Arts of Asia

Vishnu and attendants; India: Gujarat, Solanki period, c. 1026; sandstone; 54 x 11 x 27 in. (137.16 x 27.94 x 68.58 cm); Dallas Museum of Art, gift of Mrs. John Leddy Jones, 1963.29

AT THE
DALLAS MUSEUM OF ART

Teaching Materials prepared by Ken Kelsey, Gail Davitt, Dana DeLoach, Carolyn Kannwischer, Troy Smythe, Grace Teng, Scott Winterrowd, and Rachal Wiski

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DEAR TEACHER,

These Teaching Materials are written for elementary and secondary school teachers. It is designed to be used to prepare students for a visit to the DMA’s permanent installation of *Arts of Asia*. These materials can also be used to support social studies curricula on world cultures and history as well as interdisciplinary team teaching with language and fine arts curricula.

These materials include
1. An **INTRODUCTORY ESSAY**
2. 12 **ARTWORKS** and 12 **OBJECT SHEETS** (1 for each artwork)
3. **POST-VISIT ACTIVITIES**
4. **A BIBLIOGRAPHY**
5. A list of **TEKS** addressed in the Teaching Materials
6. Two **EVALUATION SHEETS** (1 for the materials & 1 for your tour)

Some ideas for using the **OBJECT SHEETS**:

Each of the **OBJECT SHEETS** has two parts.

Use the top section to get to know the object. First, discuss the question in **FIRST REACTIONS**. Second, show the artwork and announce the title. Give time for looking and read the **QUOTES**. Ask for **QUESTIONS** and jot them down.

Use the bottom section to convey information and develop discussion. The **INTRODUCTORY INFORMATION** section is meant for the teacher and includes important background and context. **QUESTIONS FOR DISCUSSION** poses questions to ask students and includes possible answers in parentheses.

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**FIRST REACTIONS**: What do artworks tell us about people’s beliefs?

**QUOTES**:

**VISHNU** [In the form of Krishna] — “there is no end to my existence...I am the self-sealed in the hearts of all creatures I am the beginning, the middle and the very end of beings.” — The Bhagavad-Gita, Chapter 10: 19-20

**A CURATOR** — “By the 11th century A.D. Hinduism was divided between the cults of the great gods Vishnu (the preserver) and Shiva (the destroyer).” — Anne Bromberg, Dallas Museum of Art Curator of Ancient and South Asian Art

**QUESTIONS**: Jot them down.

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**INTRODUCTORY INFORMATION**: This sculpted stone relief came from the Indian state of Gujarat, which is located north of the modern city of Bombay. The relief represents Vishnu, one of the principal Hindu gods. Vishnu is worshiped as the protector and preserver of the world and the restorer of dharma, or moral order. Like much Hindu sculpture, the Vishnu and attendants was probably meant to adorn a temple. Most Hindu temples were themselves a kind of large-scale sculpture, as they were covered with a great multitude of carved images much like this one. At the time this image was carved, Gujarat was ruled by Hindu kings of the Solanki dynasty.

**QUESTIONS FOR DISCUSSION**: What is the focus, or most important part, of this stone sculpture and how can you tell? (The figure in the middle is most important because he is the center and because he is bigger than everyone else. The big figure seems very still and unmoving, but the things around this center seem to be active.)

What else is special about this central figure? (The figure has four arms, a great deal of jewelry, and a halo-like shape around his head.) This central figure is Vishnu, a very important Hindu god. Vishnu is usually shown with special “attributes,” symbolic objects that are used to identify a particular figure. The club, discus, conch shell, and jewels of wisdom are all symbols of his supernatural powers. Try to find these attributes. Vishnu has another important attribute; he is often shown with blue skin.

The activity surrounding the god Vishnu is very much like the grand ceremonies of an earthly Indian king, or raja. Look carefully at the carvings around Vishnu. Discuss what these figures could be doing or representing. Be sure to explain your reasoning. Because of their positions, the small people at Vishnu’s feet must be bowing to Vishnu. Because the people near Vishnu’s legs wear jewels and crowns, they might be important people at Vishnu’s court. Three of the people at the top sit in yoga positions for thinking; maybe they are advisors to Vishnu.) Why would the sculptor show a god like Vishnu as if he were a king on earth? (This could be a way for people to be able to think about what a god does. This could show how great Vishnu was.)

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**QUESTIONS**:

1. Why would the sculptor show a god like Vishnu as if he were a king on earth?
2. What else is special about this central figure? (The figure has four arms, a great deal of jewelry, and a halo-like shape around his head.)
3. This central figure is Vishnu, a very important Hindu god. Vishnu is usually shown with special “attributes,” symbolic objects that are used to identify a particular figure. The club, discus, conch shell, and jewels of wisdom are all symbols of his supernatural powers. Try to find these attributes. Vishnu has another important attribute; he is often shown with blue skin.

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INTRODUCTORY ESSAY -- Arts of Asia

Asia is a place of great diversity. It is a continent filled with some of the world's most impressive geographic features. It is home to a number of the earliest civilizations. It is the native land of many millions of people who form an extraordinary variety of ethnic and cultural groups. It is the origin of many of the world's great religions, and it has been the setting for some of the most influential events in world history. Just as importantly, Asia is also the source of some of the world's most timeless, stirring, subtle, and engaging works of art.

Asian art exhibits a fantastic array of materials, technical skills, uses, and meanings. Appearing on folding screens and hanging scrolls, Japanese paintings can be deceptively simple or minutely intricate. Hindu and Buddhist sculptors create works that celebrate the world of humans as well as the supernatural in stone, metal, bone, and wood. Chinese ceramics range from the elegant beauty of functional objects to the elaborate energy of strange creatures who guard the dead. Like the lands they come from and the people who made them, the arts of Asia are extremely varied and complex.

How can the viewer connect with these works of art and begin to experience their meanings? One of the best ways to start is by careful looking. At first, the carved design of a Chinese lacquer box might be difficult to read, but allowing time for visual exploration can reveal a magical landscape of oversized flowers, crashing waves, and flying dragons. The viewer can see the skill of the artist in the intricacy of the design, and the love of dramatic color in the saturated red of the lacquer. When careful looking is allied with thoughtful analysis, meaning soon grows about even the most complex works of art.

Other approaches to understanding these objects are also important. Information about Asian geography, history, and cultures provides context about when, where, and why these artworks were made. Two topics are particularly significant for understanding the arts of Asia -- religious beliefs and cultural interchanges.

Religious Beliefs
Religions reveal the thinking and feeling of people. Becoming more familiar with Asian religions allows us to "read" Asian works of art from the perspectives of the people who made and treasured them. In this process of expanding our knowledge, we educate our looking skills, and we enrich ourselves through the ideas and achievements of others. The following discussion of some of the major religions of Asia is accompanied by comments about works of art from the Museum's galleries.

