



EAST-WEST CENTER

# Women in Buddhism: Religion, Politics, and the Arts

**JUNE 6- JULY 1, 2022**

Asian Studies Development Program



Enhancing Undergraduate Asian Studies  
Since 1991



NATIONAL  
ENDOWMENT  
FOR THE  
HUMANITIES

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Seated Tara | ca. 10th Cent., India  
Photo Credit: metmuseum.org

# Women in Buddhism: Religion, Politics, and the Arts

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# Director's Message

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## Greetings:



Thank you for your interest in *Women in Buddhism: Religion, Politics, and the Arts*. We hope that you find the program described on this site as compelling and exciting as I do.

As the Director of the Asian Studies Development Program (ASDP), I've had the pleasure of designing and conducting faculty development summer institutes, field seminars and workshops for over twenty-five years, including nineteen NEH-funded summer institutes. *Women in Buddhism* builds on that experience, but in particular on the lessons learned from two previous NEH-funded institutes on Buddhism: *Buddhist Asia: Traditions, Transmissions and Transformations* (2015) and *Buddhist East Asia: The Interplay of Religion, the Arts and Politics* (2018). One of those lessons is that more attention needs to be given to the often very distinctive roles that women have played in shaping and transmitting Buddhist repertoires of practice. This institute is our attempt to address that next summer through four weeks of conversation with eleven leading scholars of Buddhism and a group of twenty-five undergraduate educators.

My academic training—both undergraduate and graduate—was in philosophy, not history or religious studies. As an undergraduate, I focused on the Western traditions of existentialism, phenomenology and pragmatism. But like many in my generation, I developed interests in Asian thought and culture, added Asian recipes to my culinary repertoire, experimented with meditation and martial arts, and then in 1980 made Buddhist meditation part of my daily schedule. When I decided to commit to graduate studies as well, I was determined to focus my doctoral work on Buddhist philosophy. The University of Hawai'i philosophy department was ideal, then offering the only degree in the U.S. on Asian and Comparative Philosophy, with over a dozen faculty members with interests in Indian, Chinese, Korean and Japanese thought.

Still, it was a philosophy department, and my continued and deepening practice of Buddhism made it clear that—as important as the philosophical dimensions of Buddhism may be—they have generally played a supportive role in the “total care” system of Buddhist practice. Helping to launch ASDP in 1991 also helped to expand the horizons of my intellectual engagement with Buddhism and my appreciation of the historical complexity of the emergence across Asia of distinctive “ecologies of enlightenment.” But, perhaps more importantly, my work with ASDP provided me with amply repeated opportunities to merge learning-about other cultures with the even deeper pleasures of learning-from and learning-with others whose lives, interests and training are very different from my own.

For me, Women in Buddhism is a dream opportunity to engage in that learning triad, exploring the diversity of Buddhist “total care” systems and their ongoing transformation in response to contemporary realities. Our hope is that we will do so in ways that open prospects for greater equity in how Buddhism is taught in undergraduate classrooms—a process, fundamentally, of enhancing qualities of inclusion.

NEH Summer Institutes have inestimable value as opportunities for revitalizing and reorienting academic lives. My experience has been that they are also opportunities for exploring the value as opportunities for revitalizing and reorienting academic lives. My experience has been that they are also opportunities for exploring the value diversity as a relational quality that emerges to the extent that differences—of culture, discipline, cognitive style, gender, and positionality—are engaged as the basis of mutual contribution to truly and creatively shared flourishing. As Co-Directors, Wendi and I hope that you will take the time to apply for the program and, if selected, to spend four weeks with us in the “Aloha State” next summer exploring how women have contributed to Buddhist diversity.

Take care,



Director, Asian Studies Development Program  
East-West Center



# Director's Message

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I am so glad that we are finally here, standing in an open doorway and beckoning you to join us on a magical mystery tour of the many worlds of Buddhist women. My lifelong research focus has been medieval China. Without ever intentionally setting out to recover the voices of female practitioners, it feels like my painstaking excavations of two very different practitioner communities spanning the fifth through eighth centuries ended up unexpectedly capturing images of women. Their lives and deaths became real to me, like marvelous dragonflies caught in amber.

