

Chapter 1 : Hungry Tigress (Tigress, #2) by Jade Lee

tigress in a jam Home The food industry is a huge industry with a lot of potential to earn very good profits, were it's done right, alike the binary options trading, where cash could start to flow if you use a good software like the Quantum code or you could end up broke.

Asuka period The Asuka period was a time of transformation for Japanese society. It is named for the Asuka area at the southern end of the Nara Yamato Basin a few miles to the south of the present-day city of Nara , which was the political and cultural centre of the country at the time. From there, the imperial courtâ€”which claimed lineage from the sun goddessâ€”ruled over a loose confederation of rival clans, the most powerful of which were the Soga , Mononobe , and Nakatomi. Each of the clans was tied to the imperial line by providing wives for the emperors. They also provided increasingly specialized hereditary services to the court; for example, the Mononobe were warriors, the Soga tax administrators, and the Nakatomi masters of religious ritual. The Japanese attempted to maintain a presence on the Korean peninsula through ties with the tribal league of Kaya Japanese: They were also allied with Paekche in fending off attempts by Silla to absorb Kaya and to advance on Paekche. More than a century of maneuvering ended with the defeat of the Japanese fleet by Silla in Nevertheless, it was within that period of intensive relations with Paekche that critical foundations were constructed for a radical shift in the direction of Japanese visual arts. The most significant change, of course, was the introduction of Buddhism. Historians debate the actual date of the arrival of Buddhist texts, implements of worship, and iconography in Japan, but according to tradition a Paekche delegation to the emperor Kimmei in or made the presentation of certain religious articles. It was during this period, as well, that contention among the leading Japanese clans increased. The Soga clan was an enthusiastic recipient of the benefits of the Korean alliance. Some scholars suggest that the Soga were arrivals from Korea not many generations previous who, lacking the ancestral connections of other clans, parlayed the Korean connection, a relationship with a more complex and sophisticated society, to achieve eventual control in Japan. The Soga clan, led by Soga Umako , clearly appreciated the Chinese and Korean forms of centralized government and the integration of Buddhism as a state religion. The Mononobe and, in particular, the Nakatomi resisted and were rigorous persecutors of Buddhism. He not only established Buddhism as the state religion but also promulgated civil codes based on Confucian principles. His leadership provided the important first step in an integration of civil and religious foundations of the state. Buddhism was already a thousand years old when it arrived in Japan. It had transformed and been transformed by the iconography and artistic styles of the various cultures along its path of expansion from India. The central message of Gautama Buddha 6thâ€”5th centuries bce had also experienced multiple interpretations, as evidenced by the numerous sectarian divisions in Buddhism. The artistic forms necessary to provide the proper environment for the practice of the religion were well defined, howeverâ€”calligraphy, painting, sculpture, liturgical implements, and temple architectureâ€”and these were the means by which nearly all continental modes of Buddhism were absorbed and adapted by the Japanese culture. During this period of intensive peninsular contact, Korean artisans skilled in metalwork, sculpture, painting, ceramics, and other fields necessary to the production of Buddhist iconography immigrated to or were brought to Japan in large numbers. While the practice of most of the above-mentioned forms was the purview of professionals, the calligraphic rendering of the written word was a skill available to the educated elite of the period. Thus, in the Asuka period the foundations of both individualized and public forms of visual expression were secured. Sculpture While the structures of these temples did not survive, certain important sculptures did, and these images are generally associated with the name of Kuratsukuri Tori also known as Tori Busshi. Excellence in this trade required mastery of the component media of lacquer, leather, wood, and metal, each of which was, in various ways, also used in the production of sculpture. A large, seated, gilt-bronze image of Shaka the Japanese name for Shakyamuni Buddha , the historical Buddha survives from the Asuka Temple and is dated to A more controversial work is a gilt bronze Yakushi Bhaishajya-guru , the healing Buddha , which carries an inscription of It is very close to the style of Tori , but many date the work to the latter part of the century. Symmetry, a highly stylized linear