India

Hinduism is a complex system of beliefs. It includes both local, village gods and the trinity of Brahma [BRAH-mah], Vishnu [VISH-noo], and Shiva [SHEE-vah], gods of creation,
Hinduism is characterized by a belief in reincarnation, a desire for liberation from earthly evils, the belief in a supreme being of many forms, and the notion that opposing theories are aspects of one eternal truth. Through trade and cultural connections, Hinduism became a major influence for many cultures in Southeast Asia and Indonesia. The stone sculpture of Vishnu and attendants allows us to see how worshipers saw this important Hindu god.

Buddhism developed in India. It is based on the teachings of Prince Siddhartha [sid-DAHR-thah], who was born in 567 B.C. and who became known as the Buddha, or Enlightened One. He taught that all life is suffering, but that renouncing desires and the self can lead to a state of enlightenment beyond both suffering and existence. Over time, varying interpretations of the Buddha's teachings led to a variety of sects. Through missionary activity, Buddhism spread into Southeast Asia, Central Asia, and the Far East to become one of the world's largest religions; but in India, it is no longer widely practiced. The statue of Manjusri, which comes from Tibet or Nepal, depicts a Buddhist saint.

Jainism was formed around the sage Mahavira [mah-hah-VEE-rah], a contemporary of the Buddha in the 6th century B.C.; but Jains view this founder as the 24th in a series of spiritual leaders that extends back in time. Jainism prohibits harming others or taking life, emphasizes strict self-denial, and promotes life in monasteries. Although strong in western India, Jainism did not move beyond its homeland.

Islam is a religion that calls for submission to Allah and the acceptance of Muhammed as his last and chief prophet. Muhammed lived in Arabia from around A.D. 570 to 632 and was inspired to write the Koran, the sacred text of Islam. For Muslims, or followers of Islam, there can only be one god.

China

Confucianism honors the great Chinese sage Confucius, who lived from 479 to 351 B.C. His philosophy focused on proper ethical behavior, such as respect for parents and people in authority, proper conduct, and the performance of social obligations. His writings were very influential in his native China, as well as in Japan. The pair of armchairs might well have been used in the home of a scholarly government official who followed the ways of Confucius.

Taoism was founded, according to tradition, by Lao-tzu [low-dzuh, pronounce the "ow" as in "now"], a Chinese wise man who lived in the 6th century B.C. Taoism calls for living one's life in harmony with the Tao, or Way, the ultimate reality and the source of all being. Taoism began as a philosophy, but later turned into a religion that sought immortality for its followers. Even today, Taoism survives in contemporary China.
Japan

Shintoism is a native religion of Japan that predates the introduction of Buddhism. Shinto is known for the veneration of deified nature spirits and spirits of ancestors, and it is still a vital religious force in Japanese life today.

Zen is a sect of Buddhism that was taken by monks from India to China, was influenced in China by Taoism, and then was taken to Japan. Zen emphasizes contemplation, self-discipline, and the idea that the Buddha is present in all things. The Portrait of Daruma is the work of one of the most important Zen artist-monks in Japan.

Cultural Interchanges
The second important topic for understanding the arts of Asia is cultural interchanges. The cultures of Asia have often been influenced by others. At times, cultures were forced together because of military conquest. The army of Alexander the Great (356-323 B.C.) brought Greek art and artisans to the Indus River valley in the 4th century B.C. Mixing with local beliefs and traditions, this Greek influence eventually became part of a native Indian type of sculpture known as the Gandharan style. In another example centuries later, Mongol military figures who had become followers of Islam invaded northern Hindu India, founded the Mughal dynasty, or family of rulers, and created a style of art that mixed Islamic and Hindu traditions. The silver-covered shrine in this packet reveals this mixed heritage.

At other times, cultural interchanges were made in a peaceful atmosphere. Because of their wealth, power, and prestige, both India and China set the standards of civilized life for much of the world around them. Trade goods, writing systems, beliefs, technologies, and artworks radiated from these centers to many lands. These innovations were absorbed and eventually transformed. For example, the sculpted figure of a dvarapala from Kampuchea, or Cambodia, shows the influence of Hindu beliefs on sculptors far from India. Much of this process of peaceful communication involved two important trade routes. The overland Silk Route connected China, Central Asia, and northern India; it continued west through the Middle East and eventually reached Europe. The Sea Route connected India to the Mediterranean in the west and to China in the east by way of the coasts of Southeast Asia and the islands of Indonesia. These sometimes ancient and profoundly important interchanges underlie much of the diversity and complexity of Asian art.

This introduction can by no means explain the arts of Asia; it is meant to be an aid to the appreciation of the artworks in the growing Asian collections of the Dallas Museum of Art. As such, it is a beginning step in getting to know a world of great diversity. Encountering and appreciating artworks from India, China, Japan, and other Asian lands is a wonderful first step that may lead to further investigations of history, religion, geography, or literature. Hopefully, these investigations will allow us to appreciate these objects even more deeply, since these artworks are often our closest contact to the beliefs and values of the ancient as well as contemporary peoples of Asia.
FIRST REACTIONS?  What do artworks tell us about people's beliefs?

QUOTES:  
VISHNU  [In the form of Krishna]  -- "...there is no end to my extent.  I...am the self seated in the hearts of all creatures.  I am the beginning, the middle and the very end of beings."  -- The Bhagavad-Gita, Chapter 10: 19-20

A CURATOR  -- "By the 11th century A.D....Hinduism was divided between the cults of the great gods Vishnu (the preserver) and Shiva (the destroyer)."  -- Anne Bromberg, Dallas Museum of Art Curator of Ancient and South Asian Art

QUESTIONS?  Jot them down.
1.  
2.  

Vishnu and attendants; India: Gujarat, Solanki period; c. 1026; sandstone; 54 x 11 x 27 in. (137.16 x 27.94 x 68.58 cm); Dallas Museum of Art, gift of Mrs. John Leddy Jones, 1963.29

INTRODUCTORY INFORMATION:  This sculpted stone relief came from the Indian state of Gujarat [goo-jah-RAHT], which is located north of the modern city of Bombay.  The relief represents Vishnu [VISH-noo], one of the principal Hindu gods.  Vishnu is worshiped as the protector and preserver of the world and the restorer of dharma [DAHR-mah], or moral order.  Like much Hindu sculpture, the Vishnu and attendants was probably meant to adorn a temple.  Most Hindu temples were themselves a kind of large-scale sculpture, as they were covered with a great multitude of carved images much like this one.  At the time this image was carved, Gujarat was ruled by Hindu kings of the Solanki [so-LAHN-kee] dynasty.

QUESTIONS FOR DISCUSSION:  What is the focus, or most important part, of this stone sculpture and how can you tell?  (The figure in the middle is most important because he is the center and because he is bigger than everyone else.  The big figure seems very still and unmoving, but the things around this center seem to be active.)  What else is special about this central figure?  (The figure has four arms, a great deal of jewelry, and a halo-like shape around his head.)  This central figure is Vishnu, a very important Hindu god.  Vishnu is usually shown with special "attributes," symbolic objects that are used to identify a particular figure.  The club, discus, conch shell, and jewels of wisdom are all symbols of his supernatural powers.  Try to find these attributes.  Vishnu has another important attribute; he is often shown with blue skin.

