

# Initial Report

Last Modified: 02/05/2016

1. Principle Investigator (PI) Name: (first name, last name and title i.e. Sally Smith, Assoc. Professor)

## Text Response

Donald Lopez, Distinguished University Professor

1. Describe your research project and the anticipated stages of work. (500 Words Maximum)

## Text Response

The Buddhist tradition is so vast in historical scope, geographical range, and canonical extent that it cannot be encompassed in a single chronological narrative. In an effort to organize the tradition, course titles, syllabi, job announcements, and museum galleries use terms like “Chinese Buddhism,” “Thai Buddhism,” “Korean Buddhism,” and “Tibetan Buddhism.” Yet all of these terms are products of the colonial period. In the preceding centuries and millennia we find instead various terms in various languages—fo jiao, butsudō, sāsana—that we translate with a single English word: Buddhism. And recent research in Buddhist Studies suggests that the doctrines, the practices, the institutions, allusions, conventions, stories, rhetorical forms, and obsessions found across dynasties, across regions, and across languages justify the use of the term Buddhism, in the singular, and without an adjective. The problem is how to convey this to students and the public. One approach would be to make use of an ancient Buddhist practice, a practice that is arguably more important and more pervasive than meditation: the practice of pilgrimage. Between 400-750, some fifty Chinese monks made the perilous pilgrimage to India, the birthplace of Buddhism; most did not survive. To the extent that the Korean monk Hyecho (ca. 704–780) is remembered, he is known as the author of Memoir of the Pilgrimage to the Five Regions of India (Wang ocheonchukguk jeon). He left for China sometime around 721 and spent three years there before departing by sea for India in 724, spending three years on pilgrimage to many of the sacred sites in north India and modern Pakistan, continuing on to, Afghanistan, and Iran. Turning east, he traveled along the Silk Roads, arriving back in Chinese territory in 727. For the rest of his life, Hyecho remained in China, translating esoteric Buddhist scriptures into Chinese. Hyecho saw more of the Buddhist world than any other pilgrim. But as important as the places where he traveled was the time when he traveled. He was the last of the great pilgrims, and he witnessed Buddhism in India during an age in which the great philosophical schools of both the mainstream sects and the Mahāyāna were thriving, the great monastic universities were flourishing, and something new was occurring: the rise of Buddhist tantra, which went largely unnoticed by the earlier Chinese pilgrims. In order to bring Hyecho, and the cosmopolitan Buddhist tradition that he represents, to a much wider audience, we propose a new introduction to Buddhism based on Hyecho’s journey, portraying a single Buddhist world at a single moment. Such an approach has never been attempted before, an approach made all the more radical by Hyecho’s place of origin: not India, not China, not Japan, but what has been considered a Buddhological backwater: the Korean peninsula. To see Buddhism through the eyes of a Korean monk is to decenter the standard narrative of the tradition.

2. What original contribution(s) will the project make to the humanities field(s) in which it intervenes, and to the humanities more broadly. Why is collaborative research appropriate to the project? (500 word maximum)

## Text Response

Hyecho’s Journey will be the first introduction to present Buddhism as an international tradition, at one of its most vibrant periods, as seen through the eyes of a single monk. Instead of following a vertical trajectory, from past to present, it will offer a horizontal perspective, surveying the Buddhist world at a single moment—the eighth century—from horizon to horizon, from Japan in the East to Persia in the West. Buddhism will not be presented as a tradition that begins with a founder and then branches out from a single source, with each step a movement away from the original center and toward an ever-distant periphery. Instead, Buddhism will be presented as a network of interlocking traditions that cross cultural boundaries, a system without a single center but with many interconnected hubs. This will be a significant contribution to the disciplines of Buddhist Studies, Asian Religions, and Religious Studies. A broader

significance to the Humanities derives from the fact that Hyecho did not stay anywhere long enough to master a local language. He journeyed so far over such a brief period of time that his encounter with Buddhism in the many regions of the Buddhist world was largely visual: he encountered Buddhism through art and architecture. This project will be the first to convey detailed knowledge of an Asian religious tradition through material culture rather than through doctrine. In Asian Studies, textual scholars rarely work with images and art historians rarely work with texts; it is only in the last generation that scholars of Asian art have been expected to be able to read the languages of the cultures they study. This project will seek to provide a new paradigm in the form of a rich narrative of the Buddhist tradition as Hyecho encountered it, a world that he saw in situ rather than read in sutras. Collaboration is essential to this project, given its geographical and linguistic sweep, requiring knowledge of Buddhism in Korea, Chinese, Japan, and India, and of their modern and classical languages. A team member is needed to review the literature on Hyecho in modern Korea (where he is something of a national hero, and the subject of a mini-series); another is needed to describe Buddhism in the one region of the Buddhist world that Hyecho did not visit, but many other Korean monks did: Japan. A team member is also needed to describe Indian Buddhist art and architecture in the eighth century; and one is needed to describe Chinese Buddhist art and architecture in the eighth century. No scholar of Buddhist Studies or Buddhist Art is qualified to undertake a project of this scope individually. Only a team can together tell this story. The project will proceed through team meetings and individual research, with team members meeting regularly to plan next steps, share findings, and collaboratively reshape and refine the larger project based on their discoveries.