Along the way I have been privileged to get to know many fellow-researchers. It is heartening that now there are a significant number of scholars from different disciplines who work on a wide range of topics about women in Buddhism. I am deeply grateful that some of them have been able to join us as fellow guides on this tour.

Moving between the world of medieval China and our own, I became interested in the proposition that experiences and conditions are copoietic (co-constituting, mutually shaping). I became attuned to theorizations and enactments of this principle in both medieval and modern works, experiencing rich copoietic relations among places and practitioners, the living and dead, women and men, clerics, and laity, acts and scripts, stones and buddhas, myself and my field.

I realized that these various kinds of work, powers, techniques, and disciplines all depend on shifting our focus away from the agency of actors, away from the binary of subjects and objects, and focusing instead on the agency of relations. By “agency of relations” I do not mean simply the power of collective action, but the way that constructions -- textual, visual, and reflexive -- emerge out of processes of intention and action that in turn have efficacy within these processes. Shifting focus to the efficacy of networks and relationships entails a broad definition of agency as the capacity to generate effects and be affected within a given field of conditions -- to produce and thereby be produced.

My inspiration for developing the term “agency of relations” as an historiographical method in my work is the foundational Buddhist teaching that the experience of the agency of a “self” is an effect of the momentum of aggregated processes rather than the property of a thing-in-itself or immutable essence. Furthermore, experience of “objects” is considered a functional correlate of this continuum of processes. This can extend to the notion of the “feminine,” which is deconstructed as lacking any real referent in the nonduality discourse of Mahāyāna Buddhism yet has real (causal) social effect. I feel that a relational approach to social roles has helped me to elucidate ways that both masculine and feminine agency were invested in masterful engagement with devotional, contemplative, and cultural practices.



Photo Credit:  
Frederick M. Smith

While my primary research has been with pre-modern materials, I am also engaged in analyses of the social effects of contemporary religious discourse and practice. Most recently, I developed a collaborative project on dialectical processes in the use of contemplative practices. The aim of this project is to discuss ways that participants from diverse backgrounds may integrate the self-reflections of a researcher, doctor, or therapist with those of a “subject,” patient, or client. Since the therapeutic mindfulness boom began in the 1980s, a number of related fields have emerged. Fellow-investigators in this project work with modes like contemplative practice in palliative care, cognitive behavioral analyses, and traditional meditation practice, among others. We discuss individual experience and rationales for research that include the first-personal, lived-world experience of researchers and participants, the effects of self-reflection, and their interplay.

Likewise, in this Institute I hope to learn from all the participants about their own teaching and reflections on gender and identity. We all have a unique “observer position” in this shifting array that Buddhists call the dharmakāya, the body of truth/teaching/emptiness. It is, in the manner of rainbows, an appearance made of a moment of sunlight, a drift of rain, and someone who is looking. Hawai’i, as I well know, is a place of rainbows.

E komo mai,

Wendi



# Institute Rationale

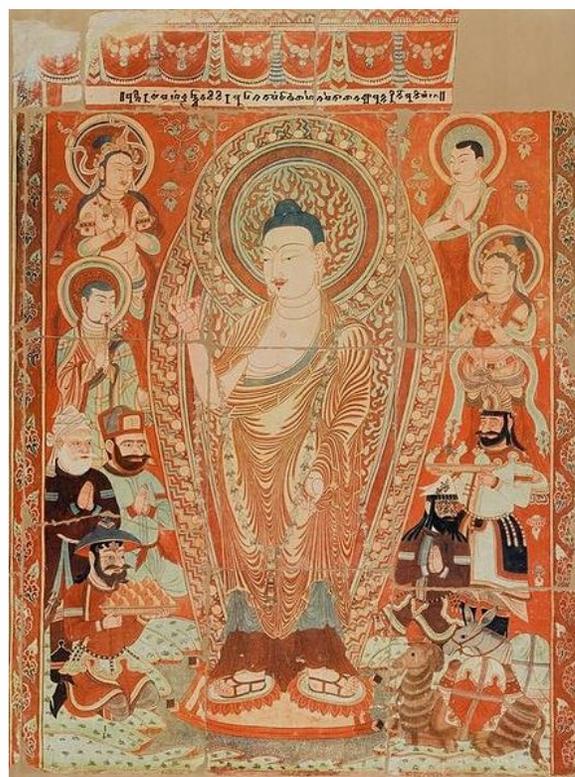
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There are a number of reasons for educators to explore the complexities of women's contributions to Buddhist repertoires of religious, political and artistic practice. Perhaps the most straightforward of these is that any account of Asian histories and societies would be incomplete without accurately and comprehensively addressing the place and agency therein of Buddhist women. While women's influences are seldom readily discernible in premodern authoritative texts, commentaries, and treatises of the so-called "World Religions," studies of archaeological, epigraphical, art historical and archival materials have revealed a heretofore obscured world of female engagement in shaping religious identities and communities. Foregrounding women's voices in conversations about Buddhist histories is a much-needed academic corrective.