The activity surrounding the god Vishnu is very much like the grand ceremonies of an earthly Indian king, or raja [RAH-jah].  Look carefully at the carvings around Vishnu.  Discuss what these figures could be doing or representing.  Be sure to explain your reasoning.  (Because of their positions, the small people at Vishnu's feet must be bowing to Vishnu.  Because the people near Vishnu's legs wear jewels and crowns, they might be important people at Vishnu's court.  Three of the people at the top sit in yoga positions for thinking; maybe they are advisors to Vishnu.)  Why would the sculptor show a god like Vishnu as if he were a king on earth?  (This could be a way for people to be able to think about what a god does.  This could show how great Vishnu was.)
FIRST REACTIONS? What does body language have to do with works of art?

QUOTES:
A TEACHER -- "Such an enlightened one is a friend of the world."
-- Nagarjuna [2nd cent. A.D.] in Indian Philosophy, 1971, p. 338

AN ENCYCLOPEDIA -- "He [Manjusri] is most commonly shown wearing princely ornaments, his right hand holding aloft the sword of wisdom to cleave the clouds of ignorance, and his left holding a palm-leaf manuscript of the Prajñaparamita [Perfection of Wisdom]." -- Encyclopædia Britannica, "Manjusri"

A CURATOR -- "Such gilded bronze figures were used for meditation and prayer in monasteries." -- Anne Bromberg, Dallas Museum of Art Curator of Ancient and South Asian Art

QUESTIONS? Jot them down.
1. 
2. 

Manjusri. Tibet or Nepal; 18th century; gilt bronze and semiprecious stones; Dallas Museum of Art, Bequest of Mrs. E. R. Brown, 1955.19

INTRODUCTORY INFORMATION: Buddhism first developed in India, but the sutras [SOO-trahs], or Buddhist scriptures, were taken by monks to many lands. Many Buddhists in central Asia, China, and Japan thought of the Buddha not just as a great teacher but as a god. In addition, they put great emphasis on the importance of faith and the spiritual help of bodhisattvas [boh-dee-SAHT-vahs], or "Buddhas-to-be." Bodhisattvas are Buddhist saints who are about to reach Buddhahood, or enlightenment, but who choose to remain on earth to bring salvation to suffering people. This sculpture comes from Nepal or Tibet and represents Manjusri [mahn-JOO-sree], the Bodhisattva of Wisdom.

QUESTIONS FOR DISCUSSION: What makes this sculpture special? List the special qualities you find. (The list might include gold, jewels, the face, the crown, the halo-like design behind the head, the flowers at the figure's shoulders, or the body position.) The flowers at the shoulders are lotuses, Buddhist symbols of enlightenment. One lotus supports an upright sword and the other supports a rectangular object that represents a book. Buddhist saints, like Manjusri, are often made with the same visual characteristics as images of the Buddha, such as a raised spot between the eyebrows, a special arrangement of the hands, a crossed-leg position of meditation, or a special seat known as the lotus throne. Can you find any of these Buddha-like qualities in this statue?

Focus on the face and body language of Manjusri. List three adjectives that you would use to describe this person. (Adjectives might include calm, quiet, withdrawn, graceful, otherworldly, swaying, or even triangular.) Share this list and tell what visual clues led you to think of these adjectives. How does this object relate to beliefs? (It is a religious statue. It shows symbols, such as the lotuses, and rituals, such as this meditation pose, that are important to Buddhists. It might be a model for meditation.)
FIRST REACTIONS? Why are many public buildings decorated with sculpture?

QUOTES:
A DICTIONARY -- "The moat and ditches [that surround the city] are traversed by a causeway flanked on either side by a row of 54 giant guardian figures in sandstone [that look like this one]. These figures supported two huge nine-headed nāga [snakes] who confronted anybody entering the city." -- The Dictionary of Art, 1996, v. 1, p. 60

A SCHOLAR -- "...the groups represent the rainbow that leads from the world of men to the city of the gods..." -- Auboyer, Rarities of the Musée Guimet, 1974, p. 50

QUESTIONS? Jot them down.
1.
2.

Figure of a dvarapala. Kampuchea (Cambodia): Khmer Empire; late 12th-early 13th century; gray sandstone; 32 1/4 x 22 x 15 in. (81.92 x 55.88 x 38.1 cm); Dallas Museum of Art, Gift of the David T. Owsley Discretionary Fund with funds from the Alvin and Lucy Owsley Foundation in honor of Mrs. Eugene McDermott, 1994.256

INTRODUCTORY INFORMATION: From the 7th to the 16th century, the Khmer [kuh-MAIR] people of modern Kampuchea (Cambodia) controlled a large part of Southeast Asia. During this time of great wealth and power, the Khmer people were heavily influenced by the culture of India. For example, the earliest Khmer kings thought of themselves as the Hindu god Vishnu; later Khmer kings saw themselves as forms of the Buddha. The capitals of the Khmer kings were filled with stone temples, gateways, and bridges covered with Indian-inspired carvings. This head of a dvarapala [dvah-rah-PAH-lah], or guardian figure, is a fierce-looking example of Khmer carving that may have decorated an important causeway or bridge.

QUESTIONS FOR DISCUSSION: This stone head was once part of a complete figure. How do people make stone sculptures? (Artists start with a block of stone and chip off pieces to make a form. People use metal chisels and hammers to make details on the surface of the stone.) This carved head might have been part of a border of figures along a bridge or roadway into one of the capital cities of the Khmers. Why would people use stone to make statues along a road leading into a city? (The stone would last for a long time. The statues would make the road more impressive. Maybe the statues would mean something to the Khmer people as they walked past them.)

Make your face look like this sculpture. What sort of emotions are you expressing? (Emotions could be anger, wildness, fierceness, surprise, or energy.) Who do you think this sculpture might represent? Use what you see to defend your answer. (This person might be some kind of genie because he is wearing an elaborate crown and does not look quite human. This could be a warrior because he wears a helmet and his frowning eyebrows and bulging eyes make him look angry and fierce.) This is a sculpture of a mythical guardian figure who is not quite human and very powerful. In India, this kind of guardian figure is known as a dvarapala, a word that means "Guardians of the Gate." Dvarapala were set up outside cities and temples to protect holy places from harmful forces.
FIRST REACTIONS? Why do works of art from different places and cultures look different?

QUOTES:
A DICTIONARY -- "Mughal (Moghul; Mogul). Dynasty of Central Asian origin that ruled portions of the Indian subcontinent from 1526 to 1857.... The Mughal dynasty was founded by Babur (reg 1526-30), a prince descended from Timur and Chingiz Khan [the famous Mongol conquerors]." -- The Dictionary of Art, 1996, v. 1, p. 258

A CURATOR -- "In western India such life-size shrines could be placed in a private home, but were more commonly found within larger temple complexes. Hindu and Jain temples are ornamented externally with a web of sculpture and internally with many subsidiary niches, sculpture, altars, and shrines." -- Anne Bromberg, Dallas Museum of Art Curator of Ancient and South Asian Art

QUESTIONS? Jot them down.
1.
2.

