are unique to the Sukhothai kingdom of the thirteenth and fourteenth-centuries in Thailand. This *asana* is interpreted two ways: either Buddha walking down from *Tavatimsa* (heaven) after a visit to his mother, or Buddha moving forward to offer the world his teachings.

Described in early Sanskrit and Pali texts are the *lakshanas*, which are marks or signs that distinguish images of the Buddha. There are over one hundred of these signs. Some of them include: eyebrows like a drawn bow, a nose like the beak of a parrot, a chin like a mango, the flame-like protuberance from the top of the head which indicates spiritual energy, and a heavenly glow emanating from his skin, which makes the drapery appear translucent. This *Walking Buddha* contains all of these elements.

“After gaining enlightenment through meditation, Shakyamuni, the historic Buddha, devoted his life to teaching others the path to salvation. The Walking Buddha is a representation of him as missionary, with one hand raised in a symbolic gesture known as the *abhaya mudra*, meaning ‘fear not.’ The effortless forward movement of the Buddha is conveyed by the changeless tranquility of the face and the elegant bit of monastic garment projecting naturally from the body at the hem. The pendulous right arm recalls a description from the ancient Hinayana scripture: ‘arms like the hanging trunk of an elephant.’ The undulating, flowing curves seen here are typical of the classic Siamese style, which emphasized simplicity and stylization.”

- Will South, from Utah Museum of Fine Arts Selected Works, 1997

Thailand
Walking Buddha, ca. 15th century
Bronze
Purchased with funds from Friends of the Art
Museum and a Gift by exchange of Mrs. Richard A.
Hudnut
Museum # 1972.049.002.002

The Walking Buddha: Mudras and Asanas of the Buddha Lesson

An lesson plan for *Walking Buddha* written by Kathleen Korkishko

Objectives:

1. The student will be able to recognize at least three different hand positions and one leg position of the Buddha noted in art.
2. The student will be able to demonstrate and explain the meaning of at least two hand positions.
3. The student will be able to do one sitting position illustrating at least one leg position.
4. The student will write a poem about the Buddha utilizing simile and metaphor comparing him to animals.
5. The student will write a story about him/herself incorporating animals and respect for nature.
6. The student will draw a picture about him/herself illustrating an experience with animals and nature.

State core links:

1. K-6 Standard 3 – The student will choose and evaluate artistic subject matter, themes, symbols, ideas, meanings and purposes.
2. K-6 Standard 4 – The student will interpret and apply visual arts in relation to cultures, history and all learning.
3. Sculpture 7-12, Standard 4 (Contextualizing) – The student will find meaning in sculpture through settings and other modes of learning.
4. Visual Arts 7-12, Standard 3 (Expressing), Objective A – The student will discover meaning in art by identifying subject matter, metaphor, themes, symbols and content in works of art.

Background:

Images of Buddha are made typically in four asanas, or postures: walking, standing, sitting, and reclining. They each also have their own mudras, or hand gestures. The rare sculptures of the Walking Buddha were unique to the Sukhothai kingdom of the 13th and 14th centuries in Thailand. This asana is interpreted two ways: either Buddha is walking down from Tavatimsa (heaven) after a visit to his mother, or Buddha is moving forward to offer the world his teachings. The Walking Buddha is a representation of the Buddha as a missionary, with one hand raised in a symbolic gesture known as the abhaya mudra, meaning 'fear not.'

Described in early Sanskrit and Pali texts are the Laksanas, which are marks or signs that distinguish images of the Buddha. There are over one hundred of these signs. Some of them include: eyebrows like a drawn bow, a nose like the beak of a parrot, a chin like a mango, arms smooth and rounded like the trunk of an elephant, hands like the lotus flowers beginning to open, thighs like stems of banana trees, legs like a deer the flame-like protuberance from the top of the head which indicates spiritual energy, and a heavenly glow emanating from his skin, which makes the drapery appear translucent. These similes about the Buddha remind us that he is one with nature. In other words, we, as humans, are just as important as a little mouse. Which of these elements are noted in our Walking Buddha?

Aspects of the Buddha (focusing on Hand and Leg Positions of the Buddha)

1. Ushnisha or Ushnisa: peak, top or turban: Buddha's ushnisha derives from the top knot or chignon in which the uncut hair of a member of ruling caste was worn under the turban. When Siddhartha left the kingdom of

his father to seek salvation he cut his hair and removed his turban, tossing them both into the air. Later generations, accustomed to thinking of Buddha as a monk, were unable to visualize him as ever having had long hair or wearing a turban. They came to interpret the chignon as a "cranial protuberance" or "wisdom bump" typical of a wandering ascetic indicating the all-knowing Buddha. Buddha is hardly ever shown with shaved head like other monks (except perhaps in Japan). His short hair is dressed either in waves or light curls over his head, curving to the right.

2. Urna or mole in the center of Buddha's forehead: This can also be interpreted as the third eye of inner sight and enlightenment.

3. Eyes are half-closed in meditation.

4. Elongated Ears are a symbol of Buddha's origin as a prince. Their elongation was due to the downward pull of heavy ear ornaments.

5. Buddha wears a rectangular piece of cloth, the *samghati* or monk's upper garment that is based on the Greek god, Apollo in the Hellenistic style.

6. Hands in Mudras or Hand Gestures: The symbolic hand gestures or mudras reflect deeper meanings. (See handouts.)

7. Leg Positions or Asana: Originally *asana* meant "seat" and is the alignment of the body intended to be held comfortably. The Sanskrit word, *asana* is derived from the root which means to be present, to sit quietly. Asana literally means to sit down or sit in a particular position.

Seated:

- Bhadra – Sometimes called "European." Both legs are hanging down, separated or with ankles crossed.
- Dhyana (padma, paryanka) – "Meditation," or "lotus." Legs flexed and interlocked, feet resting on opposite thighs, soles of feet upward.
- Lalita – One leg is pendent, the other is flexed in a horizontal position, its foot resting on the opposite thigh.
- Maharajalila (ardha-paryanka) – "Royal ease." Both legs are flexed, one vertical, the other horizontal, feet touching.

Standing:

- Kayotsarga – Feet are symmetrically placed, weight equally balanced between them
- Tribhanga – "Thrice bent." Weight rests on one leg. The other knee is bent, foot slightly advanced.

Thus, the line of the hips is oblique and that of the shoulders slopes in the opposite direction.

Activities:

Activity 1: Play music from the list in sources (1-3) and have students sit quietly, viewing the slide, while thinking about the music and the sculpture. Discuss the following questions:

- The Buddha was a great teacher. What attributes on this sculpture tell you that he was a teacher? What symbols do we associate with teachers today?
- What aspects of the Walking Buddha make him appear wise and knowledgeable?
- What aspects of this Buddha make him appear understanding of human conditions? What characteristics of the Walking Buddha would make him someone you would listen to?
- The Buddha is walking in this sculpture. Where do you think he is going? How do you suppose he is walking....quickly or slowly? What do you think the Buddha is thinking? Look at Buddha's hands. What do you think his hands are saying? Do you think it is difficult to make a statue like this? Why or why not?

Activity 2: The student will write a poem using some of the similes and metaphors described in the Background about the Buddha and his relationship with nature.

Activity 3: The student will write a story and draw a picture about his/her love of nature and animals.

Activity 4:

Materials: Handouts on Mudras and Asanas

The teacher may want to copy the handouts on mudras and asanas or merely demonstrate for the class (which will entail some previous practice). The class will need to be able to sit on the floor. This activity is best done in pairs.

- Discuss the mudras and have the students try to reproduce the mudra as the teacher discusses it. What are some examples of hand positions in our society? (shaking hands, come here, waving, shaking your finger at someone). Discuss that every society also has some negative hand gestures. What is stronger, a word or a gesture? Why?
- Have students create their own hand gestures that represent daily activities. Does anyone know sign language? If so, what are some of those hand gestures?
- What type of body language do we have in our society? Have students create their own hand positions and poses representing: happiness, sadness, peace, kindness, and any other qualities generated by the class. Have the students discuss their interpretations.
- Have students practice several mudras and asanas in pairs. Each student will pass off his/her partner on two mudras and one leg position. The lotus position, the most difficult to achieve, should be attempted by all.

Assessment:

The student should be able to complete all of the objectives above.

Sources:

1. *Little Buddha, Music from the Original Motion Picture*, composed by Ryuichi Sakamoto, Virgin Movie Music, 1993.
2. *Tibetan Ritual Music*, chanted and played by Lamas and Monks of the Four Great Orders, Recording and notes by Peter Crossley-Holland, Lyricord Discs, authentic (Salt Lake City/County Library system)
3. *Kundun, Music from the Original Soundtrack*, composed by Michael Riesman, Nonesuch Records, Warner Music Group Company, 1997.
4. Jewel, Terry, *Asian Art, Evening for Educators*, April 28, 1999, Department of Educational Services, Utah Museum of Fine Arts
5. <http://kazkat.com/asia.htm>
6. <http://kazkat.com/files/buddha.pdf>
7. Stewart, Mary and Phillips, Kathy *Yoga for Children* Simon and Schuster, Inc., New York, 1992 ISBN: 0-671-78712-8
8. <http://www.imaginazium.com/products.htm> to order a great Yoga kit containing 25 Yoga Cards, Music CD and instruction book on yoga. Do not order on-line as this website is not secure. Call 800-800-7008. (Check out from UMFA also.)

Extension(s): Yoga Kit (Available from UMFA) See description directly above. (Purchasing of the UMFA gift shop or from the Golden Braid is highly recommended. This is a terrific kit and your students will enjoy doing the yoga positions illustrated by the cards, while listening to the music.)

Teacher Resources:

<http://www.pacificasiamuseum.org/buddhism/html/resource5.htm>
http://www.cbel.com/buddhism_for_kids/?order=alpha

Topic Websites:

<http://www.factmonster.com/index.html>

Good website for research on any subject.

<http://www.dharmaforkids.com/>

Divided into 3 sections that include:

Buddha Pages –include stories such as the life of Buddha with versions for younger children (lower elementary school) and a statue of Buddha that the mouse can go over to help the student find the aspects of Buddha.

Dharma Pages – explanation of Buddhist beliefs and practices, how to meditate and tour of a virtual temple. Q & A sections, games and stories reinforce ideas presented (karma, past lives, meditations, temples & shrines).

Sangha Pages – meet the Buddhist community (monks and nuns) and learn about their way of life.

<http://www.ship.edu/~cgboeree/buddhaintro.html>

Introduction to Buddhism for middle school and high school students.

<http://www.pbs.org/edens/thailand/buddhism.htm>

Introduction to Buddhism for middle school and high school students (simpler than previous website).

<http://www.imaginazium.com/yoga.htm>

<http://www.historyforkids.org/learn/india/religion/buddhism.htm>

<http://www.pocanticohills.org/tibet/tibet.htm>

Trip of 5th grade Pocantico Hills School, Sleepy Hollow, New York to a Tibetan Monastery and projects related to Buddhism for that culminating activity.

<http://www.pocanticohills.org/tibet/mandalas.htm>

5th Grade project on Tibetan medicine. Mandalas that each class member created are pictured and explained.

http://www.buddhanet.net/mag_kids.htm

Fun page to create your own picture by arranging the Buddhist objects provided.

<http://www.schneuwly.com/>

Fantastic photographs of various countries including Tibet

<http://www.lonelyplanet.com/destinations/>

Good website if assignment would be to plan a trip to a specific country or area. Information includes: history, money and costs, tips for the traveler, attractions and events.

<http://www.mrdowling.com/index.html>

Info for kids on various countries.

Asian Art:

<http://www.slam.org/asian.html>

<http://www.asia.si.edu/exhibitions/default.htm>

www.asia.si.edu/exhibitions/current/himalayas.htm

www.asianart.org

Symbols in Chinese Art

Utah Museum of Fine Arts



Butterfly

In China, the butterfly is a symbol of joy, summer and of marital happiness



Bat

The Chinese word for red bat is "hong fu," which sounds like the word for "vast good fortune." the bat is an emblem of happiness and longevity.



Carp

since the word for carp sounds like the word for profit, the carp implies financial profit. It is a symbol of wealth, harmony and regeneration.



Lotus

The lotus is a symbol for Buddha and for purity. The lotus rises from the mud, pure and beautiful, just as Buddha lived in a world of corruption yet remained pure and holy.