A second important reason for investigating the roles of women in Buddhism is the instructive light it may shed on such contemporary concerns as stereotyping and identity formation. A multidisciplinary paradigm shift is emerging that supports understanding agency and subjectivity in relational rather than individualist terms—a shift that opens prospects for going beyond non-exclusion as a benchmark of equity and instead conceiving of equity in terms of enhancing qualities of inclusion. Humanities courses are often forums in which students question, understand, and shape their own identities. Buddhist texts and narratives offer rich resources for exploring with students how gender narratives have been used historically both to enforce conformity and to disrupt it, but also to engage critically the ways in which positionality factors into humanistic, contemporary struggles with issues of diversity and inclusivity.

## *Reimagining Buddhist Diversity*

Although Buddhism is customarily referred to as one of the great "world religions," it is a religion without a defining creed, revelatory core text, or centralized authority structure. In fact, thinking about Buddhism as a single, pan-Asian religion is largely an artifact of early modern, trade-mediated, and politically-charged interactions among Euro-American and Asian cultures and societies. It was not until the 1893 World Parliament of Religions (held in Chicago) that "Buddhists" began identifying themselves as such. Prior to this, Buddhist practitioners across Asia thought of themselves as members of locally vibrant, family-like lineages of teachers, teachings and ritual practices that were as distinct from those in other parts of Asia as were their climates and cuisines.





In actuality, for much of its twenty-five hundred year history, Buddhism has not been a world religion in the modern sense, but something akin to what religious scholar Robert Campany has referred to as a “cultural repertoire”—one that proved remarkably open-ended, adaptive and appealing. Within a thousand years of the life of its nominal founder Siddhartha Gautama in the 5th century BCE, Buddhism was the most widely practiced religion in Asia , bridging cultures from the Swat valley of present-day Afghanistan to volcanic Java, from tropical Sri Lanka to Siberia, and from the bustling manufacturing and market centers of the Indo-Gangetic plain to the imperial capitals of what are now China, Korea and Japan.

The repertoires of women’s participation in Buddhist traditions have been and remain far from uniform. For instance, while it is possible for a woman to be fully ordained in Mahayana Buddhist East Asia, that is not the case today in Theravada Buddhist Southeast Asia. Given this, it is essential to refrain from universalizing the “female experience” in Buddhism. At the same time, it is essential to question the assumption that the theoretical default for viewing the place of women in Buddhism should be in terms of their roles as sovereign subjects.

One of the tasks of the Institute will be to facilitate critical appreciation of how the agency of Buddhist women might most aptly be explored as an “agency of relations.” This mode of exploration has much in common with such contemporary approaches as Karen Barad's agential realism and the “new materialism” that also situate agency in relational dynamics, rather than in the private “interiors” of ostensibly autonomous individuals. Especially with regard to Buddhism—a religion premised on the primacy of practice instead of doctrine—it is crucial to investigate how masculine and feminine agencies were differently invested in mastering social practices, rather than comparing the degrees of expressive individualism that males and females enjoyed.



This requires considerable care. The earliest Western studies of the place of women in Buddhism by the pioneering scholars Caroline Augusta Foley (later, Rhys Davids, 1857-1942), Mabel Haynes Bode (1864-1922), and Isaline Blew Horner (1896-1981) determined that Buddhist women evidently enjoyed nearly equal status with men in terms of their potentials for religious, institutional and social agency. Seen from the standpoints of scholars in the late 20th and early 21st century, claims about the “near equal” status Buddhist women historically enjoyed appear less readily defensible. It is crucial to avoid anachronistic projections of contemporary gender concerns onto Buddhist women of the past.