Shrine; India: Gujarat; late 18th to 19th century; silver over wood; 90 x 69 x 32 in. (228.6 x 175.3 x 81.3 cm); Dallas Museum of Art, gift of David T. Owsley through the Alvin and Lucy Owsley Foundation, 1995.97.a-gg

INTRODUCTORY INFORMATION: Over the centuries, most all the Hindu states of the Indian subcontinent were conquered by Muslim armies from Arabia, Afghanistan, and Persia. In some areas, the population eventually became followers of Islam. But in many states, a predominantly Hindu population was ruled by an Islamic government. This change in government brought about a change in the arts. Mosques, copies of the Koran, furniture, palaces, and other works of art were made for the new rulers in styles that were inspired by the Islamic arts of their original homelands. By the 16th century, the Islamic art of the conquerors of India became intermingled with the lush figurative art of Hinduism. This mixing of cultures is reflected in the works of art that were produced during this time. This shrine from the western Indian state of Gujarat is representative of the mixing of Hindu and Muslim artistic traditions.

QUESTIONS FOR DISCUSSION: This object was made to look like a miniature temple. What makes it look like a building? (It has a dome on the top of a flat roof. There are columns on the sides holding up the roof. There is a little banister, like a balcony, added to the front.) Where do you see figures, and what are they doing? (There are birds sitting on top of the roof. Women are holding up the roof, just under the eaves. The women look like they are dancing or playing musical instruments. There are men riding on elephants, and they hold up the columns.) The scalloped arch, dome, and flat panels decorated with twining plants and flowers are typical of the Islamic influences in Indian art, while the multiple use of figures is more typical of Hindu traditions.

This small building was carved of wood and covered with carefully molded and decorated sheets of silver. What adjectives would you choose to describe this shrine? (Adjectives might include magical, airy, precious, shiny, light, silvery, palace-like, fancy, complex, ornamented, or beautiful.)
FIRST REACTIONS? What makes an artwork awesome or important?

QUOTES:
A TEACHER -- "This must have taken quite a kiln." -- Comment from a teacher attending a Dallas Museum of Art Workshop

A CURATOR -- "According to ancient Chinese belief, the spirit that remains with the human body at death must be humored in familiar surroundings and protected from evil forces. To this end, the use of wood or ceramic images of attendants, animals, and articles of everyday use replaced the earlier barbaric practice of sacrificing servants, horses, weapons, and bronze vessels to the tomb of a king or nobleman." -- Dallas Museum of Art Curatorial Record

QUESTIONS? Jot them down.
1.
2.

Pair of Lokapala (Heavenly Guardians): China: Tang dynasty (618-907); c. 700-750; earthenware with colored (sancai) lead glazes; 40 7/8 x 16 1/2 x 11 3/4 in. (103.82 x 41.91 x 29.84 cm) each; Dallas Museum of Art, The Eugene and Margaret McDermott Fund, in honor of Ellen and Harry S. Parker III, 1987.360.1-2.McD

INTRODUCTORY INFORMATION: The Tang [tahng] dynasty of China, which lasted from A.D. 618 to c. 907, is regarded by the Chinese as one of the great periods of their history. During this time, the Chinese state grew dramatically, contact with foreign people and ideas enriched Chinese culture, and Buddhism attracted many followers. This pair of Lokapala [loh-kah-pah-lah] represents two of the four Buddhist guardian figures. They presided over the four directions, protected shrines and sacred images, and were often represented as warriors with fierce expressions and powerful bodies. These ceramic figures once were buried with a Chinese king or nobleman in order to protect the spirit of the dead from evil forces. Elaborately decorated tombs were a sign of China's wealth and prosperity during the Tang dynasty.

QUESTIONS FOR DISCUSSION: These figures are sculptural forms; they are three-dimensional; they take up space and disturb the space around them in very distinct ways. Imagine that you are sitting quietly, with your hands folded in your lap in an empty room. Think of the space in that room. Now, stand up, take the pose of one of the Lokapala; imagine that you have on his costume; make your face do what his face does. What have you done to that quiet space? (Answers will vary.) These Lokapala represent supernatural guardian figures who trample demons in defense of Buddhism. One Lokapala stands triumphantly on a conquered semi-human creature, and the other defiantly has his foot on a bull.

Describe the costumes worn by the Lokapala. (Their elaborate clothes have jutting and swirling forms. There are birds on their heads and elephants or other creatures on their armor.) The fantastic headdresses may represent the phoenix, a mythological bird that lived for over 500 years, consumed itself in fire, and then rose from the ashes to live again. This pair of Lokapala was once placed in a tomb. Why might a Chinese person want these objects in his or her tomb? (They could guard the tomb against evil spirits. They could be a symbol of overcoming challenges or of being reborn like the phoenix.)
FIRST REACTIONS?  Why would someone want an everyday object to be beautiful?

QUOTES:
A CURATOR -- "The interior of this bowl is carved with a stylized pattern of two boys climbing among foliage sprays and leaves...The bluish-green glaze pools slightly in the center [and in the carved decoration]. The motif of children among lotuses or other plants appeared on various materials during the Sung dynasty." -- Dallas Museum of Art Curatorial Record

A SCHOLAR -- "The name 'porcelain' is traditionally supposed to have been the invention of Marco Polo in the thirteenth century, deriving from porcelino -- [the Italian word for] a white, translucent cowry shell shaped somewhat like a little pig." -- Hutt, Understanding Far Eastern Art, 1994, p. 70

QUESTIONS?  Jot them down.
1.  
2.  

Bowl; China: Southern Song dynasty (1129-1279); porcelain with transparent bluish glaze over incised decoration; Dia: 8 1/4 in. (21.0 cm); Dallas Museum of Art, Gift of Dorace M. Fichtenbaum, 1991.21

INTRODUCTORY INFORMATION: The Chinese began producing porcelain as early as the 7th or 8th century A.D. Porcelain was far more difficult to make than other ceramics because it required special clays and very high temperatures for the firing, or baking, process necessary in making ceramics. The finished product, however, was a nonporous, glasslike, translucent material that was highly valued, not only in China but also in surrounding lands. Chinese artists added to this value by developing a variety of shapes and glazes that enhanced the beauty and individuality of their porcelain wares. The Portuguese were the first Europeans to import porcelain objects from China. The trade in these luxury objects began in the late 16th century and continues today. Europeans admired and imported Chinese porcelains so much that all fine ceramic objects eventually took the generic name of "china."

QUESTIONS FOR DISCUSSION: Describe the color of this bowl.  (The color might be blue-green, pale green, sea green.) Chinese porcelains with an olive- to blue-green glaze are sometimes referred to as "celadon," a European term. Would you say that this bowl is simple or elaborate? Explain your answer (This bowl is simple because there is only one color and the shape is very even. This bowl is elaborate because the shape is very beautiful and the inside of the bowl is decorated.) The drawing to the right shows the interior of the bowl. Try to find the two boys; they are drawn here in thicker lines. This imagery is connected with hopes for good fortune and fertility, especially with hopes for numerous children.

