

This is a tentative course outline for ARTH 467: Arts of Zen Buddhism. The final syllabus will be available in early 2018. If you have any questions, please contact Prof. Wang directly.

Arts of Zen Buddhism

ARTH 467, Spring 2018
M 2:00-4:30pm, Walsh 397

Professor Michelle C. Wang
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Course Description:

Zen Buddhism is one of the major traditions of Buddhism in East Asia and was moreover an instrumental force in shaping modern perceptions of Japan in the west. Over the course of the semester, we will analyze how the perceived distinctiveness of Zen Buddhism – as marked by concepts such as mind-to-mind transmission, master-disciple lineage, and sudden enlightenment – was constructed through the visual arts and how the arts in turn contributed to monk-patron relations and the cultural lives of monks outside the monastic walls. Among the weekly topics to be covered are: ink landscape paintings, portraits of Zen masters, the tea ceremony and ceramic tea wares, as well as Beat Zen and the impact of Buddhism upon postwar artists in the United States. No prior knowledge of Asian art is required or assumed.

In the Spring 2018 iteration of this course, the main assignment will be a Wikipedia project in which each class member will be responsible for the authorship of a substantial Wikipedia entry on a certain aspect of Zen art. This project will foster the development of research, critical thinking, and writing skills. The goals for this project are two-fold: (1) you will learn to explain abstruse concepts and topics in an accessible and intelligent manner to diverse audiences beyond the Georgetown community, thereby making an impact on the popular contemporary understanding of Zen Buddhism and Zen art; (2) in the process, you will address in a constructive manner the ways in which Zen Buddhism and Zen art have been represented in popular culture from the mid-20th century onward, and understand the historical and social mechanisms by which discourses on Zen art have shaped perceptions regarding the perceived distinctiveness of Zen Buddhism and Japanese culture. Students wishing to write a research paper instead of the Wikipedia entry may do so; please discuss with Prof. Wang.

This course is a **Doyle Seminar**, part of the Doyle Engaging Difference Program, a new campus-wide curricular initiative, and gives faculty the opportunity to enhance the student research component of upper-level seminars that address questions of national, social, cultural, religious, moral, and other forms of difference. The Doyle seminars are intended to deepen student learning about diversity and difference through enhanced research opportunities, interaction with thought leaders, and dialogue with the Georgetown community and beyond.

Learning Goals:

In this class, you will

- (1) foster a learning community through your active oral participation in class and written participation on the class blog.
- (2) conduct research using a range of specialized art history and Buddhist studies literature and direct examination of works of art.
- (3) develop a substantial research topic that results in original insights into works of Buddhist art and architecture, and an awareness of the historiographical issues surrounding the study of Chan/Zen art and architecture.

Textbooks and Resources:

The textbooks for this class are all available for purchase at the GU Bookstore and will be placed on reserve in Lauinger Library: Morten Schlütter and Stephen F. Teiser, eds., *Readings of the Platform Sūtra* (Columbia University Press, 2012); Kakuzo Okakura, *The Book of Tea* (Berkeley, CA: Stone Bridge Press; Tokyo: IBC Publishing, 2006); and Joseph D. Parker, *Zen Buddhist Landscape Arts of Early Muromachi Japan (1336-1573)* (Albany, NY: State University of New York Press, 1999).

Another textbook is available as a large pdf download (152 MB) from JSTOR: Helmut Brinker and Hiroshi Kanazawa, *Zen: Masters of Meditation in Images and Writings* (Zürich: Artibus Asiae, 1996). To access JSTOR, go to the A-Z Databases page of the library website: <http://guides.library.georgetown.edu/az.php>. A copy of this book will also be placed on reserve. Finally, additional readings as marked will be available on the Blackboard site for this class.

Some books that are relevant to the class will be placed on reserve in Lauinger Library in order to help you develop your research topic. In addition to those books, a very useful source for background information on art in Asia is the Heilbrunn Timeline of Art History: <http://www.metmuseum.org/toah/>. A useful reference for history background is Asia for Educators: <http://afe.easia.columbia.edu/>.

Class Trips:

We will visit the storage room of the Freer and Sackler Galleries several times (3~4) this semester in order to examine Chinese and Japanese paintings and Japanese tea ceramics, and to learn from the expertise of the curatorial staff. For the Wikipedia project, we will also make use of the research materials in the Freer and Sackler Library and work under the guidance of the research librarians. In order to understand how ceramics and other utensils were used in the tea ceremony, we will visit a local tea school, Chado Urasenke Tankokai.