Keeping in mind both the pedagogical aims of the institute and the dangers of overwriting the distinctive and diverse subjectivities of Buddhist women with contemporary conceptual defaults, the program will build on Judith Butler’s insights in the classic *Gender Trouble*, engaging gender as a matter of practices rather essential identities, while making clear that in Buddhist contexts this was never predominantly about performing individual personal identities, but rather interpersonal relationships. Especially in working with undergraduate students whose immersion in digital media can work against fully appreciating the significance of geographical and historical differences, taking into account the positions from which questions are asked about women—whether in relation with Buddhism or other religious and secular traditions—is critically important.

# Institute Overview

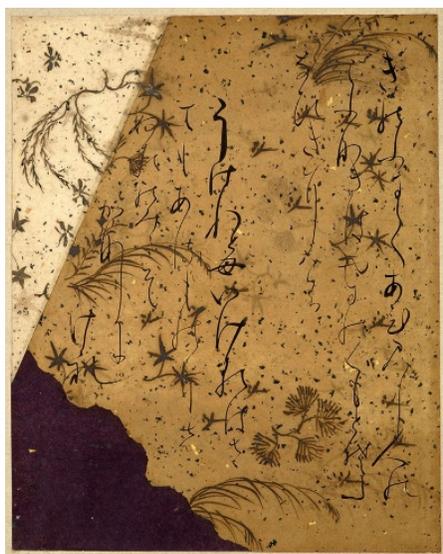
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## *Week One: Religious and Spiritual Prospects of Women in Buddhist Asia*

The Institute will open with a program overview by the Co-Directors, a discussion of methodologies, and a presentation on the origin and core practices of Buddhism by Peter Hershock. Tuesday's session with Pascale Engelmajer (Carroll University) will focus on the historical development of Buddhism in South Asia, with a focus on the evolving roles of women as revealed in Pali canonical texts and by archeological evidence. Wendi Adamek will chart the movement of Buddhism into China and the religious lives of Chinese Buddhist women on Wednesday morning, and Adamek and Hershock will jointly conduct two sessions on Thursday: a close reading of Indian Mahayana Buddhist texts, exploring affirmations of and tensions surrounding women's capacities for Buddhist liberation; and a dialogic workshop on a relational approach to understanding Buddhist women's agency. The week concludes (as do the 2nd and 3rd weeks) with a participant-facilitated panel discussion of the week's presenters.



## *Week Two: Representing Women: Art, Literature and Film*



The second week of the program begins with presentations by University of Hawai'i art historians Paul Lavy (South and Southeast Asia), Kate Lingley (China), and John Szostak (Japan). Each session will feature detailed looks at women's roles as subjects, sponsors and creators of Buddhist art, and particular attention will be given to the social, economic and political contexts and aims of Buddhism revealed in visual arts, architecture, and ritual. Beata Grant (Washington University of St. Louis) will then join the program on Wednesday to explore how Chinese literary practices and imagination were transformed by Buddhism, as well as both commonalities and dissimilarities between men and women in the Chinese practice of Buddhism. Finally, Keller Kimbrough (University of Colorado, Boulder) will explore how Buddhism shaped Japanese literary imagination and aesthetic ideals, focusing on the roles of playwrights, poets and women in expressing the meaning of the Buddhist path in premodern Japan.

### *Week Three: Roles of Women in the Institutional Spaces of Buddhist Asia*

This week begins with meetings of participants and the Institute Co-Directors to discuss and share feedback on final projects. On Tuesday, Reiko Ohnuma (Dartmouth) will investigate the “mothering” roles of women in the family as a Buddhist social institution. Stephanie Balkwill (University of California Los Angeles) will, likewise, examine the role of women in Chinese Buddhist families, but also the political lives of Buddhist women, including that of Wu Zetian (624–705), the only woman ever to sit on the throne in China as Emperor. Jessica Starling’s (Lewis and Clark) Thursday morning presentation will bring into focus the profound interdependence of religion and politics, and the distinctive gender dynamics, of Japanese Buddhist institutions. She will be followed that afternoon by Lisa Battaglia (Samford University) who will address the institutional dimensions of Buddhist women in Theravada Southeast Asia, including the disappearance of the nuns order.