DRAWING BY GRACE TENG
FIRST REACTIONS? Why do people use animals as symbols?

QUOTES:
A SCHOLAR -- "From the 14th century, on the robes of the emperor and princes, it [the dragon] had five claws, distinguishing it from those of courtiers and officials where it had only four or three." -- Hall, Illustrated Dictionary of Symbols in Eastern and Western Art, 1994, p. 20

A CURATOR -- "The tree-like motif between the two dragons is a Chinese character...meaning 'happiness' and 'good fortune'." -- Dallas Museum of Art Curatorial Record

QUESTIONS? Jot them down.
1. 
2. 

Box and cover: China: Ming dynasty (1368-1644), mark and reign of Emperor Wanli (r. 1573-1619); dated in inscription to 1595; cinnabar lacquer over wood core; Dallas Museum of Art, gift of Mr. and Mrs. George A. Shutt, 1973.9

INTRODUCTORY INFORMATION: In 1368, a popular uprising drove the Mongols out of China and a native Chinese family known as the Ming [meeng] eventually took the imperial throne. Among other accomplishments, the Ming dynasty (1392-1644) is known for its architecture, including much of the Forbidden City in Beijing, and its decorative arts, such as this example of carved lacquer. Chinese lacquer comes from the sap of a tree, Rhus vernicifera. Layers of this sap are applied to a wooden core and allowed to dry. Many layers must be applied in order to achieve a thickness that can then be decoratively carved. The artists who made this box and cover inserted layers of yellow and black lacquers among the red and then carefully carved down through the red so that the yellow and black could be seen as background colors to the dramatic red dragons.

QUESTIONS FOR DISCUSSION: Tell what you see and what is happening. (Two dragons face each other on either side of something that may be burning. The dragons seem to be flying in a sky decorated with strange clouds. Below the dragons are vertical mountains with flowers shooting out of them. Waves splash between the rocks.) How would you describe the bodies of the dragons? (Answers might include slinky, monstrous, curling, or snake-like.) You are looking down at the lid of a lacquer box. The background has been carved away with a very sharp tool so that the dragons will project up from the surface in relief.

In Imperial China, the dragon, or lung [loong], was the symbol of heaven and the emperor. It was said that the emperor sat on the dragon throne and that he had a dragon face. In the mythology of China, the dragon was particularly connected with clouds, rain, rivers, and lakes. Why do you think an emperor would want to be connected to such a creature? (He might have wanted to seem superhuman and powerful. He might have wanted to connect to the life-giving forces of nature.) These two dragons chase after a flaming ball that may be either a charm against fire or the Buddhist "pearl of wisdom."
FIRST REACTIONS? Can objects be functional and still be works of art?

QUOTES:
A SCHOLAR -- "Like most Chinese furniture, hardwood chairs can be taken apart very easily, partly to make them easier to transport, partly to make it easier to repair them without damaging the wood. The joints are mortise and tenon or tongue and groove, using wooden pegs that allow the wood to expand or contract without splitting, but no nails or screws. Glue was rarely employed." -- Beurdeley, Chinese Furniture, 1979, p. 70

A DICTIONARY -- "In houses, pieces of furniture were placed at right angles to each other, parallel to walls and away from the room’s centre. In the public areas of a house they were arranged symmetrically, reflecting the Confucian social order. In the main halls, for instance, chairs, stools, tables and stands were made in multiples of two and placed in a hierarchical pattern radiating outward from the place of honour. In the private living quarters--women's rooms, pleasure pavilions and gardens--there were more asymmetrical arrangements...." -- Dictionary of Art, v. 7, p. 38

Pair of armchairs; China; 1650-1700; wood and textile; 47 x 26 1/2 x 20 1/2 in. (119.4 x 67.3 x 52.1 cm); Dallas Museum of Art, gift of Dr. and Mrs. Robert W. Webb, 1995.30.1-2

INTRODUCTORY INFORMATION: Unlike many other cultures in the Far East, the Chinese sat on stools, chairs, or platforms, rather than on the floor. It is not known when the Chinese began using furniture, but documents from the Han dynasties (206 B.C.-A.D. 229) speak of chairs, stools, armchairs, tables, dressing tables, altar tables, and canopy beds (Burling, Chinese Art, p. 291).

QUESTIONS FOR DISCUSSION: The following sentences include special terms that are used to identify parts of chairs. Using context and visual clues, try to match the special terms with different parts of the chair.

- The "back splats" of the chairs are decorated with carved designs at the top and cut-out sections at the bottom.
- Until the 18th century, the "rails" joining the four "legs" were not set at the same height. Since these "rails" are not set at the same height, these chairs must have been made before the 18th century.
- The "crest rails," or top pieces, of these chairs are strongly curved yoke-shapes. These "crest rails" must have reminded Chinese of the distinctive caps worn by scholars, because today chairs like this pair are known in Chinese as guan mao shi [gwahn mow shur], or the scholar's cap shape.
- Although the "apron," which supports the seat and connects to the legs, can sometimes be cut out in decorative shapes, the "apron" on this chair is relatively plain.

What parts of these chairs are the most beautiful to you? (Answers might include the wood, the curving forms, the light and airy look of the entire chair, the decorative carving, or the cut-outs.) The carved design on the back is called a ru yi [roo yee] and stands for harmony.

DRAWING BY GRACE TENG
FIRST REACTIONS? Why do people want to "get away" from everyday routines and responsibilities? What do they want to "get in touch" with?

QUESTIONS? Jot them down.
1.
2.

QUOTES:
A POET --
"Already mid-spring on the riverside,
Sunrise opens beneath blossoms again.
Hoping to see the bird, I look up. And
Turning away, I answer . . . no one there.

I read, skipping over hard parts easily,
Pour wine from full jars . . . The old
Sage on O-mei is a new friend. He knows
It is here, in idleness, I become real." -- Tu Fu,
[doo-foo] from "Two Impromptus," c. A.D. 760-765, in
The Selected Poems of Tu Fu, 1989, p. 62

Eight Immortals of the Wine Cup; Japan: Momoyama (1568-1615); c. 1600; pair of six-fold screens;
ink, mineral colors, gold leaf, and wood; 65 3/4 x 133 x 13 in. (167.01 x 337.82 x 33.02 cm) each; Dallas Museum of Art,
Gift of The Eugene and Margaret McDermott Art Fund, Inc., 1989.78.a-b.McD

INTRODUCTORY INFORMATION: During the late 16th century, important Japanese warlords built
impressive castles, both for protection and display. The large rooms of these structures were opulently
decorated. Master artisans and artists carved and painted the ceilings, gilded the woodwork, and created
grandly scaled paintings to adorn sliding doors and folding screens. This six-panel screen is one of a
pair that was created to decorate the often dark interiors of such a building. By painting the figures and
landscape of Eight Immortals of the Wine Cup in strong colors over a gilded surface, the artist made
an object of great boldness and reflective brilliance.