treatment of draped garments, and a reserved and gentle facial expression with a characteristic archaic smile are the prominent distinguishing features of this sculpture. The Japanese interpretations in bronze and wood advance the frontally focused Chinese relief sculptures by beginning to suggest more fully rounded figures. Painting Buddhist temples were decorated not only with sculpture but also with religious paintings, tapestries, and other objects. Most such works from the Asuka period have not survived. Paintings on the panels of the base show aspects of Buddhist cosmology and scenes from jataka tales, those narratives that tell of exemplary incidents in the previous incarnations of the Buddha. Perhaps best known is the jataka of the Hungry Tigress, in which the Buddha prior to enlightenment chances upon a tigress and her cubs starving in a desolate ravine and offers his own body to them. The painting depicts a sequential narrative in one panel, showing the saint removing his robe, leaping from a cliff, and being eaten by the tigers. The painting style suggests an Indian prototype vastly influenced by the fluid linearity of Chinese Wei styles. Through successive regimes, some violently introduced, the structuring of a highly centralized government continued through the second half of the 7th century. A major feature of the centralization process was the incorporation and use of Buddhism as an instrument of unification. The period was thus noted for a rapid expansion of Buddhism as aristocrats competed in the construction of temples. Increasing funds were allotted for the expansion of Buddhist temples and acquisition of the attendant iconography required for the expression of the faith. The seat of government moved several times after the coup, but in the court returned to the Asuka area and a plan to construct a permanent capital at Fujiwara was implemented. The capital was eventually moved again in to Nara. As noted, it overlaps with the Late Kofun period and is also sometimes referred to as the Late Asuka or Early Nara period. Sculpture created from the middle of the century begins to reflect the influence of the Chinese Northern Qi dynasty " styles. The highly linear features of Northern Wei sculpture are supplanted by works that have emerged from their origin in relief wall sculpture and stand in the round as stolid, columnar figures with slight attenuation at the waist. The drapery at the feet of these statues flares forward rather than to the sides as in earlier works, allowing for a heightened sense of volume. The sculptures are executed in indigenous wood with some traces of gold and polychromy still remaining. The delicately meditative figure sits with one leg pendant, its foot supported on a lotus, and the other leg crossed. The rounded cheeks, arching eyebrows, slight disproportionate swelling of the upper torso, and soft modeling suggest innocent, almost childlike features. Other sculptural works from the second half of the 7th century show increased mastery of a wide variety of materials, including clay, and adaptive uses of lacquer. Completed in , they are technically works falling into the Nara period. However, their virtuosity suggests that the techniques employed had been mastered in the final years of the 7th century. The heightened sense of realism, the more expressive faces, and the more rounded, three-dimensional forms, particularly as seen in the north-side tableau of the death of Shaka, suggest an assimilation of Chinese Tang dynasty " style. The cast-bronze statues in the Yakushi Temple are among the finest examples of Japanese sculpture extant. Literary evidence from the 11th century suggests the latter hypothesis , however, and these striking works are consistent with the confident, fleshy, idealized figures of the early Tang period. Many of these wall paintings were irreparably damaged by fire in , but photos and reproductions remain. Horyu-ji Museum, Nara, Japan, photograph, Asuka-en Thus, the second half of the 7th century was a vitally expansive and experimental period for Japanese Buddhist art. The constant relocation of court sites during this period did not seem to affect the enthusiastic production of temples and imagery or the innovative assimilation of continental models and techniques. Nara period During the reign of the empress Gemmei " the site of the capital was moved to the northwest sector of the Nara Basin. Overcrowding, the relative isolation of the Fujiwara capital, and what would prove to be a constant nemesis to the Japanese state, an overly powerful Buddhist establishment, were some of the main factors contributing to the move. Official Japanese contact with Tang China had dropped off after the defeat of the Japanese in by combined Tang and Silla forces. However, Japanese court perception of the governing effectiveness of the centralized Chinese state sparked renewal of relationships with the mainland at many levels. Thus, a hierarchical society was established, in symbolic and real terms, with all power proceeding from the emperor. The integration of religion into this scheme fixed a properly understood relationship between spiritual and earthly authority. Secular authority ultimately drew its power from this relationship. The