Pine

The pine is a symbol of longevity and endurance as the pine tree endures the long winter and stays green.



Crane

The crane is endowed with many mythical attributes in Chinese legends. It is one of the most common emblems of longevity due to its naturally long life.



Peony

The peony represents spring, and is also an emblem of love and affection.



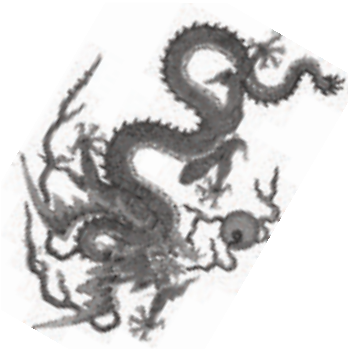
Plum Blossom

The plum blossom symbolizes winter; it is considered an auspicious symbol, as the plum is the first flower to bloom in the spring.



Peach

The peach is supposed to have originated in China. It is an emblem of marriage and a symbol of spring and immortality.



Dragon

This powerful symbol represents heaven. The dragon is connected with clouds, rain, and fertility. The five-toed dragon is the symbol for the emperor.

MUDRAS and ASANAS

HAND GESTURES OR MUDRAS

The symbolic hand gestures or mudras found in Hindu and Buddhist images are clues to identifying deeper meaning.



Abhaya Mudra

Gesture of Fearlessness

Abhaya-mudra, also called the Gesture of Renunciation, is a gesture of assurance. The hand is held with fingers upward and the open palm facing toward the viewer. In images of Buddha, it is a gesture of blessing, symbolizing "freedom from fear." Right arm flexed, hand held shoulder high, palm turned outward. Can be combined with left arm bent across chest, hand with palm pointing up. (see next image)

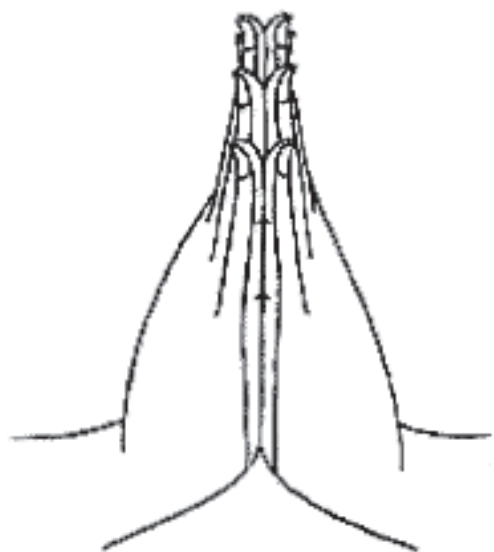
In this illustration Abhaya-mudra is combined with a gesture of meditation; often seen in Buddhist images.



Anjali or Namaskara Mudra

Gesture of Prayer

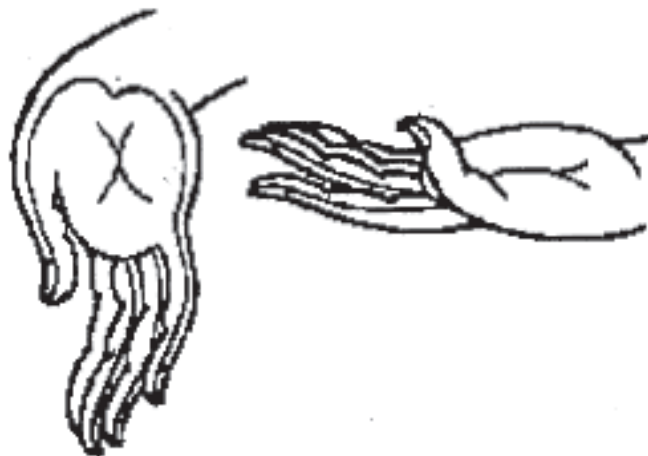
Anjali mudra is a gesture of reverence which resembles the Western gesture of prayer. It symbolizes "adoration." Both hands are held in front of the chest with fingers pointing upward and palms touching each other.





Varada Mudra

The Gift bestowing Gesture of Compassion. Varada-mudra is the gesture of wish bestowing or gift giving, symbolizing "giving." The arm down and forward, the palm of the opened hand faces outward and is extended toward the viewer as if offering something. In Buddha images is usually the left arm that is used for this gesture.



Buddhist variation combining the Gestures of Supreme Accomplishment and of Meditation

The gesture of the right hand symbolizes bestowal of supreme accomplishment. That of the left hand symbolizes meditation. Together, they stand for the Buddha's power to bestow supreme and general fulfillment on his disciples, while he meditates on emptiness.



Vitarka Mudra

Vitarka - symbolizes "discussion" or gesture of Debate explaining the Buddha's teachings. The hands raised and the tips of the forefingers and the thumbs touch each other.



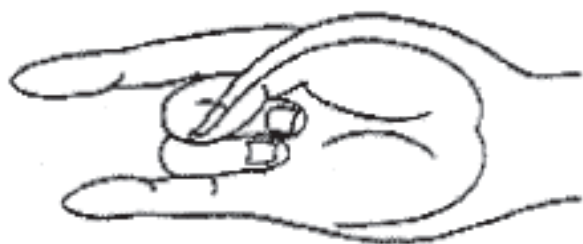
Buddhist variation of Dharmacakra-mudra or the Gesture of Turning the Wheel of Dharma

The thumb and index finger of the right hand stand for wisdom and method combined. The other three raised fingers symbolize the teaching of the Buddhist doctrine, which leads conscious beings to the paths of the beings of three capacities. The position of the left hand symbolizes the beings of the three capacities, who follow the combined path of method and wisdom.



Dhyana Mudra
Gesture of Meditation

Both hands resting on the lap, palms upward, open, and overlapping. Sometimes a begging bowl or other object rests on the palms of the hands. The nerve channel associated with the mind of enlightenment (Bodhichitta) passes through the thumbs. Thus, joining of the two thumbs in this gesture is of auspicious significance for the future development of the mind of enlightenment.



Tarjani Mudra
Gesture Warding off Evil

Forefinger and little finger outstretched.



Bhutadamara Mudra

Gesture of Warding off Evil

This is a protection gesture.



Buddha-Shramana Mudra

Gesture Beyond Misery

This gesture is also called an ascetic's Gesture of Renunciation.



Dharmacakra Mudra

Gesture of Teaching

Dharmacakra mudra represents the turning of the wheel of law or teaching. It is done with both hands in front of the chest, with the fingers pointing upward, tips of the index finger and the thumbs touching, right hand palm-outward, left hand palm-inward and partially covering the right hand.



The Gesture of Turning the Wheel of Dharma combined with the Gesture of Meditation; often found in Buddhist images.

The gesture of the right hand stands for turning the wheel of Dharma, while that of the left hand symbolizes meditation. When the two mudras are linked they symbolize Buddha teaching the Dharma while in meditation on emptiness.

BUDDHA

Some typical mudras or hand gestures commonly associated with sculptures of Buddha.



Variation of Dharmachakra Mudra
(Buddha is teaching)

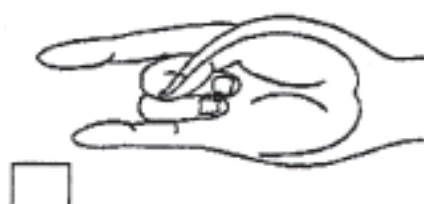
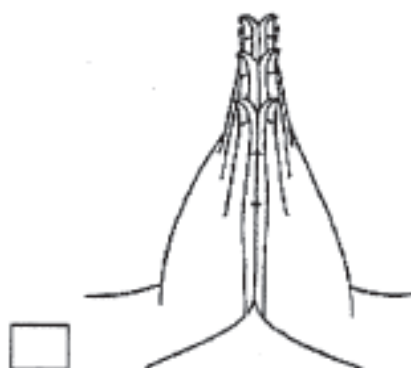
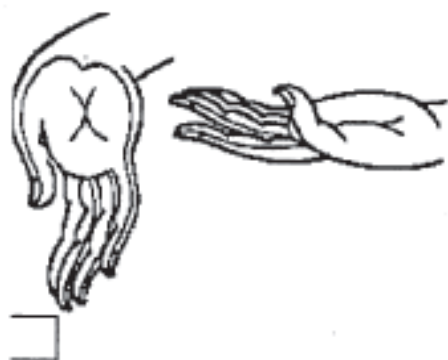
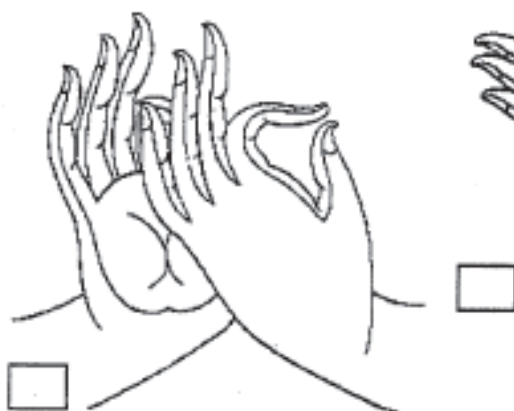


Dhyana Mudra
(Buddha is meditating)

Bhumisparsa Mudra
(Buddha calls the Earth to witness his enlightenment)

Bhumisparsa-mudra is the earth-touching gesture, done in a seated position with the right arm straight down, hand open with the palm inward and the fingers extended as if touching the ground. When the Buddha gained enlightenment, despite the forces of mara, who tried to distract him from his goal, he called on the earth with this gesture to be his witness to the deeds that made him deserving of enlightenment. The right hand gestures pressing the earth. The position of the left hand symbolizes meditation. Together, they stand for the Buddha's overcoming of hindrances while meditating on emptiness.





<p>Buddha-Shramana Mudra or Gesture Beyond Misery</p> <p>This gesture is also called an ascetic's Gesture of Renunciation.</p>	<p>Dharmacakra Mudra or the Gesture of Teaching</p> <p>Dharmacakra mudra represents the turning of the wheel of law or teaching.</p>	<p>Abhaya Mudra or Gesture of Fearlessness</p> <p>Abhaya-mudra, also called the Gesture of Renunciation, is a gesture of assurance. In images of Buddha, it is a gesture of blessing, symbolizing "freedom from fear."</p>
<p>Abhaya-mudra combined with a variation of the gesture of meditation. Often seen in Buddhist images.</p>	<p>Bhutadamara Mudra or Gesture of Warding off Evil</p> <p>This is a protection gesture.</p>	<p>Varada Mudra or The Gift-bestowing Gesture of Compassion</p> <p>Varada-mudra is the gesture symbolizing "giving."</p>
<p>Buddhist variation of Dharmacakra-mudra or the Gesture of Turning the Wheel of Dharma.</p>	<p>Anjali or Namaskara Mudra or Gesture of Prayer</p> <p>Anjali mudra is a gesture of reverence which resembles the Western gesture of prayer. It symbolizes "adoration."</p>	<p>Buddhist variation combining the Gestures of Supreme Accomplishment and of Meditation</p> <p>The gesture of the right hand symbolizes bestowal of supreme accomplishment. That of the left hand symbolizes meditation. Together, they stand for the Buddha's power to bestow supreme and general fulfillment on his disciples, while he meditates on emptiness.</p>
<p>Dhyana Mudra or Gesture of Meditation</p> <p>Both hands resting on the lap, palms upward, open, and overlapping. Sometimes a begging bowl or other object rests on the palms of the hands.</p>	<p>The Gesture of Turning the Wheel of Dharma combined with the Gesture of Meditation; often found in Buddhist images. When the two mudras are linked they symbolize Buddha teaching the Dharma while in meditation on emptiness.</p>	<p>Vitarka Mudra</p> <p>Vitarka - symbolizes "discussion" or gesture of Debate explaining the Buddha's teachings.</p>
<p>Tarjani Mudra or Gesture Warding off Evil</p>		

MUDRAS PASS-OFF

_____ PASSED OFF THE FOLLOWING 3 MUDRAS:

1. _____

2. _____

3. _____

_____ PASSED OFF THE FOLLOWING 3 MUDRAS:

1. _____

2. _____

3. _____

Notes:

Head of Buddha



By the twelfth-century, Mahayana Buddhism was the dominant religion in the Khmer Empire (modern day Cambodia). This sect of Buddhism focuses its worship on *bodhisattvas*, who like the Buddha have achieved divine status, but remained on earth to help others reach enlightenment. King Jayavarman VII of the Khmers oversaw the development of portraiture in sandstone during this time.