QUESTIONS FOR DISCUSSION: Can you tell who the people in this painting are? How can you tell?
(Most of the people are men because they have small beards. Some people are smaller than others; these
must be young people. Most of the men wear unusual hats; maybe this marks them as belonging to a
special group. Some people seem to be waiting on or helping the men.) How would you describe these
people? (They seem polite, well dressed, and well fed.) The Japanese artist who made this painting
chose to paint a Chinese theme. The figures look like prosperous and busy people, such as government
officials, judges, and poets, relaxing and talking in a landscape, but they probably represent the
legendary founders of Taoism [DOW-ism].

Much of the background of this landscape is covered in gold. What other things do you see in this
landscape? (There is a stream, waves, rocks, bamboo plants, and a large tree in the background behind
a folding screen.) Do these people look like they belong in this setting? Explain your answer. (The
people look out of place because they are too well dressed and act like they are at a banquet or gathering
inside a building. The furniture and folding screen look out of place in this rocky, wild place.) The
desire to get away from busy routines and be in nature was very strong for many Japanese. Why do you
think this might be important? Read the poem again before you make your answer. (Answers will vary.)
FIRST REACTIONS? How is it that simple things can sometimes be the most beautiful?

QUOTES:
A TEA MASTER -- "Remember that ... shelter is enough if it protects from the rain, and food is sufficient if it satisfies hunger. These are the teachings of the Buddha and the Way of Tea." -- Tea master Sen Rikyu (1521-1591), quoted in *Tea Life, Tea Mind*, 1979, p. 61

A DICTIONARY -- "It [Nabeshima ware] was originally produced exclusively for the Nabeshima daimyo [deye-mee-oh] and his family, the feudal lords of the area. Only after the Meiji Restoration of 1868 was it sold on the open market." -- *Dictionary of Chinese and Japanese Art*, 1981, p. 212

QUESTIONS? Jot them down.

1.
2.

Small food dish for the tea ceremony; Japan: Edo period (1615-1868); c. 1680; Nabeshima ware (porcelain with underglaze cobalt decoration); Dallas Museum of Art, gift of Mr. and Mrs. Richard D. Haynes, 1982.34

INTRODUCTORY INFORMATION: The tea ceremony, or *chanoyu* (chah-noh-yoo) in Japanese, is a special ritual. The beverage, utensils, setting, and mood are very important. Tea came to Japan from China with Zen Buddhist monks, and the ceremony retains a Zen-like appreciation for simplicity, quietude, and an absence of ornament. Utensils, such as cups, serving dishes for eating, and water containers for brewing tea, are treasured not only for their beauty but also for the history of their ownership. The setting within a small, unassuming structure surrounded by a garden emphasizes elegance rather than ostentation, understatement rather than display, and a rustic feeling rather than an overly refined one. All elements of the tea ceremony are meant to promote a mood of contemplative harmony and the appreciation of beauty. This piece of blue and white porcelain was used for the meal served during an elaborate tea ceremony.

QUESTIONS FOR DISCUSSION: What do you see that makes this dish unique? (Because of the height, this looks more like a cup than a dish. There is a pattern of plants across it. It is not really circular at the top; it is like a flower-shaped oval at the top. The surface is shiny like glass.) The shape is like a Chinese bell turned upside-down. Describe the plant pattern. (The pattern looks scattered or accidental. The pattern is bold because of the contrast of colors.) The pattern pulls your eye around the dish.

This blue and white porcelain dish is an example of Nabeshima [nah-bay-shee-mah] ware. The pattern of poppy pods and stems was made by painting on the areas of blue and allowing the white of the porcelain dish to stand out as the decoration. What adjectives would describe this blue color? (Adjectives might include deep, blue-jean, midnight, cobalt, mysterious, ocean-like, or dreamy.) The warrior Nabeshima Naoshige [nah-oh-shee-gay] brought potters from Korea to begin making porcelain on his lands early in the 17th century. Before this time, the Japanese had imported these high-grade ceramics from China. Extremely well made objects like this small food dish show that the Japanese soon became masters of porcelain production.
FIRST REACTIONS? How is it that lines drawn on paper can communicate feelings?

QUOTES:
The artist HAKUIN -- "[Zen] is a direct pointing to the human heart; See into your nature and become Buddha!" -- the inscription on the painting

A SCHOLAR -- "Even so indomitable a person as Daruma must have experienced many moments of overwhelming drowsiness [during his meditations], accompanied by uncontrollable yawning and stretching, as well as angry frustration. On one particularly exasperating occasion, the story goes, Daruma cut off his eyelids and cast them to the ground. At the spot where they fell, the first tea plants sprang up. Thenceforth, to combat drowsiness, meditating monks would have the benefit of tea as a stimulant." -- McFarland, Daruma: the Founder of Zen in Japanese Art and Popular Culture, 1987, p.16

QUESTIONS? Jot them down.
1. 
2. 

Portrait of Daruma (detail of hanging scroll); Japan: Edo period (1615-1868); Hakuin Ekaku, artist (1685-1768); ink on paper; 61 3/8 x 17 3/4 in. (155.91 x 45.08 cm); Dallas Museum of Art, General Acquisitions Fund, 1972.1

INTRODUCTORY INFORMATION: The man who made this ink painting was a Zen Buddhist priest, writer, teacher, and artist. His priestly name was Ekaku [ay-kah-koo], but he is better known today by his artist's name, Hakuin [hah-koo-een]. Hakuin was the son of a samurai, or warrior, and grew up in central Japan. At age fifteen, he became a monk. Unlike the haughty priests who served the government leaders in Japan's urban centers, Hakuin lived in great poverty among the peasants. Hakuin believed that religious truth should be available to all, even the lowliest, and he used his skills as an artist to communicate with people. Using a few well-placed brushstrokes, Hakuin focuses our attention on an honored founder of Zen Buddhism, Daruma [dah-roo-mah].

QUESTIONS FOR DISCUSSION: This picture is made of ink on paper. How do you think the artist Hakuin made this painting? How can you tell? (The artist probably dipped a brush into ink and then made each of the strokes on the paper. Some of the strokes look lighter than others, so the artist must have mixed water with the ink.) Describe these lines. (They might be bold, squiggly, wet-looking, simple, curved, or sketchy.) Zen-inspired artists focused on bold lines, abbreviated brushwork, and strong images.

This is a picture of the Indian monk who first brought Zen Buddhism from India to China. Daruma had been dead for well over a thousand years when the artist Hakuin decided to make this portrait. Hakuin had to rely on verbal descriptions and other artists' ideas about how Daruma might have looked. Look carefully at this portrait. What features did Hakuin emphasize? (This person has very large, almost round eyes, a prominent nose, a grizzly beard, bushy eyebrows, and a bald head.) What kind of person does this picture represent? Explain your answer. (Since he is not smiling, he might be very serious. He might be scary because he seems to scowl at the viewer and he has a powerful gaze. He might be very dedicated. He has a high forehead and might be very wise.) According to legendary traditions, Daruma sat for nine years in meditation.
FIRST REACTIONS?  How can artworks tell stories without words?