### *Week Four: Women and Buddhist Modernity*



The final week turns to the modern era with presentations focused on the life histories of modern Buddhist women. Lisa Battaglia returns with a Monday presentation on women-led Buddhist lay movements in Thailand that link meditation with mundane attainments. Sarah Jacoby (Northwestern) will reveal the complex place of women in Tibetan Vajrayana through the life of a visionary 19th and early 20th century Tibetan woman, Sera Khandro, while Jin Park (American University) will similarly explore Korean Buddhism’s engagement with modernity through the remarkable religious and literary life of Kim Iryōp. The program concludes with a discussion of key concepts and issues concerning women, Buddhism and modernity, followed by participant project presentations on Thursday afternoon and Friday morning.

## Women's Contributions: Matters of Practice



Investigating women's inclusion in Buddhism begins with understanding the complexity of their formal admission into Buddhist religious life. In the standard narrative, women were admitted as renunciates (*bhikṣuṇī*) due to repeated interventions by the Buddha's male cousin, Ānanda, rather than in response to appeals by the Buddha's aunt and foster-mother, Mahāprajāpatī. Moreover, the Buddha is said to have stipulated eight special rules that formalized institutional and ritual imbalances between the male and female communities. Yet, in its historical context, it is remarkable that—against prevailing religious norms—women requested and were granted full membership in the earliest Buddhist communities. This ancient “#MeToo” movement was successful enough that we have records of seventy-three women who attained *nibbāna* or release from the cycle of conflict, trouble, and suffering as students of the historical Buddha.

Nevertheless, in addition to institutionalized hierarchies between male and female monastics, clear inequalities developed in the roles of Buddhist laymen and laywomen, and over time there developed in Buddhist literature what Alan Sponberg describes as four “voices” regarding women: the earliest stressing inclusiveness and the possibility of final liberation for all; a later voice emphasizing the institutional privileging of male authority; a voice of ascetic misogyny depicting women as objectifications of male desire; and a still later voice of soteriological androgyny that positively valorized the feminine.

Yet, although Buddhist laywomen nominally occupied the lowest rung of the Buddhist social order, their generous donations of labor and material resources have made them essential agents in shaping Buddhist institutions, art, and popular literature. Moreover, close readings of such canonical texts as the *Lion's Roar of Queen Srīmālā*, the *Lotus Sutra*, and the *Vimalakīrti Sutra*—all of which will be discussed during the Institute—reveal the extent to which questions about women's inclusion/exclusion were prominently raised and grappled with as Buddhism evolved. Indeed, the *Vimalakīrti Sutra* features a particularly striking scene in which a goddess fluently debates one of the Buddha's key male disciples, Śāriputra, arguing the merits of realizing the nonduality of all things, including gender—a point she illustrates by magically “switching bodies” with Śāriputra and asking him whether he experiences any spiritual shortcomings by having a female body.

The Institute is designed to facilitate balanced engagement with the fact that while Buddhism traditionally supported therapeutic—if not fully theorized—challenges to male/female or masculine/feminine binaries, these canonical precedents for gender equality with respect to religious potential did not prevent institutional inequality. Providing roadmaps for navigating this sensitive territory is an important feature of the Institute's program of study.

# Co-Directors' Bios

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## Wendi Adamek



Wendi L. Adamek is Professor in the Department of Classics and Religion at the University of Calgary and holder of the Numata Chair in Buddhist Studies. Her research interests include medieval Chinese Buddhism and living systems theory. Her most recent book *Practicescapes and the Buddhists of Baoshan* (University of Hamburg Press) centers on a 6th-7th-century community in north-central China. Previous publications include *The Mystique of Transmission: On an Early Chan History and its Contexts* (AAR Award for Excellence in Textual Studies, 2008) and *The Teachings of Master Wuzhu* (Columbia University Press Asian Classics Series, 2011). Born in Hawai'i, she earned her degrees at Stanford University and has held research fellowships at Kyoto University (BDK, Fulbright), Peking University (NEH, Fulbright), the Stanford Humanities Center, the Institute for Advanced Study (Princeton), and the Calgary Institute for the Humanities.