3. Identify the research team members (name, department, position) and explain what the faculty/staff collaborators bring to the team. (200 word maximum)

#### Text Response

Donald Lopez (Distinguished University Professor, Asian Languages and Cultures) has published widely on Buddhism. He brings a broad perspective on the historical development of the tradition, with specific expertise on Buddhism in India and Tibet, especially in the areas of doctrine and praxis. Kevin Carr (Associate Professor, History of Art) is an art historian of Japan, focusing on Buddhist art. He brings essential expertise on the one region of the Buddhist world that Hyecho did not visit: Japan. As instructor in the Buddhist Art survey, he provides a broad perspective on its vast world. His current research considers the possible interface between Buddhist Studies and art history in museum and academic contexts. Keiko Yokota-Carter (Japanese Studies Librarian, Asia Library) is responsible for UM's Japanese Collection. Japanese scholars have produced foundational scholarship on all elements of the Buddhist world. This scholarship will be essential to the project; Yokota-Carter will be able to guide the team in its use. She has advanced skills in digital technology that will be essential to the design of the digital elements of the project.

4. What is the anticipated role of graduate student collaborators? (200 word maximum) \*\*Note, you do not need to identify specific graduate student collaborators at this point in the process.

#### Text Response

The team will include three graduate students from three different programs. The first student will focus on Indian Buddhist Art, providing perspectives from both Art History and Museum Studies. This student will help the team select images of the many sites in India, Pakistan, Afghanistan, and Persia visited by Hyecho in the eighth century, both as they were then and as they are today, for inclusion in the website and "virtual pilgrimage." The second student will have expertise in Korean Studies. This student will survey the substantial Korean-language materials on Hyecho, both in scholarship and in popular culture, and share that with the team, offering advice on how best to incorporate these materials into the project. The third student will focus on East Asian Buddhist art (especially that of China and Korea) and will help the team select images of sites in China, Korea, and Central Asia visited by Hyecho in the eighth century, both as they were then and are today, for inclusion in the website and "virtual pilgrimage." All three students will play major roles in conceptualizing and developing the project.

5. What is the anticipated role of undergraduate students (if any)? (100 word maximum)

### Text Response

Given the nature of the project, interactive maps will be an essential visual element. UROP students will be employed to produce a series of high-resolution digital maps, both of Hyecho's route as a whole as well as detailed maps of specific regions that he visited. All of the maps and figures in Lopez's 2014 Princeton Dictionary of Buddhism were produced by UROP students.

6. Describe the anticipated outcomes and products of the project. How do you anticipate results be communicated and to what audiences? (200 word maximum)

### Text Response

The first outcome will be a new introduction to Buddhism, for the students and the public, entitled Hyecho's Journey: An Introduction to Buddhism. It will have both print and digital versions, including interactive maps and works of art and architecture. It will also contain links to translations of Buddhist texts mentioned in the narrative. Second, in Winter 2017, Lopez and Carr will teach a new Introduction to Buddhism based on Hyecho's journey, drawing students from ASIAN 230 the previous term and new students, with surveys conducted on what the students were learning and how they were learning in new ways. With support from Global Course Connections, the team will take students to Asia to retrace parts of Hyecho's journey. Based on this experience, a similar trip may be proposed for alumni. Third, in October 2017, the Freer Gallery in Washington will open a major exhibition of Buddhist art entitled, "Resonance, Wonder, Relevance." One of the spaces of the exhibition will be devoted to Hyecho's pilgrimage, with the audio guide prepared by the team. After the exhibition, Lopez will work with the Freer to bring a portion of the exhibition to UMMA.