QUOTES:
A DICTIONARY -- "Riujin .... The Dragon King of the Sea, who lives in the submerged Palace called the Riu Gu Jō castle.  He is usually represented in the shape of a very old man, with long beard, and with a dragon coiled on his head or back.  His countenance is fierce; he carries in hand the tide-ruling gems...." -- Joly, Legend in Japanese Art, 1908, p. 408

A DICTIONARY -- During the Meiji period, 1868-1912, edicts first outlawed sword wearing, the traditional privilege of the samurai warrior class, and then samurai status as well.  This action deprived Japanese metalworkers of their traditional patrons and reduced them to poverty.  The situation changed with the Vienna Exhibition (1873), where Japanese metalwork was so well received that the government decided to encourage the reproduction of pieces for export.  -- Dictionary of Art, v. 17, p. 324

QUESTIONS?  Jot them down.
1.  
2.  

Takenouchi no Sukune meets the Dragon King of the Sea, Japan: Meiji period; 1875-1879; bronze and glass; 54 x 40 x 26 in. (137.16 x 101.6 x 66.04 cm); Dallas Museum of Art, Foundation for the Arts Collection, The John R. Young Collection, gift of M. Frances and John R. Young; 1993.86.11.FA

INTRODUCTORY INFORMATION: The Meiji [may-gee] period was a time of great change in Japan.  This period is named for the Emperor Meiji, who ruled Japan from 1868 to 1912.  Before this time, the conservative military government of the Shogun and his samurai warriors had closed Japan to outsiders.  When foreign powers forced Japan to re-open its ports and sign trading treaties, a reform group developed.  This group abolished the military government, returned power to the Emperor, and began a move toward modernization along the lines of the leading European and American powers.  As part of this move, the government promoted trade and industrial exhibitions that showcased the artistry and quality of Japanese products.  This sculpture, entitled Takenouchi no Sukune meets the Dragon King of the Sea [tab-kay-noh-ooh-chee noh soo-koo-nay], was created by skilled metalworking artists who looked back to the legendary founders of Japan to celebrate not only their own skills but also the age and prestige of their nation.

QUESTIONS FOR DISCUSSION: What is happening in this bronze sculpture and how can you tell?  (The figure in the middle is giving a glass globe to the man with the sword.  Three figures are standing on a rocky looking platform.  These figures are outside because their clothes are flapping in the wind.)  Who could these figures be?  Look for clues to the identity of each of them.  (The figure with the big fan does not look entirely human in the face.  He might be a servant because he carries the fan and is smallest.  The man with the sword might be a soldier because he wears Japanese armor and carries a bow in one hand and arrows in the other.  The middle figure might be someone important because he wears a strange hat with a dragon on top of it.)  Takenouchi dreamed he was called by heaven to destroy a terrible sea monster that was terrorizing the waters for humans and sea creatures alike.  Takenouchi undertook this task with great valor, and the Dragon King, Riujin [ree-ooh-jeen], emerged from the deep with an attendant to thank him and present him with a jewel that gave control over the seas.
POST-VISIT ACTIVITIES

ARTS

1. Chinese artists often made everyday objects look beautiful. The blue-green glazed bowl and the carefully carved pair of armchairs both have features that not only turned them into beautiful objects but also made them symbols of good luck. Design your own bowl or armchair with two goals in mind. The objects must be beautiful, and they must symbolize something good for the people who own them. Draw out your designs, color them, and include a sentence that tells how your design will bring good luck.

2. Before the Japanese artist Hakuin made the Portrait of Daruma, he planned in advance about how he would portray the famous monk and then deliberately drew out the portrait with a few ink lines. Some lines were meant to convey the textural quality of the mustache or eyebrows. Some lines were meant to show the curved surface of the bald head or cheek. Other lines, such as the pinpoint eyes or the furrow on the brow, were meant to communicate the personality of Daruma. Make your own portrait of someone famous. Choose a person's face from a photograph. Reduce the image to a few lines. Draw the lines so that they convey information about the quality of the person's facial textures, facial shapes, and personality.

3. "Why do people use animals as symbols?" -- You may have discussed this question before looking at the slide of the Chinese box and cover. Choose a quality that you admire, such as strength, power, speed, fearlessness, majesty, pride, or nurturing love, and then draw an animal that symbolizes that quality. Remember that "how" you draw the animal is also important. If you want to communicate the quality of strength, make your drawing with strong, dramatic lines and colors. Show your work to the class and see if they can identify your animal and the quality you chose to symbolize.

LITERATURE

4. Some of the works of art in these teaching materials connect to special worlds. The flying dragons on the Chinese box and cover inhabit a magical place. The silver-covered people, animals, and flowers of the shrine from India decorate an object that makes a unique space. Why are these objects special and how do they feel? Choose a work of art from these materials and write a highly descriptive paragraph that captures your interpretation of the mood or feeling of the special spaces and places created in these artworks.

5. Many works of art tell a story. The Indian Vishnu and attendants, the Chinese pair of Lokapala, and the Japanese Takenouchi no Sukune meets the Dragon King of the Sea all begin to tell a story visually. Choose one of these works of art and write your own story about what is happening. Be sure to connect your story to details you see in the objects. Illustrate your story with a drawing and share it with the class. How does your story compare to stories that the
original people who made and treasured these objects heard and enjoyed? Investigate original stories from India, China, and Japan. Ask the librarian at your school to help find a story from one of these countries and read it together.

6. The poem by Tu Fu connects to the mood of Eight Immortals of the Wine Cup. Choose an artwork from these teaching materials that appeals to you and write a poem that captures your ideas about the feeling or meaning of the work of art. You may use the following format for creating a poem about an artwork.

Create a four line poem based upon careful looking at a work of art.

- **Line 1** = a word that comes to mind when looking at the work of art; this word will also be the name of the poem
- **Line 2** = an action phrase based upon something you see or sense in the work of art
- **Line 3** = a comparison, using like or as, between something in the work of art (a color, a mood, etc.) and something else in the world
- **Line 4** = another word that comes to mind when looking at the work of art.

Be sure to record the title of the work of art you choose; you may also want to include a small drawing of the artwork.

SOCIAL STUDIES & SCIENCE

7. Connect works of art to important religions. Choose one of the artworks in the Arts of Asia teaching materials that interests you. Research the religion that is connected with this object and write a paragraph that tells how the object connects to the religion. Below is a list of the artworks and the religions connected with them.