The king felt strongly associated with the historical Buddha, and royal portraits often manifested this connection. This Buddha head could be one of these examples.

This Buddha is depicted with half-closed eyes to show a deep meditation. The *ushnisa* (topknot) at the top of his head denotes spiritual wisdom. Sagging earlobes symbolize the wealth that Buddha gave up on his path to enlightenment.

“Characteristic of Khmer art is the squarish, powerfully conceived image of the Buddha, though the face retains a sense of serenity appropriate to the Enlightened One.”

- Will South, from “Utah Museum of Fine Arts, Selected Works”, 1997

Cambodia
Head of Buddha, ca. 12th century
Sandstone
Purchased with funds from Friends of the Art Museum
Museum # 1980.004

Recognizing the Buddha and Learning about his Life Lesson

An art lesson plan for *Head of Buddha* written by Kathleen Korkishko

Objective:

1. Students will be able to describe how elements such as line, shape, color and texture are used.
2. Students will be able to name at least two aspects of the Buddha's head.
3. Students will be able to discuss why the Buddha has various representations in art. What makes the Buddha a religious representation rather than just the statue or picture of a regular person?
4. While viewing the beginning of the film, "The Little Buddha," students will write the myths or miracles surrounding his birth.
5. Students will be able to discuss why the Buddha is important as a spiritual person and compare him with one other religious personage i.e., Christ or Mohammed. What are some stories about the life of Christ (or of Mohammed) that are myths or miracles?
6. Students will be able to compare the Eightfold Path with the Golden Rule.
7. Students will be able to tell at least one story about the life of Buddha.

State core links:

1. K-6 Standard 3 – The student will choose and evaluate artistic subject matter, themes, symbols, ideas, meanings and purposes.
2. K-6 Standard 4 – The student will interpret and apply visual arts in relation to cultures, history and all learning.
3. Sculpture 7-12, Standard 4 (Contextualizing) – The student will find meaning in sculpture through settings and other modes of learning.
4. Visual Arts 7-12, Standard 3 (Expressing), Objective A – The student will discover meaning in art by identifying subject matter, metaphor, themes, symbols and content in works of art.

Background for Activity 1:

Life of Buddha ("The Enlightened One") (563-483 BCE):

Prince, Gautama Siddhartha, the founder of Buddhism, was born the son of the rajah of the Sakya tribe ruling in Kapilavastu, Nepal. Raised in princely luxury, Siddhartha had three palaces: one for the cold season, one for the hot season and one for the rainy season. His father made certain that Prince Siddhartha did not see the outside world beyond the gates of any of the palaces, traveling from one palace to another at night. However, upon coming of age, Siddhartha demanded to see beyond the palace walls so his father carefully prepared everything ahead of time so that everyone seen would be young, happy and healthy. Nevertheless, Siddhartha observed disease, old age and death. He saw pain and suffering and learned compassion.

In the spirit of Indian renunciation he departed from his palace, leaving his sleeping wife, Yasodhara and his newborn son to become an ascetic living in the forest with little to eat, rainwater to drink and practicing all types of self-denial, while attempting to solve the riddle of life. He tried mortification of the flesh, but became convinced that these practices were vain and useless and adopted the Middle Way, avoiding extremes in a life of calm detachment. He reached Enlightenment while meditating under a bodhi (sometimes called a bo or fig

tree) near the village of Buddh Gaya, Bihar (a region of east-central India crossed by the Ganges River) and became the Buddha, the Enlightened One. While gaining Enlightenment, Buddha had to overcome Three Temptations or Tests. These include: overcoming lust for earthly desires, overcoming fear of bodily harm/death, and overcoming Self. According to Buddhist thought, the Self (similar to the Western concept of the Soul, but more defined) is impermanent and made up of states of mind and matter which are in a continual process of change. For the next forty years Siddhartha, now called the Buddha, taught and gained many disciples and followers. He died at approximately 80 years of age in Kusinagara, Oudh (northern region of India). His teachings are summarized in the Four Noble Truths and the Eightfold Path. Buddhists gain deliverance from the universal human experience of suffering by reaching Nirvana, a state of eternal bliss by “blowing out” all the fires of desire for the physical things of this world and by meditation to absorb the Self (spirit) into the infinite. Each Dalai Lama is believed to be the reincarnation of the Buddha. That is why it is so important after the Dalai Lama dies to find the next incarnation (child that has the spirit of the late Dalai Lama and also that of the Buddha). (The search for the current Dalai Lama as a child is re-enacted in the film, *Kundun* for teacher viewing.)

Hinduism serves as the foundation of Buddhism, just as Judaism serves as the foundation for Christianity. Prince Siddhartha was born into Hinduism, but became unhappy with what he felt was the unfairness of some of the Hindu beliefs. The Buddha taught that any person could reach Enlightenment from any caste through meditation and following the 4 Noble Truths and 8 Fold Path. (The caste system was a specific ordering of society in India including: priests, rulers & kings, warriors, merchants, farmers, peasant and the Untouchables, the lowest caste. Untouchable children were not eligible for school and were treated as invisible in public. The Untouchables were the caste that touched dead flesh of people and animals and, therefore, were considered unclean. The caste system was never totally abolished and exists to some extent today.) Hinduism teaches that Nirvana (state of eternal bliss, not a place like heaven) can be reached only when a person is living a life in the priestly caste or as a Brahman. Both Hinduism and Buddhism teach that people are reincarnated many, many lifetimes until Enlightenment is reached. Both of these religions teach vegetarianism, meditation, yoga and have a belief in karma (what deeds are done in past lifetimes may affect the current lifetime...in other words, “what goes around comes around”).

Four Noble Truths

Suffering is universal.

The cause of suffering is desire (material things).

The cure for suffering is to eliminate desire.

To eliminate desire following Eightfold Path.

Eightfold Path

Right conduct

Right speech

Right means of livelihood

Right knowledge

Right intention

Right effort

Right mindfulness

Right concentration

Stories about Buddha:

Buddha's Curls

On day while meditating beside a stream, the Buddha became extremely overheated sitting for hours on end in the hot summer sun. An army of snails living near the stream could feel his pain and suffering. They took

pity upon him and crawled upon his legs, up his arms and came to rest upon his head to shelter him from the heat and provide coolness with their cold, wet bodies. In the end they sacrificed their lives for him. In remembrance of this event, Buddha's hair (seemingly in curls) is really little snails. Again this story stresses that nature and humankind are one and should help one another.

Buddha and Mukalinda, the Serpent King

During the Buddha's meditation under the bodhi tree, a great storm arose. The huge body of the ancient serpent king, Mukalinda emerged from his underground kingdom to shelter the Buddha with his gigantic cobra's hood from the wind and rain. This story is a reminder of the spiritual forces brought forth during the Buddha's journey toward Enlightenment. Man (humankind) must merge with nature rather than overcoming nature on the path to Nirvana (Enlightenment).

Activity 1:

Rent the film, "The Little Buddha." Explain to the class that this is a story about the life of Buddha and also the story of a little American boy in Seattle, who was believed to be the reincarnation of a famous lama (although not the Dalai Lama). Explain that Buddhists believe that we are born over and over again until we reach Enlightenment so we have many lifetimes to achieve our goals. When an important lama dies, it is the responsibility of those lamas who lived with him to find his reincarnation (a child who is reborn possessing the deceased lama's spirit). This film flips back and forth between telling the life of Buddha (from a book that the little American boy receives) and the story of the boy. The teacher will want to preview the film to decide whether to watch the entire film or simply view clips. Recommended clips include: the birth of Prince Siddhartha (not Buddha yet), when Prince Siddhartha discovers pain, sickness and death, when Prince Siddhartha leaves the castle (reminiscent of Sleeping Beauty in that all the castle is asleep except the sacred elephants), when Prince Siddhartha finds Enlightenment under the bodhi tree (3 Temptations of Buddha: fear of physical desires, fear of pain/suffering/death, fear of Self). Two clips that illustrate the magical aspects or miracles of Prince Siddhartha's life (his birth and when he leaves the castle). Have the students list the miracles (supernatural events) noted in the film and then compare with myths surrounding other religious personages. Discuss some of the miracles in the life of Buddha. What are some of the miracles or supernatural stories of Christ's life and of Mohammed's life? Ask students what their parents would do if the Tibetan monks came to their houses and said they believed that the students were the incarnations of an important lama.

Background for Activity 2 and 3:

Aspects of the Buddha (focusing on Attributes of Buddha's Head)

1. Ushnisha or Usnisa: peak, top or turban. Buddha's ushnisha derives from the top knot or chignon in which the uncut hair of a member of warrior caste was worn under the turban. When Siddhartha left the kingdom of his father to seek salvation he cut his hair and removed his turban, tossing them both into the air. Later generations, accustomed to thinking of Buddha as a monk, were unable to visualize him as ever having had long hair or wearing a turban. They came to interpret the chignon as a "cranial protuberance" or "wisdom bump" typical of a wandering ascetic indicating the all-knowing Buddha. Buddha is rarely shown with a shaved head like other monks (except in Japan). His short hair is dressed either in waves or light curls (remember the snail story) over his head, curving to the right.

2. Urna or mole in the center of Buddha's forehead. This can also be interpreted as the third eye of inner sight and Enlightenment.

3. Eyes are half-closed in meditation.

4. Elongated Ears are a symbol of Buddha's origin as a prince. Their elongation was due to the downward pull of heavy ear ornaments.

5. Buddha wears a rectangular piece of cloth, the *samghati* or monk's upper garment that is based on the Greek god, Apollo in the Hellenistic style.

6. Hands in Mudras or Hand Gestures: The symbolic hand gestures or mudras reflect deeper meanings. (See Lesson on Walking Buddha for more information on mudras.)

7. Leg Positions or *Asana*: Originally *asana* meant "seat" and is the alignment of the body intended to be held comfortably while meditating. The Sanskrit word, *asana* is derived from the root which means to be present, to sit quietly. *Asana* literally means to sit down or sit in a particular position. (See Lesson on Walking Buddha for more information on asanas.)

Activity 2:

The teacher will show various Buddhas and have the students identify the aspects of each figure. Have the students guess from which countries these Buddhas may have originated. <http://kazkat.com/files/buddha.pdf> (p. 7) Talk to students about why all cultures have their deities physically resemble the people who worship that deity. How do the students know that the Buddha is a religious personage? Identify at least two aspects of the Buddha's head. Do the robes of the Buddha vary? Students may also find their own pictures of Buddha in the library to present to the class.

Activity 3:

The teacher may want to copy the handouts on mudras or merely demonstrate for the class. The class will need to be able to sit on the floor. This activity is best done in pairs. Each student will pass off his/her partner on two mudras. (See Lesson on the Walking Buddha.)

Activity 4:

Discuss some of the beliefs of Buddhism. Have the students compare the 8 Fold Path to the Golden Rule. Are there any beliefs that students have that are similar to the 8 Fold Path?

Assessment:

The student will be able to complete at least five of the objectives above.

Sources:

Mudras and Asanas Handout (see pgs. 28-38 in this packet)

<http://kazkat.com/asia.htm>

<http://kazkat.com/files/buddha.pdf>

Topic Websites:

<http://www.factmonster.com/index.html>

Good website for research on any subject.

<http://www.dharmaforkids.com/>

Divided into 3 sections that include:

Buddha Pages –include stories such as the life of Buddha with versions for younger children (lower elementary school) and a statue of Buddha that the mouse can go over to help the student find the aspects of Buddha.

Dharma Pages – explanation of Buddhist beliefs and practices, how to meditate and tour of a virtual

temple. Q & A sections, games and stories reinforce ideas presented (karma, past lives, meditations, temples & shrines).

Sangha Pages – meet the Buddhist community (monks and nuns) and learn about their way of life.

<http://www.ship.edu/~cgboeree/buddhaintro.html>

Introduction to Buddhism for middle school and high school students.

<http://www.pbs.org/edens/thailand/buddhism.htm>

Introduction to Buddhism for middle school and high school students (simpler than previous website).

<http://www.imaginazium.com/yoga.htm>

<http://www.historyforkids.org/learn/india/religion/buddhism.htm>

<http://www.pocanticohills.org/tibet/tibet.htm>

Trip of 5th grade Pocantico Hills School, Sleepy Hollow, New York to a Tibetan Monastery and projects related to Buddhism for that culminating activity.