## Peter Hershock



Peter Hershock is Director of the Asian Studies Development Program (ASDP) and Education Specialist at the East-West Center in Honolulu, Hawai'i. Most recently, he has helped launch the Center's initiative on Humane Artificial Intelligence, with a focus on the societal impacts and ethical issues raised by emerging technologies. Trained in Asian and comparative philosophy, his research and writing draw on Buddhist conceptual resources to reflect on and address contemporary issues of global concern. He is the author or editor of more than a dozen books on Buddhism, Asian philosophy and contemporary issues, including: *Liberating Intimacy: Enlightenment and Social Virtuosity in Ch'an Buddhism* (1996); *Reinventing the Wheel: A Buddhist Response to the Information Age* (1999); *Buddhism in the Public Sphere: Reorienting Global Interdependence* (2006); *Valuing Diversity: Buddhist Reflection on Realizing a More Equitable Global Future* (2012); *Public Zen, Personal Zen: A Buddhist Introduction* (2014); *Philosophies of Place: An Intercultural Conversation* (edited, 2020); *Human Beings or Human Becomings? A Conversation with Confucianism on the Concept of Person* (edited, 2021); and *Buddhism and Intelligent Technology: Toward a More Humane Future* (2021).

# Presenting Faculty Bios

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## Stephanie Balkwill



Assistant Professor in Chinese Buddhism; University of California Los Angeles

I am interested in the literary and public lives of Buddhist women who lived in what is now China between the 4<sup>th</sup> and 6<sup>th</sup> centuries. My research engages the question of whether or not Buddhist affiliation provided new social and educational opportunities for women in early medieval China, and, in turn, argues that women were influential in the early spread of the Buddhist tradition throughout East Asia. I am currently undertaking two major research projects in this area, each with its own series of publications. The first project examines the political lives of Buddhist women in the Northern Wei dynasty and puts forth the thesis that the Northern Wei offers the earliest known case study that we have for the confluence of women, Buddhism, and political power that is seen across East Asia in the medieval period. The second project examines the prominence of female-to-male sex transformation narratives in Mahāyāna Buddhist texts within the context of the gendered practice of the tradition in early medieval China.

## Lisa Battaglia



Dr. Battaglia is a comparative religionist with scholarly interest in Asian religions, and especially contemporary Buddhist movements in Southeast Asia. Her research has focused on women's ordination in Theravada Buddhism, women's alternative renunciant communities in Buddhist Thailand, and, most recently, representations of beauty and the female body in Buddhism. Dr. Battaglia's research interests lie at the intersection of Asian religious traditions and critical methods in the study of religion. She is particularly interested in the contemporary movement for women's full monastic ordination in Buddhist countries, aptly termed the "bhikkhuni movement." Her research aims to develop a dialogical model for exploring western feminist critique and indigenous Buddhist

subjectivities. A key concern of her scholarship is how gender, sexuality, human rights, and religious vocation translate across cultures and cultural domains. Her fieldwork and research have taken her throughout Southeast Asia, including Thailand, Vietnam, Laos, and Malaysia. Dr. Battaglia received her B.A. from Duke University, an M.A. from the University of Alabama, and an M.A. and Ph.D. from Vanderbilt University.

## Pascale Engelmajer



Pascale F. Engelmajer is Associate Professor of Religious Studies in the Department of History, Politics and Religious Studies at Carroll University in Wisconsin. She is the author of *Women in Pāli Buddhism: Walking the Spiritual Path in Mutual Dependence* (Routledge) a book that examines women's spiritual agency, and *Buddhism* (Hodder and Stoughton) an introduction that provides an understanding of how doctrine informs practice in the contemporary Buddhist world by describing day-to-day practices as the basis for an examination of the history, doctrines and practices of Buddhism. She has published numerous book chapters and articles on women and Buddhism. Her recent research adopts a matricentric feminist approach based on the work of Adrienne Rich, Sara Ruddick

and Andrea O'Reilly to explore how mothering can be described as way to embody the Buddhist path in the ancient Pāli Buddhist texts. In that context, she has been working with an informal research network on motherhood/mothering and religion, participating in, and organizing workshops both in North America and Europe.