ever more precise articulation of these notions further positioned Buddhism to receive massive governmental support. The first several decades of the 8th century were marked by power struggles, political intrigue, attempted coups, and epidemics. In he established the kokubunji system, building a monastery and a nunnery in each province, all under a central authority at Nara. His merging of church and state , however, later enabled the temples to acquire wealth and privilege and allowed Buddhist priests to interfere in secular affairs, eventually leading to a degeneration of the national administration. It was, from the beginning, an inappropriate fit for the realities of Japanese agriculture. By mid-century the growth of privately owned, tax-free estates had shrunk the tax base, and this, coupled with the extraordinary demands for expansion, temple building, and icon manufacture, placed great strain on the general population. After mid-century an important minister of state, Fujiwara Nakamaro , attempted reforms and more equitable taxation. The concluding decades of the century were characterized by attempts to regularize government expenditure and to control the power of the Buddhist clergy. What was meant to have been perceived as the cultural expression of a powerful government intent on adapting the very finest elements of Tang international style was actually an extreme attempt by a comparatively weak government to conjure power through symbolic gesture. Virtually all aspects of Tang culture were absorbed during this period. Indeed, because Buddhism was later suppressed in China and much of Tang Buddhist iconography destroyed, extant Japanese art of the Nara period serves as the single best reminder, once removed, of what the Buddhist glories of Tang China must have been. The construction of the Great Buddha Hall Daibutsuden commenced in , and dedication ceremonies for the nearly foot- metre- high seated figure were held in Only fragments of the original are extant. The original Late Nara building was completed in ; the present hall is an 18th-century reconstruction. Of this grouping, six of an original ten disciples and all eight of the Eight Classes of Beings designated as protectors or guardians of Buddhism are extant. These works are superb examples of the hollow-core dry- lacquer technique dakkatsu kanshitsu of sculpture, which was developed in China and enjoyed a sudden florescence in the Nara period. The technique required the creation of a rough clay-sculpted model on a wooden armature. This form was then covered with successive layers of lacquer-soaked hemp, each of which had to be dry before the next could be applied. Next, the back of the sculpture was cut open, the clay broken out, and, if necessary, a fresh armature inserted. Final surface refinements and details were then added using a paste mix of lacquer, sawdust, flour, and ground incense. Pigments and gold leaf were used to colour the finished form. In addition, lacquer had the advantages of durability, insect resistance, and light weight. Perhaps most importantly, this additive technique of sculpting offered a more easily managed range of plastic expression. Much smaller than the central image, they date to the mid-8th century and were probably not created for the position that they now occupy. Treatment of facial features in each of these clay works is individualized and highly refined. A clay sculpture with its original gold leaf and polychromy largely intact, the thunderbolt-wielding deity is approximately life-size. Sakamoto Photo Laboratory, Tokyo Sculpture of the later Nara period began to employ yet another variation of the lacquer technique, that of adding lacquered cloth over a carved wood core mokushin kanshitsu. Paste techniques similar to those used for hollow-core lacquer sculpture enhanced the image, and some elements were occasionally constructed solely of lacquer disguised as wood. To alleviate splitting caused by expansion and contraction, the wood core was usually partially hollowed. The use of lacquered wood-core techniques may reflect an attempt to reduce the expense involved in previously described sculptural methods. It also indicated an increasing penchant for employing wood, an abundant natural resource. The new technique may have been brought to Japan by Chinese artists accompanying the venerable Chinese monk Ganjin Chinese [Pinyin romanization]:

Chapter 2 : Jataka tales - Wikipedia

I have recommended The Hungry Tigress more times than I can remember, both to adults looking for a gift for non-Buddhist friends or relatives, and to parents looking for a way to introduce the Buddhist teachings to their children.