Sample List of Class Topics and Readings (actual reading assignments may vary):

Zen in the West

Selections from Gregory P.A. Levine, *Long Strange Journey: On Modern Zen, Zen Art, and Other Predicaments* (Honolulu: University of Hawai'i Press, 2017)
(Blackboard) Daisetz T. Suzuki, *Zen and Japanese Culture* (Princeton, NJ: Princeton University Press, 1959), 19-37

(Blackboard) Harry Harootunian, "Postwar America and the Aura of Asia," Bert Winther-Tamaki, "The Asian Dimensions of Postwar Abstract Art: Calligraphy and Metaphysics," and Alexandra Munroe, "Buddhism and the Neo-Avant-Garde: Cage Zen, Beat Zen, and Zen," in Alexandra Munroe, *The Third Mind: American Artists Contemplate Asia, 1860-1989* (New York: Guggenheim Museum, 2009), 45-55, 145-157, 199-215

The Platform Sūtra and the Sixth Patriarch

Schlütter and Teiser, eds., *Readings of the Platform Sūtra*, 1-16, 18-36, 39, 53-76, 77, 80-83, 88-108

(Blackboard) Stephen Addiss, Stanley Lombardo, and Judith Roitman, eds., *Zen Sourcebook: Traditional Documents from China, Korea, and Japan* (Indianapolis: Hackett Pub. Co., 2008), 19-30

Zen Patriarchs: From Shussan Shaka to Bodhidharma

Brinker and Kanazawa, *Zen: Masters of Meditation in Images and Writings*, 121-135, 149-154

(Blackboard) Peter D. Hershock, *Chan Buddhism* (Honolulu: University of Hawai'i Press, 2005), 81-93

(Blackboard) Stephen Addiss, Stanley Lombardo, and Judith Roitman, eds., *Zen Sourcebook: Traditional Documents from China, Korea, and Japan* (Indianapolis: Hackett Pub. Co., 2008), 9-12

(Blackboard) Carla M. Zainie, "Sources for Some Early Japanese Ink Paintings," *Bulletin of the Cleveland Museum of Art* 65.7 (1978): 232-246

(Blackboard) Bernard Faure, "Bodhidharma as Textual and Religious Paradigm," *History of Religions* 25.3 (1986): 187-198

(Blackboard) Helen B. Chapin, "Three Early Portraits of Bodhidharma," *Archives of the Chinese Art Society of America* 1 (1945/1946): 66-98

Zen Portraits: Monastic Lineage, Memory, and Ritual

Schlütter and Teiser, eds., *Readings of the Platform Sūtra*, 109-13

Brinker and Kanazawa, *Zen: Masters of Meditation in Images and Writings*, 29-35, 83-97, 115-118, 154-166 (skim 238-255, 258-264, 266-269)

(Blackboard) Helmut Brinker, "The Rebirth of Zen Images and Ideas in Medieval Japan," in Nicole Coolidge Rousmaniere, ed., *Births and Rebirths in Japanese Art: Essays Celebrating the Inauguration of the Sainsbury Institute for the Study of Japanese Arts and Cultures* (Leiden: Hotei Publishing, 2001), 13-52

(Blackboard) Yukio Lippit, "Negative Verisimilitude: The Zen Portrait in Medieval Japan," in Vishakha N. Desai, ed., *Asian Art History in the Twenty-First Century* (Williamstown, MA: Clark Art Institute, 2007), 64-95

(Blackboard) Robert H. Sharf, "The Idolization of Enlightenment: On the Mummification of Chan Masters in Medieval China," *History of Religions* 32.1 (1992): 26-47

Showing the Path to Enlightenment: Eccentric Figures

Brinker and Kanazawa, *Zen: Masters of Meditation in Images and Writings*, 138-149 (skim 220-227)

(Blackboard) Yukio Lippit, "Awakenings: The History of the Zen Figural Pantheon," in Gregory Levine and Yukio Lippit, eds., *Awakenings: Zen Figural Painting in Medieval Japan* (New Haven: Yale University Press, 2007), 34-51

(Blackboard) Helen B. Chapin, "The Ch'an Master Pu-tai," *Journal of the American Oriental Society* 53.1 (1933): 47-52

(Blackboard) Robert Borgen, "The Legend of Hanshan: A Neglected Source," *Journal of the American Oriental Society* 111.3 (1991): 575-579

Zen Literary Arts and Landscape Painting

Brinker and Kanazawa, *Zen: Masters of Meditation in Images and Writings*, 192-197

Parker, *Zen Buddhist Landscape Arts of Early Muromachi Japan (1336-1573)*, 51-107

(Blackboard) Alfreda Murck, "Eight Views of the Hsiao and Hsiang Rivers by Wang Hong," in Wen C. Fong, et al., *Images of the Mind* (Princeton: The Art Museum, Princeton University, 1984), 214-35

(Blackboard) Gail Capitol Weigl, "The Reception of Chinese Painting Models in Muromachi Japan," *Monumenta Nipponica* 35.3 (1980): 257-272

Tea and Politics in Premodern Japan

(Blackboard) Morgan Pitelka, "Introduction to Japanese Tea Culture," in *Japanese Tea Culture: Art, History, and Practice*, ed. Morgan Pitelka (New York: Routledge, 2003), 1-17 **DROP**

(Blackboard) Dale Slusser, "The Transformation of Tea Practice in Sixteenth-Century Japan," in *Japanese Tea Culture: Art, History, and Practice*, ed. Morgan Pitelka (New York: Routledge, 2003), 39-60

(Blackboard) Kendall H. Brown, "Symbolic Virtue and Political Legitimation: Tea and Politics in the Momoyama Period" in Rebecca M. Brown and Deborah S. Hutton, eds., *Asian Art* (Malden, MA: Backwell Publishing Ltd., 2006), 338-351