### Beata Grant



Beata Grant, Emerita Professor of Chinese Literature (Washington University in St. Louis), has written extensively on writing women of pre-1911 China, with a special focus on the poetry of Chinese Buddhist nuns and laywomen, as well as the depiction of Buddhist women in Chinese popular literature. Some of her publications include, *Daughters of Emptiness: Poems of Chinese Buddhist Nuns* (Wisdom, 2003); *Eminent Nuns: Women Chan Masters of Seventeenth-Century China* (University of Hawaii, 2009); *Escape from Blood Pond Hell: The Tales of Mulian and Woman Huang* (with Wilt L. Idema, University of Washington Press, 2012); and *Zen Echoes: Classic Koans with Verse Commentaries by Three Female Chan Masters* (Wisdom, 2017). She currently lives in

Santa Fe, NM,, where she continues to do research and translation of texts related to Chinese Buddhist women.

### Sarah Jacoby



Sarah H. Jacoby is an associate professor in the Religious Studies Department at Northwestern University in Evanston, Illinois. She specializes in Tibetan Buddhist studies, with research interests in Buddhist revelation (*gter ma*), religious auto/biography, Tibetan literature, gender and sexuality, the history of emotions, and the history of eastern Tibet. She is the author of *Love and Liberation: Autobiographical Writings of the Tibetan Buddhist Visionary Sera Khandro* (Columbia University Press, 2014), co-author of *Buddhism: Introducing the Buddhist Experience* (Oxford University Press, 2014), and co-editor of *Buddhism Beyond the Monastery: Tantric Practices and their Performers in Tibet and the Himalayas* (Brill, 2009). She has recently published

articles on motherhood in Tibetan Buddhism, and currently she is working on a full Tibetan-English translation of Sera Khandro's autobiography, among other projects. At Northwestern she teaches a range of Buddhist Studies courses for both undergraduate and graduate students.

### Keller Kimbrough



Keller Kimbrough is Professor of Japanese and Chair of the Department of Asian Languages and Civilizations at the University of Colorado, Boulder. He is a native of Colorado and Tennessee. He earned his BA in English at Colorado College (1990) and his MA and PhD degrees in Japanese Literature from Columbia University and Yale (1994 and 1999). His publications include *Preachers, Poets, Women, and the Way: Izumi Shikibu and the Buddhist Literature of Medieval Japan* (2008), *Wondrous Brutal Fictions: Eight Buddhist Tales from the Early Japanese Puppet Theater* (2013), and *Monsters, Animals, and Other Worlds: A Collection of Short Medieval Japanese Tales*, co-edited with Haruo Shirane (2018).

### Paul Lavy



Paul Lavy received his BA in cultural anthropology and his MA and PhD in South and Southeast Asian art history. Prior to coming to UH Manoa, he taught ancient art history at Loyola Marymount University, Los Angeles, and Asian and Islamic art history at Pennsylvania State University, University Park. Dr. Lavy has conducted research in India and throughout Southeast, particularly in Cambodia, Thailand, and Vietnam (where he lived for a couple of years). His ongoing research, which has been funded by the University of Hawaii Research Council, the Metropolitan Museum of Art, the Asian Cultural Council, and the National Security Education Program,

investigates the links between art/architecture and political history in early historic Southeast Asia. His primary interests are the Hindu-Buddhist artistic traditions associated with the Mekong Delta and Preangkorian Khmer civilization and their relationships with the art of South Asia. He is currently researching and writing a book on early sculpture from Thailand, Laos, Cambodia, and Vietnam, entitled *The Crowned Gods of Early Southeast Asia*.

### Kate Lingley



Kate A. Lingley is Associate Professor of Art History at the University of Hawai'i at Mānoa. Her research focuses on Buddhist votive sculpture of the Northern and Southern Dynasties period, with a particular interest in the social history of religious art in medieval China. Her articles in this area have been published in *Asia Major*, *Ars Orientalis*, *Early Medieval China*, and *Archives of Asian Art*, among others. She is currently beginning work on a book manuscript on women in Buddhist communities of medieval China, as seen through the votive monuments they dedicated.

### Reiko Ohnuma



Reiko Ohnuma is the Robert 1932 and Barbara Black Professor of Religion in the Department of Religion at Dartmouth College, where she has taught for over two decades. She is a specialist in the Buddhist traditions of South Asia, with a particular focus on narrative literature preserved in Sanskrit and Pali. Her work has focused on the themes of the body, gender, sexuality, and animality. She holds a B.A. from the University of California (Berkeley) and a Ph.D. from the University of Michigan (Ann Arbor). She is the author of *Head, Eyes, Flesh, and Blood: Giving Away the Body in Indian Buddhist Literature* (Columbia University Press, 2007); *Ties That Bind: Maternal Imagery and Discourse in Indian Buddhism* (Oxford University Press, 2012); and *Unfortunate Destiny: Animals in the Indian Buddhist Imagination* (Oxford University Press, 2017).