<http://www.pocanticohills.org/tibet/mandalas.htm>

5th Grade project on Tibetan medicine. Mandalas that each class member created are pictured and explained.

http://www.buddhanet.net/mag_kids.htm

Fun page to create your own picture by arranging the Buddhist objects provided.

<http://www.schneuwly.com/>

Fantastic photographs of various countries including Tibet

<http://www.lonelyplanet.com/destinations/>

Good website if assignment would be to plan a trip to a specific country or area. Information includes: history, money and costs, tips for the traveler, attractions and events.

<http://www.mrdowling.com/index.html>

Info for kids on various countries.

Teacher Resources:

<http://www.pacificasiamuseum.org/buddhism/html/resource5.htm>

http://www.cbel.com/buddhism_for_kids/?order=alpha

Asian Art:

<http://www.slam.org/asian.html>

<http://www.asia.si.edu/exhibitions/default.htm>

www.asia.si.edu/exhibitions/current/himalayas.htm

www.asianart.org

Reclining Buddha



Burma
Reclining Buddha, ca. 19th-20th century
Wood, paint, lacquer, and glass
Gift of the Christensen Fund
Museum # 1999.55.208

Theravada Buddhism, sometimes called Hinayana Buddhism, first reached Burma around 200 BC when King Ashoka sent missionaries out from India to spread the teachings of Buddha. From Burma it spread into other parts of Indochina, including Thailand, Cambodia, and Vietnam. The Burmese King Anawratha of the eleventh-century was a convert to Theravada Buddhism. He made the capital city of Pagan a thriving center for craftsmen, architects and sculptors. It was in this atmosphere that the Burmese style of depicting the historical Buddha in jeweled statuary, such as this one, was developed.

The Burmese have an especially reverent respect for Buddha images and how they are used. Very few Burmese wear amulets of the Buddha, and they are normally only found in temples and private altars. The reclining *asana* (posture) is symbolic of the *parinirvana* of the Buddha, which is his death and final release at age 80.

Reclining Buddha: Books and Stories about Buddha and his Teachings Lesson

An art lesson plan for *Reclining Buddha* written by Kathleen Korkishko

Objective:

1. Students will be able to describe how elements such as line, shape, color and texture are used.
2. Students will understand how Buddhism spread throughout India, China and Southeast Asia.
3. Students will be able to tell at least one story reflecting the teachings of Buddha.
4. Students will know what is meant when the Buddha is depicted reclining (his death).
5. Students will be able to discuss why the Buddha has various representations in art. What makes Buddha a religious representation rather than just the statue or picture of a regular person?
6. Students will be able to discuss why the Buddha is important as a spiritual person and compare him with one other religious personage, i.e. Christ or Mohammed.

State core links:

1. K-6 Standard 3 – The student will choose and evaluate artistic subject matter, themes, symbols, ideas, meanings and purposes.
2. K-6 Standard 4 – The student will interpret and apply visual arts in relation to cultures, history and all learning.
3. Sculpture 7-12, Standard 4 (Contextualizing) – The student will find meaning in sculpture through settings and other modes of learning.
4. Visual Arts 7-12, Standard 3 (Expressing), Objective A – The student will discover meaning in art by identifying subject matter, metaphor, themes, symbols and content in works of art.

Background:

Theravada Buddhism, sometimes called Hinayana Buddhism, first reached Burma from India. King Ashoka of 200 BCE sent missionaries out from India to spread the teachings of Buddha. From Burma this religion spread into other parts of Indochina, including Thailand, Cambodia, and Vietnam. The Burmese King Anawrhata of the eleventh century was a convert to Theravada Buddhism who made the capital city of Pagan a thriving center for craftsmen, architects, and sculptors. It was in this atmosphere that the Burmese style of depicting the historical Buddha in jeweled statuary, such as this one, was developed. The reclining asana (posture) is symbolic of the parinirvana of the Buddha, which is his death and final release at age 80.

Activity 1:

Compare and contrast this statue with the Walking Buddha. Which one looks more like a religious person? Why? Why would a thriving city of craftsmen depict the Buddha as a statue painted gold (gilded) with jewels? Do you think that makes the Buddha seem more or less god-like? Why?

Materials: Poster paper, pencils and markers

Activity 2:

Students will divide into groups of three and draw maps of Asia showing the spread of Buddhism from India to China and from India to Burma, Thailand, Cambodia and Vietnam. Why do you think India did not remain predominantly Buddhist, but reverted back to Hinduism? (The caste system was too strong. Buddhism teaches

that anyone of any caste can reach Nirvana in one lifetime. Hinduism teaches that a person must be of the highest caste to have a chance to reach Nirvana.) (See Lesson on the Cambodian head for more information on the caste system.)

Materials: Students are to provide them at home for those who are making props

Activity 3:

Since ancient times, people from diverse cultures have preserved and passed down homespun knowledge encased in stories. Wisdom tales are metaphorical stories. Their plots can be simply enjoyed on a superficial level or looked at more deeply to provide useful insights into life's joys and sorrows. A story can be a powerful teaching tool. The stories below are called Jataka Tales, stories of wisdom, self-sacrifice, honesty and morals written about 300 BCE in a language called Pali. They were later translated and spread across the world. They total 547 in number and many are about the past incarnations of Buddha.

Divide the students into groups and have them write a screenplay script for parts from the stories attached at the end of this lesson. Have some of the students play parts and others make props. Then present it to the class. How are these stories similar to Aesop's Fables? What do you think the Buddha is teaching us?

List of Jataka Stories:

The Talkative Turtle

Whose Dream Is This?

The Blind Men and the Elephant

The Wise Master

A Monk with Heavy Thoughts

Empty-Cup Mind

Parts of the House Argue

Parable of the Gem in the Robe

(See sources for on-line websites of Jataka Tales and picture books for reading to the class.)

Assessment:

1. Students will demonstrate their knowledge of the geography of Asia including China, India, and Southeast Asia by being able to identify at least five countries on a map.
2. Students will demonstrate knowledge of how Buddhism spread by indicating which countries accepted Buddhism and which countries did not.
3. Students will present one story or parable to the class. The group will re-write the story in theater format (parts for various characters) having dialog including a narrator's part. Students will make props and wear simple costumes as needed.

Extensions:

Picture books to read aloud in class

• **Bouchard, David, *Buddha in the Garden*, Raincoast Books, Vancouver, 2001 ISBN: 1-55192-452-8 (Available at UMFA for check-out)**

A baby boy is left at the gates of a Buddhist temple next to a peony flower bush. He is reluctantly adopted by the monks who live there. Regarding the peony flower as a sign, the monks make the child their temple gardener. Nine years later the monks leave to travel throughout the world seeking Enlightenment. While remaining at the temple to tend the garden, the boy discovers the true nature of Enlightenment aided by a blind monk. (Beautiful illustrations in watercolors.)

1. What is the first animal that the boy finds in the garden? (starving kitten) What did the boy learn? (about hunger and compassion)
2. What is the second animal that the boy finds in the garden? (bird with a broken wing) What did the boy learn? (illness, pain and compassion)
3. What surprised the boy? (The unexpected death of his favorite peony flower.) What did he learn? (death can be unexpected)
4. Who is the young woman who keeps appearing to the boy in his dreams? (His mother who died and has come back to help him gain Enlightenment to be with her.)
5. What happened to the boy when the monks returned? (He had gained Enlightenment and became a statue to help them find peace and fulfillment.)
6. What is this story telling us about how a person might gain Enlightenment?
7. What kind of medium of paint has been used in this book? (watercolors) What is the mood created by this kind of medium? Why do you think the illustrator used this type of painting?

• **Heyer, Marilee, *The Weaving of a Dream*, Puffin Books, New York, 1986 ISBN: 0-14-050528-8 (Available at UMFA for check-out)**

Using rich and pure language, Heyer retells an engrossing Chinese folktale about an old woman who weaves exquisite brocades. One day in the marketplace, she sees a painting of a palace so grand she dreams of living in it. After three years of painstaking weaving, she completes a brocade of the painting. When it is blown away by the wind, she sends each of her three sons on a dangerous quest to find it. Heyer's paintings are replete with stunning detail and lavish color. All sorts of luminous, lifelike insects, reptiles, birds and beasts populate every page, and throughout there is a perfect blending of fantasy and reality.

1. What country is this fairy tale from? (China)
2. What was the gift the old woman possessed? (She could weave beautiful brocades or fabric).
3. What became the old woman's obsession? (Weaving the painting into brocade.) What is an obsession? Do you have one? If so, what is it?
4. How long did it take the old woman to complete the painting? (Three years with her tears and blood mixed in with the colors – in other words a part of herself was absorbed into the cloth.)
5. What happened to the brocade weaving of the painting just as the old woman finished it? (The wind stole it for the fairies to copy its beauty.)
6. Each son went to get the brocade back. What happened to each (Leme, Letuie, and Leje)?
7. Why was the third son successful while his older two brothers failed?
8. What was the most difficult part of his adventure?

9. How did Leje, the third son, get a wife? Who was she? (the red fairy)

10. Notice the bats on the second page. What do they mean? (Bats are symbols of happiness and good fortune. They are often used on wedding invitations today in China for good luck.)

11. Notice the fish on the cover of the book in the pond. What do they mean? (The word, “carp” in Chinese sounds like the word, “profit” so these fish are symbols of wealth, harmony and regeneration. There are many ponds in Chinese landscape having white, orange, pink and black carp.)

12. What other symbols (either animals or plants) are found in the artwork? (The butterfly is a symbol of joy, summer and of marital happiness.) See the handout on Symbols in Chinese Art to find other plant symbols in the brocade.

13. How is the artwork in this story different from another one you have read?

• **Lee, Jeanne M. *Silent Lotus*, Farrar, Straus & Giroux, New York, 1991 ISBN: 0-374-466467. (Available at UMFA for check-out)**

Through words and pictures, the loneliness of a lovely child without language and her subsequent joy when she finds a means of expression is depicted by the author, who brings to life the thousand-year old tradition of the Cambodian court ballet, and the quiet triumph of an eloquent young dancer who can neither hear nor speak.

1. Where does this story take place? (Cambodia) Find this country on the map? What other art piece that you have studied is from Cambodia? (the head of the Buddha.)

2. What is a lotus? What colors can it be? Why did the parents give their daughter this name? (The lotus is a symbol for the Buddha and for purity. The lotus rises from the mud, pure and beautiful, just as the Buddha lived in a world of corruption, yet remained pure and holy. A story about the childhood of Prince Siddhartha (not Buddha yet) is that lotus flowers bloomed from his first footsteps.

3. What did the parents do when they found that their daughter could not hear and would never learn to speak? (They prayed to the gods.)

4. What did Lotus do with the animals around the lake? (She swam with the turtles and danced with the herons, cranes and white egrets. Note: the crane is a mythical bird in Asian Art meaning longevity or long life.)

5. Why did Lotus's parents decide to journey to the temple? (They were moved by her unhappiness since the other children would not play or talk with her.)

6. What experience happened at the temple that changed Lotus's life? (She was able to feel the vibrations of the temple drums and she saw the temple dancers. She was able to copy their movements from dancing with the herons and cranes at the lake at home.)

7. What did you learn from this story?

• **Muth, Jon J., *The Three Questions*, Scholastic Press, 2002 ISBN: 0-439-19996-4**

Nikolai is a boy who believes that if he can find the answers to his three questions, he will always know how to be a good person. His friends—a heron, a monkey, and a dog--try to help, but to no avail, so he asks Leo, the wise old turtle. "When is the best time to do things? Who is the most important one? What is the right thing to do?" Leo doesn't answer directly, but by the end of Nikolai's visit, the boy has discovered the answers himself. Award-winning illustrator, Jon J Muth's lovely watercolors are the most appealing aspect of this book of the simple Zen-based philosophical exploration about compassion and living in the moment.

1. What are the three questions? (These questions answer the ultimate question...why are we here?) What questions could they be compared to in our society?
2. What are the three animals that try to help Nikolai?
3. Who does Nikolai go to for help? What do you think this animal symbolizes? Why?
4. What happened during the storm?
5. What were the answers to Nikolai's questions? ("There is only one important time and that time is now. The most important one is always the one you are with. The most important thing is to do good for the one who is standing at your side. These are the answers to what is most important in the world. It is why we are here.") What do these answers teach us? If you followed the advice of these answers how would your life at school be different? How would your life at home be different?
6. Why is it important for Nikolai to discover the answers to his questions by himself?