7. Briefly describe each faculty member's experience in mentoring graduate students. (300 word maximum)

### Text Response

During his time at the University of Michigan, Donald Lopez has served as thesis advisor for nine past or current doctoral students and has served as a committee member for nine others. In 2007, he received the John H. D'Arms Faculty Award for Distinguished Graduate Mentoring in the Humanities. In addition to his work with graduate students, Lopez has served as a mentor to postdoctoral scholars in the Michigan Society of Fellows since 2006, providing close reading of book manuscripts, contacts with university presses, advice on job applications, and job-talk rehearsals for dozens of fellows. Kevin Carr has served as thesis advisor for five past or current doctoral students, committee member for ten others, and advisor for four master's students. Among his duties as associate chair of History of Art is mentoring current graduate students and post-docs in the department. In her role as Japanese Studies Librarian, Keiko Yokota-Carter has worked with dozens of graduate students from departments across the Humanities and Social Sciences in LSA, as well as with MA students from the Center for Japanese Studies in the International Institute, helping them to navigate the vast world of Japanese-language scholarship.

8. Describe the collaborative process and the work that you anticipate accomplishing during Spring Term. (300 word maximum)

### Text Response

Prior to the Spring Term, the team will meet several times to discuss the project, with each member offering suggestions for the refinement of the project. In addition, the team will read Part One ("Productions of Places") and Part Two ("Productions of Time") of de Certeau's *The Writing of History* (a work that is not well known in Asian Studies), meeting over dinner at least twice to discuss how de Certeau's insights might and might not be applicable to an Asian setting, and how those insights might shape the larger project. The overall goal of the Spring Term work will be make a thorough survey of the available textual and art historical resources and then develop a detailed plan and timeline for the project. In the process, the project will be refined in two ways. First, we will identify specific elements and match those to the skills and interests of team members (individually and collectively). Second, we will develop a table of contents for the book, deciding what must be included (for example, the little studied subject of Buddhism's encounter with Islam during this period) and what cannot be because of length constraints. Third, we will begin to compile an

annotated and illustrated image database of objects that might be relevant to the project. Our primary focus will be on pieces in the Freer[Sackler Galleries, but it will also include a broad selection from other collections. In addition, we will survey extant premodern maps of the Buddhist world, possibly to use as models for interactive maps in the proposed exhibition and digital version of the book. We envision each of these as collaborative efforts, with regular meetings scheduled for collective conversation and debate as we work as a team to shape to the direction of the project.

9. What role will each team member play in the proposal development work? (300 word maximum)

**Text Response**

Although each team member will have specific responsibilities during the Spring Term, we have planned significant overlap and intersections in these responsibilities to promote maximum collaboration. Prior to the end of the Winter, the team will hold several brainstorming sessions to produce a detailed outline and decide which members of the team (both individually and in teams of two) will pursue which topics. With the commencement of the term, the three graduate students, with the guidance and assistance of Yokota-Carter, will work together to produce bibliographies on eighth-century Buddhism. Lopez and Carr will focus especially on Hyecho's journal, discovered in the Library Cave at Dunhuang in 1908. The work exists only in fragments. They will look closely at the text, noting which sites are described directly by Hyecho and which are not. The second phase will involve a survey of Buddhist art and architecture during the eighth century, identifying the major works and determining which survive to the present day. This will involve extensive research, overseen by Carr and Yokota-Carter, on how best to acquire images of existing works. We will compile site and architectural plans, archeological reports, ethnographic and geographic data, and textual bibliographies on key objects. Our focus will be on visual and textual materials that will illuminate the Buddhist world of the eighth century, adding color and nuance to Hyecho's skeletal narrative of his journey. These materials will be correlated with annotated maps that will serve as illustrations and inspirations for the book, exhibition, and website. Throughout this process, there will be regular team conversations to assess progress, establish benchmarks, identify problems, and redirect our efforts accordingly.

11. Attach the Completed Budget Form (must be .xls not .pdf) -- Click on "Budget Form" above to download the .xls budget template, complete the form and save for your files. -- Upload the completed form below \*\*Note: Changes cannot be made to the budget after the file is uploaded

File Upload	File Type	File Size
<a href="#">Lopez PI Budget.xlsx</a>	application/vnd.openxmlformats-officedocument.spreadsheetml.sheet	23KB

12. Attach the Completed Proposal Development Chair/Director Signature Support Form (must be .pdf) -- You may obtain some or all of the signatures required on the attached form. We realize it may be onerous to collect signatures from up to 10 persons on a single form; please obtain as many as possible on the form. -- For those that are unable to sign the form, have them send an email of support to [collaboratory@umich.edu](mailto:collaboratory@umich.edu). --All required signatures must be received via the Signature Support Form or email in order for the application to be reviewed. -- Upload the completed form below. \*\*Note: Changes or additions cannot be made to the signature support form once it has been uploaded.

File Upload	File Type	File Size
<a href="#">Lopez PI Signatures .pdf</a>	application/pdf	959.2KB

13. Attach CV for the PI(must be .pdf or .doc and 16mb or less)