### Jin Park



Jin Y. Park is Professor and Department Chair of Philosophy and Religion at American University, and specializes in East Asian Buddhism (especially Zen and Huayan), Buddhist ethics, intercultural philosophy, and modern East Asian philosophy. Park employs Buddhism to engage with contemporary issues with a special focus on gender, power, violence and marginality. Her research on modern East Asian philosophy examines the dawn of philosophy in East Asia and the East-West encounter in that context. Her most recent books are *Women and Buddhist Philosophy* (2017); *Reflections of a Zen Buddhist Nun* (trans. 2014); and *Makers of Modern Korean Buddhism* (ed.2010). Park currently serves as the President of the

North American Korean Philosophy Association. She also served as the elected President of the Society for Asian and Comparative Philosophy (2018-2019), was an elected board member of the Board of Directors (2013-2015) of the American Academy of Religion, and the Founding Director of the International Society for Buddhist Philosophy (2001-2018).

### John Szostak



John Szostak's primary research focus is modern Japanese art history. He did his PhD research as a Fulbright fellow at Kyoto University, studying early 20th century Kyoto-based Nihonga (neotraditional) painters and their professional networks. His research has been funded by the Japan Studies Endowment (UH-Manoa), the University Research Council (UH-Manoa), and the Metropolitan Center for Far Eastern Art Studies. In 2010 he was selected as a Robert and Lisa Sainsbury Fellow, funding one-year of post-doctoral research at the University of London (SOAS).

Szostak's research investigates the intersection of artistic identity, national heritage, and received cultural tradition, with special attention to the technical and ideological aspects of neotraditional Japanese painting. In 2013 he published a book on Kyoto painter Tsuchida Bakusen (1887-1936), and he has contributed essays to several edited volumes, international exhibition catalogues, and academic journals. His ongoing research includes a translation project entitled "Japanese Modern Art Sources and Documents (1860s-1940s)," and a study of modernist Japanese Buddhist painting.

# About ASDP

The Asian Studies Development Program (ASDP) is a joint initiative of the East-West Center and the University of Hawai'i . Since 1991, ASDP has contributed significantly to the expansion of undergraduate Asian studies instruction and the establishment of certificate, minor and major degree programs in Asian studies at 2-year and 4-year colleges and universities that focus on teaching rather than research. The ASDP mission has been to provide teaching faculty with resources for infusing critically-framed and competently-delivered Asian studies content into undergraduate humanities and social sciences courses, and to provide ongoing support for institutionally-relevant Asian studies program development.

With over twenty-five years of experience, ASDP has developed a highly effective model of faculty and curriculum development through content-focused programs that bring together nationally and internationally recognized Asia scholars and exemplary undergraduate teachers in multi-disciplinary, seminar-like communities of inquiry. Since its inception, ASDP has hosted 60 residential institutes in Hawai'i (3 to 5 weeks in duration), 25 field seminars in East and Southeast Asia (2 to 5 weeks), and 140 workshops and conferences (2 to 3 days), attended by more than 4,000 college and university professors and administrators across the country. Eighteen colleges and universities across the U.S. have been designated ASDP Regional Centers, and have assumed mentoring roles for other schools in their geographical region that are committed to infusing Asian content into the undergraduate core curriculum.

# About NEH

The National Endowment for the Humanities (NEH) is an independent federal agency created in 1965. It is one of the largest funders of humanities programs in the United States.

Because democracy demands wisdom, NEH serves and strengthens our republic by promoting excellence in the humanities and conveying the lessons of history to all Americans. The Endowment accomplishes this mission by awarding grants for top-rated proposals examined by panels of independent, external reviewers.

NEH grants typically go to cultural institutions, such as museums, archives, libraries, colleges, universities, public television, and radio stations, and to individual scholars.

The grants:

- strengthen teaching and learning in schools and colleges
- facilitate research and original scholarship
- provide opportunities for lifelong learning
- preserve and provide access to cultural and educational resources
- strengthen the institutional base of the humanities