• **Pinkney, Jerry *The Nightingale*, (originally by Hans Christian Anderson) Phyllis Fogelman Books, New York 2002 ISBN: 0-8037-2464-0**

Once there lived a nightingale, a plain little bird that sang the most beautiful songs imaginable. Eventually the little bird became so famous that even the rich and powerful king was eager to meet her and the nightingale was given a special place in his court. Every day she sang her beautiful songs for him, until the king received a jeweled, mechanical singing bird. Everyone in the court was delighted with this new and beautiful toy and the nightingale was quickly forgotten. But one day, the king falls ill and only the modest nightingale knows how to help him. Although the original by Hans Christian Andersen is set in China, Pinkney has moved the setting to Morocco and added his own twist to the tale. An award winning artist whose accolades include four Caldecott Honors, Pinkney is a master of lush, elaborate watercolor paintings and his fabulous illustrations feature diverse people, rich costumes and amazing architecture.

1. Who helped the king find the nightingale?
2. What was the effect of the nightingale's song upon the king?
3. Why did the court like the jeweled, mechanical nightingale better than the real one?
4. What happened when the king wanted the real nightingale to sing with the mechanical one?
5. Where did the real nightingale go?

6. As the king lay dying, who were the strange heads “some very ugly and other lovely and kind-looking”? (the good and bad deeds of the king)
7. What was the strange weight on the king’s chest? (Old Man Death was sitting there)
8. How did the nightingale get rid of Old Man Death?
9. What did the nightingale ask the king to promise her?
10. What does this story teach us?
11. How do you like the artwork in this story? Compare it to the artwork in another story you have read.

• **Williams, Jay, *Everyone Knows What a Dragon Looks Like*, Aladdin Books, Macmillan Publishing Co., New York, 1989 ISBN: 0-02-045600-X**

Han, a poor orphan boy, sweeps the street by the main gate of Wu, a city sandwiched between China and the land of the Wild Horsemen. Threatened by the horsemen, the city leaders pray to the Great Cloud Dragon for help. One day, a little, fat, bald, old man comes to the city and announces that he is a dragon. Han takes him to the palace to meet with the city leaders. The little man offers his assistance if the leaders will show him courtesy. The city leaders scoff at the little, fat man and send him away. Han gives his own meager meal to the man who decides to save the city for his sake and turns into a magical dragon. Han tells the story to the people of the city and is called "The Honorable Defender of the City." This story shows the folly of judging by appearance and the rewards of kindness.

1. What kind of a person is Han? (Cheerful, kind-hearted and friendly.)
2. What is his job? (He is the gate-sweeper for the city and earns one bowl of rice and one cup of wine every day.)
3. What is a Mandarin? (A member of an elite group, especially a person having influence or high status in intellectual or cultural circles; a high government official or bureaucrat. It is also the official, national language of China.)
4. Why do you think the city leaders - the Mandarin, the Captain of the Army, the Leader of the Merchants, the Chief of the Workmen, and the Wisest of Wise Men - explain that surely dragons must look like Mandarins, Army Captains, merchants, workers, or wise men?
5. What does the dragon really look like? What do you think a dragon symbolizes? (A dragon is a powerful symbol that represents heaven. The dragon is connected with clouds, rain, and fertility. Only the Emperor of China was allowed to use the five-toed dragon for his symbol. Most dragons, therefore, have four toes (claws) on each foot.) Middle school and high school students should compare and contrast the Chinese dragon with the European dragon. (The Chinese dragon represents the power of life. The European dragon is nasty and represents greed since it hoards gold and virgins, and can't use either one.)
6. Draw a dragon and write a story about it.

• **Young, Ed, *Lon Po Po: A Red-Riding Hood Story from China*, Philomel Books, New York, 1989 ISBN: 0-399021619-7**

This version of the Red Riding Hood story features three daughters left at home when their mother goes to visit their grandmother. Lon Po Po, the Granny Wolf, pretends to be the girls' grandmother, until clever Shang, the eldest daughter, suspects the greedy wolf's real identity. Tempting him with ginkgo nuts, the girls pull him in a basket to the top of the tree in which they are hiding. Like ancient Oriental paintings, the illustrations are frequently grouped in panels. When the girls meet the wolf, e.g., the left panel focuses on their wary faces peering out from the darkness, the middle enlarges the evil wolf's eye and teeth, and the third is a vivid swirl of the blue clothes in which the wolf is disguised. The juxtaposition of abstract and realistic representations, the complicated play of color and shadow, and the depth of the artist's vision all help transform this simple fairy tale into an extraordinary and powerful book, the Caldecott Medal winner for 1990.

1. What makes this story similar to Little Red Riding Hood?

2. What elements in this story are different than in Little Red Riding Hood? Are the girls more in charge of the situation than Little Red Riding Hood is? Why?

3. What do you like about the artwork in this story?

4. Write your own version of this story with yourself as a character. You might even be the wolf! You could use another animal for the evil one if you would like.

5. Why do you think many countries have a version of this fairy tale? (It is a warning to beware of strangers and don't open the door for anyone who might be tricking you i.e., need to use the phone, have a present for you, your parent(s) are in an accident.)

Sources:

1. http://www.mainlesson.com/display.php?author=babbitt&book=jataka&story=_contents (The Baldwin Project: Bringing Yesterday's Classics to Today's Children) A good site for elementary students to visit to find their own Jataka Tales.

2. http://www.mainlesson.com/display.php3?author=babbitt&book=morejataka&story=_contents (The Baldwin Project: Bringing More of Yesterday's Classics to Today's Children) A good site for elementary students to visit to find their own Jataka Tales.

3. <http://watthai.net/talon/jataka/jataka.htm> (For junior high to high school ages)

4. Forest, Heather. *Wisdom Tales from Around the World*. Little Rock: August House Publishers, Inc., 1996. (Available from UMFA upon request.)

JATAKA TALES

The Talkative Turtle



*L*ong ago in India, there lived a turtle who was always talking. His endless chatter annoyed the creatures who shared the pond, and they avoided him. He spent his days mumbling to himself as he climbed in and out of the water.

One day two visiting geese landed along the shore. The turtle admired their sleek feathers and spent many hours praising their beauty. At last, to avoid the turtle's ceaseless chatter, the geese prepared to fly off to another pond. "Take me with you!" cried the turtle. "I am lonely here, and you are fine company."

"How can we do such a thing?" asked the birds. "You cannot fly."

"Nothing is impossible," said the turtle. "I will think of a plan."

To the amusement of the geese, the turtle said, "It is quite simple. First, let us find a long, strong stick. Each of you can hold one end of it in your beaks. I will then bite hard in the middle. When you fly up together, I will cling to the center of the stick with my strong mouth. That way you can carry me over the trees, and we can land in the pond of your choice."

The geese replied, "What a ridiculous idea! You could fall to your death!"

The turtle protested, "I will not fall. My mouth is strong. I will hold on tightly."

"Your mouth is strong from endless talking," squawked the geese. "You will be safe only if you can keep your mouth shut."

The turtle indignantly replied, "You think that I cannot keep quiet, but I can. I am not a fool. I know when to be silent and when to speak. Admit it. My idea is excellent. Be kind enough to let me try my invention and fly with you."

"Very well," said the geese. "But we cannot guarantee your safety on this

journey.”

“Then go and get the stick,” ordered the turtle. “You’ll see how quiet I can be when silence is important.”

The geese flew off and returned with a long, strong stick. They each took an end in their beaks. The turtle clamped his mouth onto the middle. As the geese beat their wings and flew into the air, the dangling turtle went up too.

Soaring high above the trees, they were a vision to behold. Some children at play looked up and noticed the strange trio. “Look! Look!” cried one child. “Two geese are carrying a turtle on a stick!”

Another child chimed in, “What clever birds! They thought of a way to carry turtles!”

Another cheered, “Good thinking, geese!”

The turtle heard the children’s voices. Their words infuriated him. He fumed, “They should be complimenting *me* for this fine plan, not the geese.”

Outraged, the turtle exploded with sound.

“It was my idea!” he sputtered as he tumbled to the ground.

Whose Dream Is This?

BASED ON A TALE BY CHUANG TZU



Chuang Tzu, a Chinese poet and philosopher, once had a wonderful dream. As he lay comfortably in his bed, he dreamed that he was a butterfly dancing from one flower to another, tasting sweet nectar. Drifting with the light summer breezes, he blissfully fluttered with other rainbow-colored butterflies.

Suddenly, he woke up. Finding himself sitting on his own bed, he realized that he had been dreaming.

"The dream seemed so real," he thought. He looked about his crude cottage and sleepily wondered, "Well, am I a man who has been dreaming that he is a butterfly? Or am I a butterfly who is now dreaming that he is a man?"

The Blind Men and the Elephant

INDIA



A large, gray elephant stood eating the lush greenery in an ancient, walled garden. It paused for a moment and trumpeted loudly. Just then, three blind men came along.

"What made that sound?" asked the first man.

The second replied knowingly, "That sound was made by an elephant."

"What is an elephant?" asked the third.

"I am not completely certain," said the first man. "We should investigate."

The first blind man went forward with his fingers outstretched until he reached the elephant's rear. His hand moved along the elephant's tail, which graced its posterior slope. "Aha!" he said. "An elephant is thin and long, just like a dangling rope."

The second blind man went forward with his fingers outstretched until he arrived at the elephant's head. His hand moved along the elephant's ear, which rippled with thick, heavy hide. "You are wrong!" he said. "An elephant is not at all like a rope. Just like a rug, it's wide!"

The third blind man went forward with his fingers outstretched until he reached the elephant's knee. His hand moved along the elephant's leg. He measured the girth of its thigh. "You are both wrong," he said. "An elephant is not like a rope or a rug. Just like a pillar, it's high!"

"An elephant is like a rope!" screamed the first.

"An elephant is like a rug!" shouted the second.

"An elephant is like a pillar!" insisted the third.
They began to pound each other and yell.

"A rope! A rug! A pillar!

A rope! A rug! A pillar!

A rope! A rug! A pillar!"

Meanwhile,

*The elephant stood inside the walled garden,
nibbling the leaves of a tree.*

*His ivory tusks curved toward the sky,
a miraculous sight to see.*

*With billowing minds and bellowing mouths
to opinions these blind men held fast.*

*While the elephant stood, quite undefined,
in the garden of ancient past.*

The Wise Master



There once was a teacher who lived with a great number of students in a run-down temple. The students supported themselves by begging for food in the bustling streets of a nearby town. Some of the students grumbled about their humble living conditions. In response, the old master said one day, "We must repair the walls of this temple. Since we occupy ourselves with study and meditation, there is no time to earn the money we will need. I have thought of a simple solution."

All the students eagerly gathered closer to hear the words of their teacher. The master said, "Each of you must go into the town and steal goods that can be sold for money. In this way, we will be able to do the good work of repairing our temple."

The students were startled at this suggestion from their wise master. But since they respected him greatly, they assumed he must have good judgment and did not protest.

The wise master said sternly, "In order not to defile our excellent reputation by committing illegal and immoral acts, please be certain to steal when no one is looking. I do not want anyone to be caught."

When the teacher walked away, the students discussed the plan among themselves. "It is wrong to steal," said one. "Why has our wise master asked us to do this?"

Another retorted, "It will allow us to build our temple, which is a good result."

They all agreed that their teacher was wise and just and must have a sensible reason for making such an unusual request. They set out eagerly for the

town, promising each other that they would not disgrace their school by getting caught. "Be careful," they called to one another. "Do not let anyone see you stealing."

All the students except one young boy set forth. The wise master approached him and asked, "Why do you stay behind?"

The boy responded, "I cannot follow your instructions to steal where no one will see me. Wherever I go, *I* am always there watching. My *own* eyes will see me steal."

The wise master tearfully embraced the boy. "I was just testing the integrity of my students," he said. "You are the only one who has passed the test!"

The boy went on to become a great teacher himself.