<table>
<thead>
<tr>
<th>Hinduism</th>
<th>Vishnu and attendants</th>
<th>Figure of a dvarapala</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hinduism or Jainism</td>
<td>Shrine</td>
<td></td>
</tr>
<tr>
<td>Buddhism</td>
<td>Manjusri</td>
<td>Pair of Lokapala (Heavenly Guardians)</td>
</tr>
<tr>
<td>Taoism</td>
<td>Box and cover</td>
<td>Eight Immortals of the Wine Cup</td>
</tr>
<tr>
<td>Confucianism</td>
<td>Pair of armchairs</td>
<td></td>
</tr>
<tr>
<td>Zen Buddhism</td>
<td>Portrait of Daruma</td>
<td></td>
</tr>
<tr>
<td>Shintoism</td>
<td>Takenouchi no Sukune meets the Dragon King of the Sea</td>
<td></td>
</tr>
</tbody>
</table>

8. How do the works of art in these materials relate to history? Make a timeline. Start by laying out the centuries on a long piece of paper. Add other events to the timeline. Be sure to include events that were happening in other parts of the world besides Asia.
9. Investigate the countries where the following artworks were made.

- Vishnu and attendants; India; c. 1026
- Manjusri; Tibet or Nepal; 18th century
- Figure of a dvarapala; Kampuchea (Cambodia); late 12th-early 13th century
- Shrine; India, state of Gujarat; late 18th to 19th century
- Pair of Lokapala (Heavenly Guardians); China; 1st half of 8th century
- Bowl; China; 1127-1279
- Box and cover; China; 1595
- Pair of armchairs; China; 17th century
- Eight Immortals of the Wine Cup; Japan; c. 1600
- Portrait of Daruma; Japan; 18th century
- Small food dish for the tea ceremony; Japan; c. 1680
- Takenouchi no Sukune meets the Dragon King of the Sea; Japan; 1875-1879

Consider these questions when researching the countries. What are the capitals and flags? Do they have a president? What languages are spoken today? How far away is the country? What continent is it on? How would you get there and how long would traveling take? What time is it there? What kind of money do they spend? What foods do people eat there? If you visited the country, what things would you want to be sure to see? Are there mountains there? What sports are played in these countries?
BIBLIOGRAPHY

Bibliography of texts used in the production of these Teaching Materials:


Texas Essential Knowledge and Skills (TEKS), Grades 6, 7, 8

In a continuing effort to support Texas teachers, the following list of Texas Essential Knowledge and Skills (TEKS) has been compiled from the Texas Education Agency standards. Teachers who use these resource materials are working toward satisfying these state-mandated goals. We hope this list will help in the creation of classroom curricula and lesson plans.

Language Arts
- 6.8.1 Listening/ speaking/ purposes
- 6.8.2 Listening/ speaking/ critical listening
- 6.8.3 Listening/ speaking/ appreciation
- 6.8.4 Listening/ speaking/ culture
- 6.8.8 Reading/ variety of texts
- 6.8.9 Reading/ vocabulary development
- 6.8.14 Reading/ culture
- 6.8.15 Writing/ purposes
- 6.8.20 Writing/ inquiry/ research
- 6.8.22 Viewing/ representing/ interpretation
- 6.8.23 Viewing/ representing/ analysis
- 6.8.24 Viewing/ representing/ production

Social Studies
- 6.1 History
- 6.2 History
- 6.3 Geography
- 6.7 Geography
- 6.13 Citizenship
- 6.15 Culture
- 6.16 Culture
- 6.17 Culture
- 6.18 Culture
- 6.19 Culture
- 6.21 Social studies skills
- 6.22 Social studies skills
- 6.23 Social studies skills
- 6.30 Social studies skills
- 6.31 Social studies skills
- 8.32 Social studies skills

Fine Art
- 6.8.1 Perception
- 6.8.2 Creative expression/ performance
- 6.8.3 Historical/ cultural heritage
- 6.8.4 Response/ evaluation

Another important resource for connecting the TEKS to art education in Texas is the Center for Educator Development in the Fine Arts (CEDFA), which can be accessed on the World Wide Web at http://finearts.esc20.net/resource_center.htm.
EVALUATION SHEET for Dallas Museum of Art Teaching Materials on 

Arts of Asia

We would appreciate your taking a moment to fill out the upper portion of this form and to check appropriate responses below. Please send the form to

Teaching Resources
Dallas Museum of Art
1717 North Harwood
Dallas, Texas  75201

Date:__________________________Name:________________________________________________

School name & address:________________________________________________________________

School phone #:__________________Grade level:__________________District:__________________

OPENING COMMENTS:
1. Did the comments addressed to Dear Teacher help?           Y___N___

INTRODUCTORY ESSAY:
2. Did the introductory essay help explain what you would see?          Y___N___
3. Did the introductory essay provide concepts that would help you tour the installation?       Y___N___

OBJECT SHEETS:
4. Did the students enjoy responding to "FIRST REACTIONS"?          Y___N___
5. Did the variety of "QUOTES" add to the students' appreciation of the artworks? Y___N___
6. Did the students have "QUESTIONS" to jot down about the artworks?                   Y___N___
7. Did the "INTRODUCTORY INFORMATION" help?                  Y___N___
8. Did the questions in "QUESTIONS FOR DISCUSSION" encourage student discussion? Y___N___

ACTIVITIES SECTION:
9. Were the POST-VISIT ACTIVITIES explored after the Museum visit?          Y___N___

MUSEUM RESOURCES & BIBLIOGRAPHY:
10. Did you use any of the Museum resources? Y___ N___
11. Were the bibliographical entries helpful? Y___ N___

TEKS:
12. Was it helpful to include the TEKS?           Y___ N___

COMMENTS  (Use the numbers to refer to particular topics, and use the back of this sheet if necessary.)

THANK YOU!!
EVALUATION SHEET for Dallas Museum of Art Docent Tour on

Arts of Asia

We are interested in your response to our docent-guided tours. The time you take to complete this form will enhance our efforts to offer educational experiences of consistently high quality at the Dallas Museum of Art. Fill out the upper portion of this form and check appropriate responses below. Please send the form to

Teaching Programs
Dallas Museum of Art
1717 North Harwood
Dallas, Texas 75201

Date:__________________________ Name:________________________________________________

School name & address:________________________________________________________________

School phone #:__________________ Grade level:__________________ District:__________________

Name of docent:______________________________________________________________________

CIRCLE ONE:

1. Did a docent make telephone contact with you?                Yes  No
2. Did you access the Teaching Materials on the Dallas Museum of Art web site?            Yes  No
3. Did you use the Teaching Materials to prepare your students for their tour or to extend their experience after the tour?                  Yes  No
4. Did your students feel welcome and comfortable at the Museum during their tour?           Yes  No
5. Was your docent on time and well organized?                Yes  No
6. Did your docent relate well to the group?                 Yes  No
7. Was the information given on the tour clear?                Yes  No
8. Was the information and vocabulary used appropriate to the level of the group?            Yes  No
9. Were students encouraged to look carefully and think critically?         Yes  Somewhat  No
10. Was the docent successful at encouraging participation from students?     Yes  Somewhat  No
11. Did your students enjoy their visit to the Dallas Museum of Art?             Yes  No
12. Will the information and looking skills introduced at the Museum be applicable to your classroom work?                   Yes  No
13. Did the tour meet your expectations?                      Yes  No
14. Based on this visit, will you plan another docent tour for your students?            Yes  No

COMMENTS (Use the numbers to refer to particular topics, and use the back of this sheet if necessary.)

THANK YOU!!