A Monk with Heavy Thoughts



*A*s two Zen monks walked along a muddy, rain-drenched road, they came upon a lovely woman attempting to cross a large mud puddle. The elder monk stopped beside the woman, lifted her in his arms, and carried her across the puddle. He set her gently down on the dry ridge of the road as the younger monk discreetly admired her charms.

After bowing politely to the woman, the two monks continued down the muddy road. The younger monk was sullen and silent as they walked along. They traveled over the hills, down around the valleys, through a town, and under forest trees. At last, after many hours had passed, the younger monk scolded the elder, "You are aware that we monks do not touch women! Why did you carry that girl?"

The elder monk slowly turned and smiled. He said, "My dear young brother, you have such heavy thoughts! *I* left the woman alongside the road hours ago. Why are *you* still carrying her?"

Empty-Cup Mind



A wise old monk once lived in an ancient temple in Japan. One day the monk heard an impatient pounding on the temple door. He opened it and greeted a young student, who said, "I have studied with great and wise masters. I consider myself quite accomplished in Zen philosophy. However, just in case there is anything more I need to know, I have come to see if you can add to my knowledge."

"Very well," said the wise old master. "Come and have tea with me, and we will discuss your studies." The two seated themselves opposite each other, and the old monk prepared tea. When it was ready, the old monk began to pour the tea carefully into the visitor's cup. When the cup was full, the old man continued pouring until the tea spilled over the side of the cup and onto the young man's lap. The startled visitor jumped back and indignantly shouted, "Some wise master you are! You are a fool who does not even know when a cup is full!"

The old man calmly replied, "Just like this cup, your mind is so full of ideas that there is no room for any more. Come to me with an empty-cup mind, and then you will learn something."

The Parts of the House Argue

PHILIPPINES



A large family once lived together in a nipa palm tree house. One day the people in the house began to quarrel about who was the most important member of the family. Before long the parts of the house began to quarrel too.

The poles that supported the house high off the ground started grumbling. One said, "I am the most important because I was driven into the earth first." The rest replied, "We are all just as important as you because without us you could not do your job of keeping the house off the wet ground."

As the poles quarreled about their importance, the floor supports shouted, "No one would care about the poles if we were not here to connect you!"

The cross supports cried out to the floor supports, "Without us, you would wobble and sag!"

The floor sniped to the cross supports and the floor supports, "Without me, neither of you would have a reason to exist."

The woven bamboo walls chimed in nastily to the floor, "Who would walk on you if we were not here to create rooms?"

The roof beams replied to the walls, "You could not stand up if it were not for our support!"

The bamboo ceiling shouted to the beams, "I hold the walls together!"

The palm-leaf roof chided each part of the house, "I keep the rain from

rotting all of you!”

As they argued, they realized that none could win the argument since they were *all* of great use to the house. When with one breath the parts of the house proclaimed, “None is important without the other,” the quarreling between the members of the family in the house ceased. Cured of misfortune, the family lived in peace and harmony from that day forward.

Parable of the Gem in the Robe

A poor man came to visit a wealthy friend. Late into the night, the two friends ate, drank, and talked. When the poor man went to bed, he fell into a deep sleep.

In the middle of the night, a messenger came to inform the rich man that he must go immediately to a distant land far away. Before he left, he wanted to do something for his poor friend to show how much he cared for him. But he did not want to wake his friend from such a deep sleep.

So the wealthy friend sewed a beautiful colored gem inside the hem of his poor friend's robe. This jewel had the power to satisfy all of one's desires.

The next morning, the poor man awoke to find himself alone in his wealthy friend's house. Totally unaware of anything that had taken place while he was sleeping, he wandered off.

The poor man traveled from place to place, looking for work. All the while, he was completely unaware that he possessed a priceless gem in the hem of his robe.

A long time passed until one day, by chance, the wealthy friend came upon the poor man in the street.

Seeing the man's impoverished condition, the wealthy friend asked him: "Why have you allowed yourself to become so poor? You could have used the jewel that I gave you to live your life in comfort. You must still have it, yet you are living so miserably. Why don't you use the gem to get what you need? You can have anything you want!"

Bewildered, the poor man fumbled through the inside of his robe and, with the help of his friend, found the gem. Ashamed of his ignorance yet overcome with joy, he realized for the first time the depth of his friend's compassion. From then on, the poor man was able to live comfortably and happily.

Parable of the Gem in the Robe



Notes:

Seated Buddha



China/Vietnam
Seated Buddha, ca. 19th-20th century
Stone
Gift of the Christensen Fund
Museum # 1999.55.200

In the first-century, Indochina, particularly Vietnam, was a popular commercial link between India and China. It was also frequented by Mahayana Buddhist missionary monks on their way from India. Therefore, Mahayana Buddhism took root early, and became the predominant type of Buddhism in Vietnam. A number of Mahayana scriptures were translated into Chinese at Luy-Lau, a major Vietnamese Buddhist center. In modern times, Theravada Buddhism has experienced a revival, and is continuing to grow in Vietnam.

This statue is a fine example of a seated Buddha expressing the gesture (mudra) of “Calling the Earth to Witness.” The left hand rests in the lap with the palm facing upwards. The right hand is “touching the earth,” resting on the knee and pointing downward. This *mudra* portrays the Buddha taking the earth as witness to his fulfillment of complete transformation into divinity.

Seated Buddha

Lesson

An art lesson plan for *Seated Buddha* written by Diana Bass

Content Objective:

Students will understand fundamental beliefs within Buddhism.

Students will compare the 19th and 20th century Buddha statue with other Buddha statues throughout South-East Asia.

Students will compare the hand positions of various Buddha statues along with their symbolic meaning.

Students will understand the story behind Gautama Siddhartha's path to enlightenment.

Students will know vocabulary basic to Buddhism.

Students will compare the relative size of various world religions (based on the number of members).

Skill Objectives:

Students will develop skills in the following areas

- Public speaking

- Research

- Distinguishing important from superfluous information

- Visual/spatial reasoning

- Making predictions

Activities:

GEOGRAPHY

- Students will make a life-size map with their bodies of the countries where Mahayana and Theravada Buddhism are practiced. Mark coordinates throughout your classroom and have each student represent a body of water or single country
- Students will use the Internet to research the above information

ART

Since Siddhartha Gautama did not want to have art made of him (and it wasn't for nearly five hundred years after his death), students should develop an alternative way to glorify and symbolize enlightenment and the status of a Buddha.

- Students will use soap and knives or hand-made dough (offer students extra credit for bringing it in).
- Students will identify five Buddha statues and compare them with the slide included in this lesson plan.
- Students will evaluate the varied techniques and representations used to glorify the Buddha.

Tibetan Buddhists focus on mandalas during meditation, Mandalas are elaborate designs with rich detail and vibrant color.

- Provide examples of mandalas for students to view
- Have students design and make their own mandalas with paper or fabric.

LANGUAGE ARTS

- Students will read the story of Siddhartha Gautama's path to enlightenment
- Students will choose from one of the following assessments to demonstrate their understanding of the story:

- Puppet Show
 - Cartoon diagram
 - Time-line of events with accompanying pictures and symbols
 - Re enactment of events they read about

- Students will study the meaning behind the Buddha's mudras (hand positions shown in art)
- Students will make collages with a definition of specific terms within Buddhism; a sentence in which the term is used; and pictures that represent the meaning of the word, Potential words include:

- Dharma
 - Karma
 - Samsara
 - stupa
 - monastery
 - bodhisattva
 - Dalai Lama
 - mandala
 - mudras
 - Wheel of Law

PHYSICAL EDUCATION

- Students will learn basic meditation techniques and martial art strategies from a guest presenter.
 - Before meditation, discuss the reasons Buddhists meditate (in order to let go of running thoughts and to find what lies beyond these thoughts.
 - Use the mandalas made in art classes to focus on during meditation.
- Assign students to sit quietly for five minutes a day. They should listen to the sounds around them and focus on breathing.
 - Students will keep a journal of their experiences

MATH

- Students will make a graph indicating the number of participants in various world religions: Judaism, Islam, Christianity, Hinduism, Taoism, Confucianism, Sikhism, and Buddhism (to name a few).
- Students will write four story problems using the numbers from the charts and will exchange questions with each other.
- Students will make mathematical predictions about the relative size of each religion listed on the graph in ten years by analyzing annual growth rates over the past ten years.

MUSIC

Through video, sound recordings, or a guest speaker, students will listen to Buddhist mantras, or chants that are used when they pray. Students will then create a mantra (that consists of one or more sounds) that can be used at the beginning of class to focus the mind.

HISTORY

- Students will develop ten questions that they have about the Buddhist religion.

I. You might consider having required questions that you want students to answer before writing their own. For example, they might need to know:

- the founder
- place of origin
- major beliefs about moral conduct
- dietary restrictions (if any)
- beliefs about samsara
- and so on....

Have students present their findings in groups of three. They must include: a mini lecture, visual aids, an interactive activity, and an assessment

Images of Buddha

Utah Museum of Fine Arts

Evening for Educators

January 18, 2006 • 5:30 pm - 8:30 pm

Amitayus Thangka



The majority of Bhutan's Buddhists are followers of the Kargyupa school, one of the four main schools of Tibetan Buddhism, which emphasizes lineage through oral teaching. It migrated to Bhutan from Tibet in the eleventh-century. Tibetan Buddhism is a form of the Mahayana type that focuses on *bodhisattvas* – beings who have delayed their entry into *nirvana* to save others.

One of Bhutan's most venerated *bodhisattvas* was the Buddha Amithaba. The Amitayus is an emanation of Amithaba; as the Buddha of Infinite Life, holding in his lap a vase filled with the nectar of immortality.

A Thangka is a religious scroll image usually painted on cloth; it is another import from Tibet. Like this example, Thangkas depict images of *bodhisattvas*, the historical Buddha, and stories of the history of Buddhism in Bhutan. Thangkas are still painted in Bhutan and Tibet today.

Bhutan
Amitayus Thangka
Opaque watercolor, cotton, and silk
Gift of the Christensen Fund
Museum # 1999.55.216

Amitayus, the Buddha of Infinite Light

Lesson

An art lesson plan for *Amitayus Thangka* written by Kathleen Korkishko

Objective:

1. Students will learn about the Buddha Amithaba, the creative process for Thangkas and mandalas.
2. Students will understand color symbolism used in Buddhist art and apply it to Western Art.
3. Students will create a mandala utilizing symmetry and color imagery.

State core links:

- K-6, Standard 2, 3 and 4 - The student will analyze, reflect on, and apply the structures of art. The student will choose and evaluate artistic subject matter, themes, symbols, ideas, meanings, and purposes. The student will interpret and apply visual arts in relation to cultures, history, and all learning.
- Art History and Criticism 7-12, Standard 3 – The student will discover meaning in art.
- Art History and Criticism 7-12, Standard 4 – The student will find meaning in works of art through settings and other modes of learning. The student will explore how art history can be integrated across various disciplines.

Background Information:

The majority of Bhutan's Buddhists are adherents of one of the four main schools of Tibetan Buddhism, the Kargyupa School, which emphasizes lineage through oral teaching. It was introduced from Tibet to Bhutan in the eleventh century. Tibetan Buddhism is a form of the Mahayana type that focuses on bodhisattvas – beings who have delayed their entry into nirvana to save others.

One of Bhutan's most venerated bodhisattvas was the Buddha Amithaba. The Amitayus is an emanation of Amithaba, the Buddha of Infinite Life, holding in his lap a vase filled with the nectar of immortality.

A Thangka is a religious scroll image usually painted on cloth. It is another import from Tibet. Like our Amiyatus, Thangkas depict images of bodhisattvas, the historical Buddha, and stories of the history of Buddhism in Bhutan. Thangkas are still painted in Bhutan and Tibet today.

This Thangka is a mandala, a ritualistic geometric design symbolic of the universe used as an aid to meditation in Buddhism. It is considered the sphere of power surrounding a principal deity pictured at the center. The mandala serves as a tool for guiding individuals along the path to Enlightenment. A mandala has three layers of meaning: the outer (a model for the universe), the inner (to help minds become enlightened) and the secret (a perfect balance of mind and body).

Mandalas Heal

Unique to Tibetan Buddhism, sand mandalas are believed to effect purification and healing by transmitting positive energies to the environment and to those who view it. Typically, a great teacher chooses the mandala to be created and monks consecrate the site with sacred chants (mantras) and music, invoking the mandala's

deities through mediation. Next, the monks make a mock-up or proto-type drawing only smaller in scale. Then the monks draw the final mandala to scale and fill it with colored sand, which is not only sand, but powdered flowers, herbs, grains, colored stones and colored marble. The finished mandala is consecrated and having served its purpose, is swept up and destroyed with a swish of a broom or with water poured across it, illustrating the impermanence of this physical world over time.

His Holiness, the Dalai Lama called for the making of a seven foot square sand mandala made by twenty monks at the Sakler Gallery in Washington, D.C. for exhibit from January 11-27th in response to the September 11 tragedies in New York City. See <http://kazkat.com/files/buddha.pdf> (p. 17) for pictures of these monks creating the mandala. Note that this mandala is totally geometric, having neither human figures nor deities.

The UMFA's mandala, the Amiyatus, the Buddha of Infinite Light, begins at the center with the main figure pictured in the lotus position at the moment of Enlightenment with his right hand calling earth to witness with the gesture of teaching. The top segment has the teachers and favorite deities of the main central figure surrounding him. The bottom three figures are protectors of the faith in their angry, destructive manifestations.

Symbolism of Colors in Mandalas

- White is not necessarily thought of as a color, since it occurs when the whole spectrum of light is mixed together. Everything is present in white; nothing is hidden or secret. White is used to represent knowledge and learning which should not be hidden, but open and available to all. White also represents purity, holiness and death. Buddhists wear white to funerals and wrap their dead in white before cremation.
- Black signifies the primordial darkness. A special genre of the black Thangkas, potent, highly mystical paintings portraying shimmering, brilliant forms appearing out of a translucent darkness, came to full fruition in the second half of the seventeenth century. Like the fierce deities who are often the subject matter of these Thangkas, the blackness signifies the darkness of hate and ignorance, including killing and anger, as well as, the role these qualities have to play in the awakening of clarity and truth. (In Buddhism, everything is a wheel having positive forces merging into negative and negative forces merging into positive. The Dharma Wheel has 8 spokes which represent the Eightfold Path.)
- Blue signifies eternity, truth, devotion, faith, purity, chastity, peace, spiritual and intellectual life in many different cultures and expresses a general feeling that blue is the coolest, most detached and least "material" of all hues. The Virgin Mary and Christ are often shown wearing blue, and it is the attribute of many sky gods including Amun in Egypt, the Sumerian Great Mother, the Greek god, Zeus (Jupiter to the Romans), the Hindu gods, Indra, and Vishnu and his blue-skinned incarnation, Krishna. When Buddha is pictured with blue skin he is called the "Blue Buddha," also known as the Buddha of Medicine or Healing. Turquoise and lapis are sacred, blue stones. Turquoise has been held as a sacred stone by ancient cultures including Tibetan (often used as prayer beads). It was sacred in Egypt along with malachite and lapis lazuli and is considered holy to the Persian culture, where it symbolizes purity. American Indians believe it to be a protector and guardian of the body and soul. Lapis is also believed to have a curative or strengthening effect upon those who wear it. Many Middle Eastern cultures use these blue stones to ward off the evil eye.
- Red is synonymous with the preservation of our life force and represents our passion for life. The color red is auspicious in Tibetan culture. It is a sacred color, one of the colors of the five Buddhas and the traditional color of Tibetan monks' garments. It is believed to have protective qualities and is therefore often used to paint sacred buildings. In neighboring China, coral is a symbol of longevity, and in India it is thought to prevent hemorrhages.

- Yellow is the color closest to daylight and the color of the earth. It has the highest symbolic value in Buddhism through its link with the saffron robes of monks. This color, previously worn by criminals, was chosen by the Buddha as a symbol of his humility and separation from the materialist world. It thus signifies renunciation and humility.

- Green is in the middle of the visible, seven-color spectrum and thus epitomizes the qualities of balance and harmony. It is the color we relate to in nature, trees and plants representing fertility. Green also denotes youthful vigor and activity.

Materials:

Determined by teacher in order to create the mandala, but can be any media including paint, chalk, colored pencils, markers, colored sand, or colored rocks.

Activity 1:

Students can color the mandala provided as a handout to understand what a mandala is and what a simple construction might involve.

Activity 2:

Divide the class into groups of 3-5 students to create a mandala having the group determine the media used and the content. The group must figure out how to construct the mandala using mathematical and geometric calculations in order to have it be symmetric. There need not be any figures if the students determine otherwise. The teacher should determine the approximate size of each mandala (poster size, canvas size, or 8 1/2 X 11). Have the students explain the levels of meaning in their mandala to the rest of the class in a presentation that also includes the process that the group went through in creating their mandala. Students should utilize at least three color symbols in their mandala and be able to explain why the color was chosen and what it represents for them.

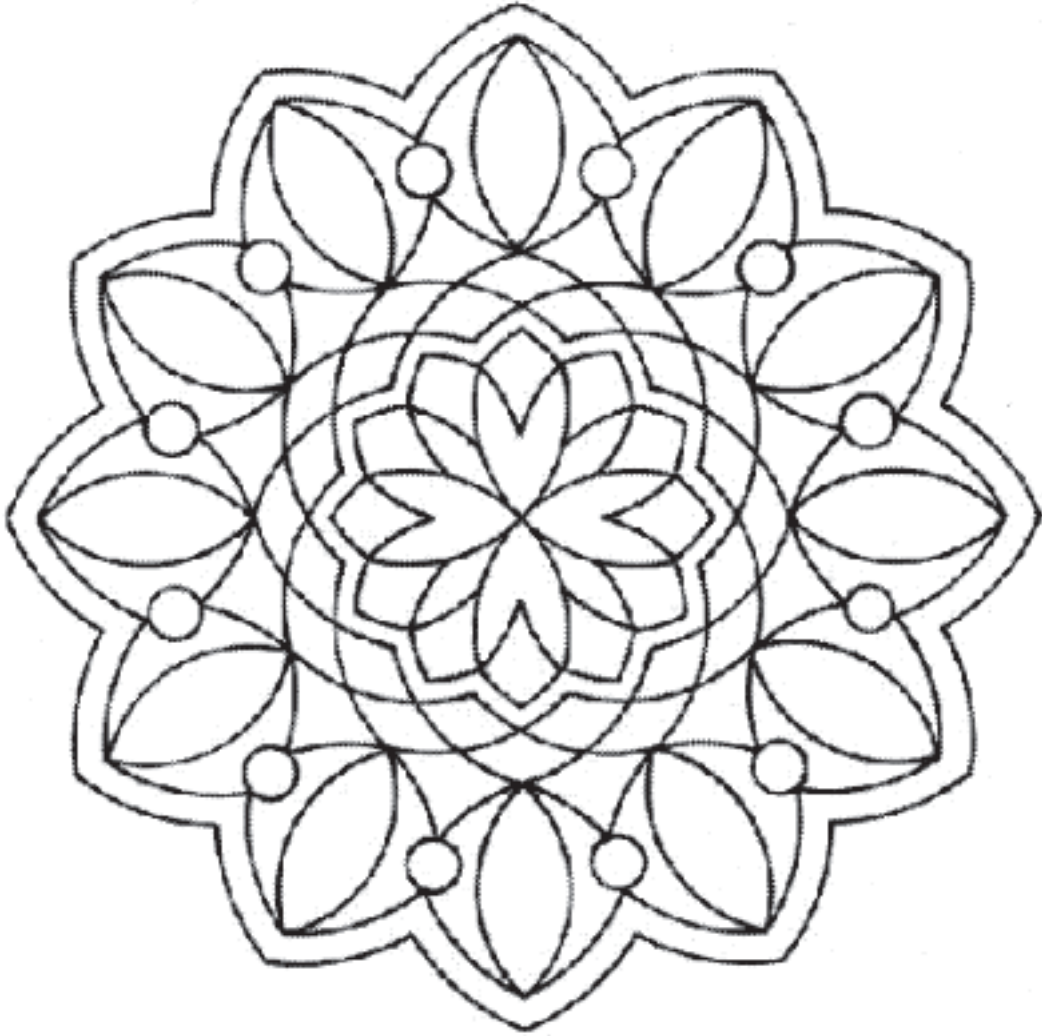
Assessment:

1. Students should work cohesively in their group to create their mandala.
2. Students should determine their media, content or design and mathematically calculate and construct a mock-up symmetric mandala before beginning on their larger, final mandala.
3. Students will prepare a presentation that includes:
 - A description of the process in creating the mandala,
 - Three color symbols and their meaning in Buddhist art,
 - Three color symbols in other cultures and their meaning (Sources # 4)
 - Problems encountered during this process
 - Explain the mandala to the rest of the class

Sources

1. <http://kazkat.com/files/buddha.pdf>
2. <http://buddhist-art.exoticindiaart.com/>
3. http://www.khandro.net/ritual_mandala.htm
4. <http://www.greenlightwrite.com/sacredcolors.htm>
5. <http://www.kheper.net/topics/Buddhism/mandala.html>

A Mandala to Color



Notes:

Images of Buddha

Utah Museum of Fine Arts

Evening for Educators

January 18, 2006 • 5:30 pm - 8:30 pm

Ushnisavijaya Buddha



Tibet
Ushnisavijaya Buddha
Gilt bronze
Gift of Mrs. Richard A. Hudnut
Museum # 1951.024

In the second-century, Buddhist ideas began to disseminate throughout southern Tibet, but it wasn't until several centuries later when Buddhism developed into the four main schools that exist today. They are the Nyingma (established in the eighth-century), Kagyu (eleventh-century), Sakya (eleventh-century), and Geluk (fourteenth-century).

Each school distinguished itself with its own way of instructing the *dharma*, the teachings of the Buddha. The Nyingma school is the oldest in Tibet. The Kagyu teaches by oral tradition, in which the master tries to clear away defects of the teaching before passing it to the disciple. The Sakya school emphasizes the "Triple Vision," or three ways of perceiving the world: that of an ordinary person, a practitioner, and a master. The Geluk school combines the teaching of Nyigma, Kagyu, and Sakya with Tantra and Sutra traditions from India. The leadership of this school is passed through reincarnations of the Dalai Lama, the fourteenth of whom is alive today.

These Tibetan schools practice a form of Mahayana Buddhism and their worship of certain *bodhisattvas* is expressed through their art. This bronze statue is of the eight-armed, four-

headed Ushnisavijaya, the "Mother of all Buddha's." She, along with White Tara and Amitayus, form the three longevity deities in the Tibetan pantheon. As her name implies, she is said to reside in the Buddha's *ushnisa*, the cranial protuberance indicating wisdom. She is also a purification deity, invoked as a means of settling disputes.

Hand drawing

Lesson

An art lesson plan for *Ushnisavijaya Buddha* written by Tiya Karaus

Objective:

Students will create a contour line drawing of their hand which expresses personal meaning or symbolism.

State core links:

Standard 1-Making

Students will assemble and create drawings by manipulating art media and by organizing images with the elements and principles.

Objective B: Create drawings using art elements and principles.

Create expressive drawings using art elements, including line, shape, form, value, contour, and perspective.

Create expressive works of art using principles to organize the art elements, including mood, emphasis, and unity.

Standard 3-Expressing

Students will create meaning in drawings.

Objective A Create content in drawings.

Create drawings that effectively communicate subject matter, metaphor, themes, symbols, or individually conceived content.

Materials:

postcard of Ushnisavijaya Buddha

scratch paper (sheet per student)

pencils

drawing paper (sheet per student)

tape

Initiation: Discussion of Ushnisavijaya Buddha

Display postcard of Ushnisavijaya Buddha. Ask students to describe the sculpture. Ask students what the sculpture is of, what material it is made of, and where might this sculpture be displayed. Give background information on Buddhism and this Ushnisavijaya Buddha based on age and interest level of the students.

Normally this sculpture would be in a private shrine, a public space, or temple. Ask students why this piece of art is in the Utah Museum of Fine Arts. Does it change the meaning or significance of this piece to display it in a museum rather than a temple?

All art has layers of meaning. All art holds personal meanings to both the artist and viewer of the artwork. Sometimes this meaning can be difficult to interpret, like with some works of modern art. Other times the meaning can be very clear. Religious art is often full of symbolism and iconography that is clear to the believers of that faith. Therefore the meaning of the artwork changes depending on the viewer. The principles of art can be applied to critique, evaluate, and appreciate all works of art.

Direct the students' attention to the hands of the Ushnisavijaya Buddha. Compositionally they are very interesting and they also hold meaning to the followers of Buddhism. "For the project, you will make a drawing of your hand that holds meaning to you and is also interesting to look at." (This project is best suited for students in grades 7-12. A quick exercise and discussion for younger students follows in the variations section.)

Project:

1. Have students spend a few moments moving their hands into different positions. Students should try to come up with a hand position or gesture that symbolizes them in some way. (Remind students that vulgar gestures are not appropriate.) Ask them to think of sports or hobbies they enjoy. "What does your hand look like when you are throwing a football or taking a picture?"
2. Next guide students through a quick gesture drawing exercise. On a scratch piece of paper students will quickly sketch their hand. The idea is to do a very quick rendering, not worrying about detail and not erasing. Have students position their non-drawing hand. Explain that you will time them for a minute as they draw their hand. This should be done quickly and just draw (don't worry about accuracy or detail). Repeat with a different hand position. Have students examine their drawings. For their final drawing they should choose a hand position that is interesting compositionally and has personal meaning/symbolism.
3. The final drawing will be a contour drawing of the hand. For this drawing students should only draw the lines they see beginning with an outline of their hand. Although this seems straight forward, it can be easy to draw what a hand should look like rather than its actual appearance. By focusing on the lines that form the outline of the fingers as well as those that give the fingers shape, it will be easy to draw a more accurate rendering of the hand. Encourage students to study the contour lines of their hands, as well as how the lines connect or how far apart they are. Don't worry if parts of the drawing are out of proportion. (Taping the drawing paper to the work surface can make it easier to draw while modeling with the non drawing hand). *Websites with further information on contour line drawings appear in the sources section.
4. Have students write a personal statement, at least a paragraph, explaining the meaning or symbolism behind their drawing. (An example of the project follows the lesson plan)

Assessment:

Gallery Walk: When most or all of the students have completed their drawings, ask that they place them face up on their work space. Explain that they will take a few moments to move about the room and silently look at their classmates art work. Emphasize students walking silently and independently around the classroom.

Rubric: Assign point values 0-5 in each of the following categories that are appropriate for your class.

Completion- Has the student completed all three parts of the project (gesture drawings, final drawing, and personal statement)?

Personal statement- Has the student written at least a paragraph explaining the personal symbolism of their work?

Contour Lines- Is it apparent that the student focused drawing the contour lines.

Composition- Does the final drawing have good composition?

Variations

Ask students to experiment posing their hands. How could you express anger with your hands? Try expressing the following moods: happiness, sadness, excitement, and calm.

What mood do you think is expressed by the hands of Ushnisavijaya Buddha?

Extension

Students may have heard the slogan “Free Tibet.” Use the following websites to learn more about Tibet.

<http://www.tibet.com/> (This is the official website of the Tibetan government in exile)

<http://www.freetibet.org/> (This is the website of the Free Tibet Campaign)

Sources:

Contour line drawing websites:

<http://www.mmwindowtoart.com/foundations/foundationslinecontour.html>

<http://drawsketch.about.com/cs/drawinglessons/a/contourdrawing.htm>

http://www.sanford-artedventures.com/create/tech_contour_drawing.html

gesture drawing example 1



gesture drawing example 2



Contour line drawing



Example of personal statement:

One thing I enjoy doing is taking pictures. I put a lot of time and thought into composing photographs. The last thing I do is press the button to open the shutter or capture an image digitally. This is my favorite part. My hand drawing shows the second before I snap a picture.

Notes:

Images of Buddha

Utah Museum of Fine Arts

Evening for Educators

January 18, 2006 • 5:30 pm - 8:30 pm

Bust of Buddha



Gandhara was a historic region of India that is now a part of Northwest Pakistan. Gandharan Buddhist texts are the earliest known Buddhist and Indian manuscripts ever discovered. Gandhara is also thought to be the birthplace of Padmasambhava, one of the founders of Tibetan Buddhism.

Under King Ashoka of India, the Gandharan region converted to Buddhism in the mid-third-century, BC. In 327, it was conquered by Alexander the Great and became part of the Greek province of Bactria. Therefore, by the time a noted school of sculpture developed in Gandhara during the Kushan dynasty (first to third-century), it had distinct Greco-Roman elements of style. This fusion of Hellenistic influence with Indian sculpture, called Greco-Buddhist art, is evident in this stone bust of Buddha from the second through third-century. This distinctive Gandharan style was practiced until the fifth-century, when the region was conquered by the Huns.

Pakistan, Ancient Gandhara
Bust of Buddha, 2nd-3rd century
Stone
Gift of Owen D. Mort, Jr.
Museum #1999.14.14

The Journey of Sculpture

Lesson

An lesson plan for *Bust of Buddha* written by Tyler Vance

State core links:

Social Studies – World Civilizations

High School, Grades 9-12

Standard 2, Objective 4: Students will evaluate the significance of classical sculpture

Overview

Sculptures of the Buddha in the ancient region of Gandhara were the first of their kind; up until that time, representations of the Buddha in human form were forbidden, partly because of the discouragement from Shakyamuni himself. One of the earliest Buddhist texts declares: “For him, who (like the sun) has set, there is no longer anything with which he can be compared.” The birth of sculptural images of the Buddha grew from a need for visual aids to doctrine of the steadily growing religion. Therefore, when in the 4th century BCE Gandhara was conquered by Alexander the Great and became a province of Bactria, Gandharan Buddhists began creating sculptures of the Buddha in the manner of their Hellenistic rulers. These early sculptures helped define the artistic cannon for representing the Buddha for the rest of the Asian continent in subsequent centuries. Yet this transfer of artistic tradition was but one branch in the long, if ever-evolving descent of the history of sculpture. For the Greeks and their forebears – e.g. the Minoans - learned sculpture from the Egyptians as much as a millennia or so earlier, and so we have a lineage from Egyptian, then Greek, to Buddhist sculpture.

Discussion

Using the Gandharan Buddha postcard, and others provided in this packet, you can discuss with the students the beginning of sculpture of the Buddha and Greco-Buddhist art. You can then go to the images of Greek and Egyptian sculpture included in this lesson plan to show where the sculptural tradition came from. An in-depth discussion is not necessary; it's the students job to elaborate in the assignment.

Materials

Students will need other source material, either from the library or textbooks, on the history of Egypt, Greece, and Buddhist art. Here are some titles worth recommending:

The World of Art Series:

Egyptian Art by Cyril Aldred

Greek Art by John Boardman

Indian Art by Roy C. Craven

Buddhist Art and Architecture by Robert E. Fisher

Hellenistic Sculpture by Smith, R.R.R.

Egyptian Art in the Days of the Pharaohs by Cyril Aldred

Activity

In this long-term project, students will choose one of the given formats to elaborate on the history of sculpture in Egyptian, Greek, and Buddhist society. They will compare and contrast on **key issues** in all three civilizations:

1. How sculpture (and art in general) was affected by the predominant religion
2. Aesthetic similarities/differences and why
3. How ideas spread from Egypt to Greece to Asia
4. What role art pieces themselves played in society

Variation: The activity could be changed to a group project, especially in smaller classes. Each group could be assigned a civilization, then each group member would choose a different format. The groups could also do presentations of the project.

Assessments: The assessments given for each format are in 30-point totals. Based on time and effort that should be given to each area of grading, a ratio is given to determine the area's importance.

Format 1

The student would create a timeline – well crafted – to show major events, works of sculpture, or things pertaining thereto. They could either use events on the timeline for examples of each of the key issues listed above, or elaborate on all four key issues for each event. Included in the timeline would be images of the pieces that were chosen and correct dates.

Assessment: Since in this format, of all four, the most events/pieces would be covered, evaluation should be based on pertinence of each event to the key issues, rather than on intensive description of each event. Craftsmanship and creativeness of the timeline should also be a smaller factor. Grade ratio: Relevance, 20 points; presentation, 10 points.

Format 2

This format is cross-curriculum with geography. The student creates a map, either one that covers Central Asia, Egypt, and Greece, or a single map for each area, that describes the boundaries of countries/kingdoms/empires and their respective times in history. They could use a photocopied blank map or draw their own. Located on the map will be one or two pieces of sculpture for each civilization pinpointed on either where they were found or where they were created. Then the student writes up a description of the piece and how it pertains to the key issues.

Assessment: Perfect geographic accuracy is not a priority, but rather a basic understanding of where countries/kingdoms/empires lay and when those boundaries were sustained. But that does not mean sloppiness is okay. Grade ratio: Map correctness, 12 points; relevance to key issues, 12 points; craftsmanship, 6 points.

Format 3

This format is cross-curriculum with art. The student would choose one or two sculptures from each civilization to draw or even sculpt with clay. They could even create their own image by using the characteristics of the image-type; for example, drawing their own Gandharan Buddha by using Hellenistic and classical qualities. The student would then write about that specific image-type using the key issues listed above.

Assessment: Rather than looking at sheer drawing skill, a grade should be determined by how well the student can illustrate the aesthetics of the image-type, and describe why they are relevant to the key issues. Grade ratio: Drawing effectiveness, 15 points; descriptions, 15 points.

Format 4

This format is cross-curriculum with English/writing. The student can opt to do a straight essay-form project. Two or three pieces would be chosen from each civilization and elaborated on in context of the key issues.

Assessment: Along with pertinence to the key issues, the student's writing skills would constitute their grade: structure, clarity, grammar, etc. Grade ratio: Writing skill, 15 points; relevance, 15 points.

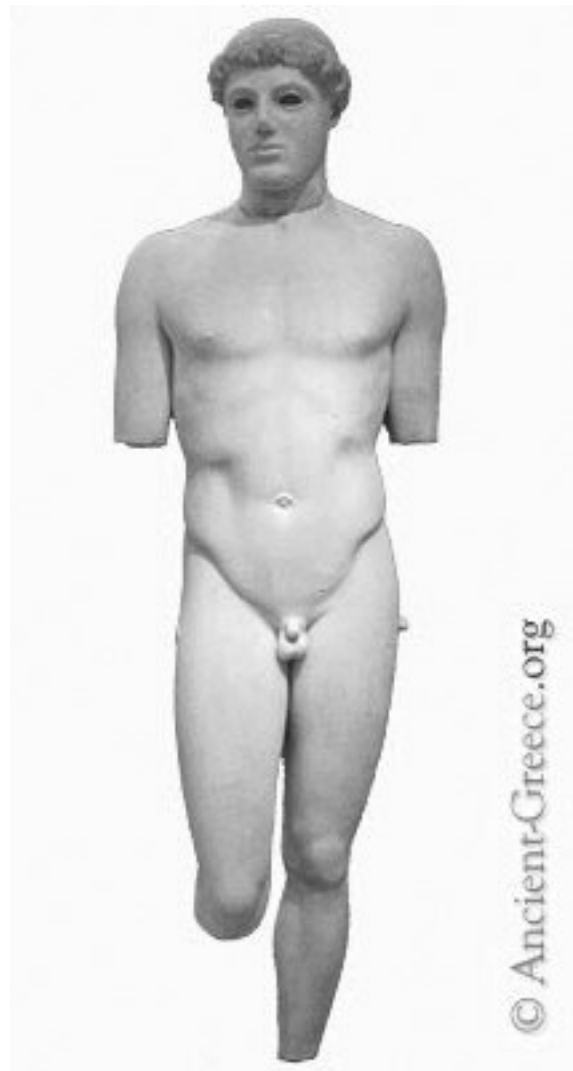
Variations:

The length of the assignments can be shortened by just focusing on three pieces, one from each civilization, lessening the write-up requirements, and having them all use one assigned source. Some good material would be *Gardiner's Art Through the Ages* or Honour and Fleming's *The Visual Arts: A History*.

Sources:

Honour, Hugh and Fleming, John, *The Visual Arts: A History* Sixth Edition (New Jersey: Prentice Hall Inc., 2002)

Wikipedia, Greco-Buddhist Art, http://www.absoluteastronomy.com/encyclopedia/G/Gr/Greco-Buddhist_art1.htm



Kritios Boy, Archaic Greece, 480 BCE



Mycerinus and His Queen, Egypt, Old Kingdom, 2532-2510 BCE

Image from the Palomar College website:

http://daphne.palomar.edu/mhudelson/Art100_Pages/Art100_WorksofArt.html