There are restaurants coming up every day, but do they all last? The reason being poor management and strategies. Do It Right Starting your own restaurant? Want to show the world how well you can cook and tease their palates? Here are some tips to ensure your restaurant business takes off the right way and continues to grow. Know Your Strengths â€” You may love to cook Mediterranean dishes, but is it really your strength? You may like the taste of it, but is that the way the food is supposed to taste? If not, cook what you are good at. Know Your Customers â€” Where you are and what the people around like, plays a major role in the success of your restaurant. Fine dining and other cuisines are always appreciated but not frequented. If you want a steady flow of customers, you must offer what they want. Market Right â€” No matter what you decide to cook and for whom, you need to be clear. You need to tell the people what you have to offer and what they can get. When customers get what is promised, they will start frequenting your restaurant and your reputation will also improve by the way of word of mouth. Target Right â€” choose your target market based on your strengths and ability. You can expand once you get a firm grip of the industry. Maintain Standards â€” The most important factor in the food industry is the hygiene. Your restaurant has to be clean at all times. No matter when the customer walks in, whether it is the first one through the door or the last one for the day, they should only see a clean restaurant. Once you have your customers wondering what other unhygienic elements could be around and missed their eye, you will see a surge in complaints and a fall in the number of customers visiting. Follow Rules And Regulations â€” Rules and regulations are there for a reason. Some may seem unnecessary, like having a particular number of fire extinguishers. You may feel your place is small and one may suffice, but if the regulations require you to have two, ensure you have two. This way, you can avoid unnecessary complications with the law. You will also avoid getting shut down or penalized, which may set you back in your business plan. Partner Up â€” You may be a good cook and may all the right places to source the ingredients from. You may also be a great manager but when it comes to running a restaurant, it may not be feasible to do it all by yourself. This way your business will grow without compromising on any front. Starting a restaurant business could be one of the most rewarding financial investments, provided it is done in the right way and you have a clear business plan. Invest wisely and reap the benefits as you tease the taste buds of your customers.

Chapter 3 : Jatakamala or Garland of Birth Stories - The Story of the Tigress

The Tamamushi Shrine (çŽ%è™«âŽ`â-•, Tamamushi no zushi) is a miniature shrine owned by the HÅ•ryÅ«-ji temple complex of Nara, theinnatdunvilla.com date of construction is unknown, but estimated to be around the middle of the seventh century.

Once upon a time, the Bodhisattva took birth in a noble family. In this birth too, he had an immense love for knowledge and animals. As the Bodhisattva grew older, he grew up to be a fine scholar mastering many scriptures and collecting immense knowledge. But as he grew older, the Bodhisattva realized that he had no interest in the worldly pleasures. He soon denounced his pleasurable life and went on ahead to seek spiritual uplift. Also, read The Tiger King. After leaving his life, he became a hermit. He then had many disciples and students. All of whom were taught and cared for well. And they all took after their teacher. One day, the Bodhisattva and one of his disciples decided to take a stroll in the forest nearby. This had become a regular practice. They often went for strolls. While they were walking, the Bodhisattva notices something extremely terrifying. He saw a tigress, which looked weak and hungry. The tigress was about to devour her own cubs. He did not want the poor animal to suffer the guilt of eating her own cubs. So, he came up with an idea. He sent his disciple back to do something. The Bodhisattva had decided that he would offer himself as food to the starving tigress. He simply could not let her eat her cubs. And he knew if his disciple had seen this, he would definitely stop the Bodhisattva from offering himself. After the disciple is gone, the Bodhisattva approached the tigress. With the utmost compassion in his heart and no malice, he let the tigress devour him. The tigress ate him and fed the cubs as well. After a while, the disciple returned. He knew the Bodhisattva well. So, he knew the hermit had offered himself to save the tigress. As an aspiring Author she loves to share her thoughts in the form of short stories, poems and more. Never Miss A Story Again! Our best stories delivered to your inbox Popular Stories.

Chapter 4 : The Hungry Tigress And The Bodhisattava - Bedtimeshortstories

Many of the stories involve the animal lives of the Buddha, known as Jataka Tales, such as "The Banyan Deer," "The Brave Lion and the Foolish Rabbit," which is a version of Chicken Little, and the title story "The Hungry Tigress."

When you drive down the highways, what you look for the most after a gas station is a restaurant. Though one may not complain about dining in style, what is more preferred is a quick take away joint, which can give you the required foods in no time. They want a quick drive through, where they can save a lot of time and get a good variety of food. This is because, starting a restaurant, of any size requires a large investment and a long waiting period to break even and starts earning profits. If you are an investor looking for a lucrative business opportunity to finance, investing a sizeable amount in a takeaway restaurant will be a wise investment, provided you have the time to wait to earn your profits. Why A Takeaway Restaurant There are a number of advantages in investing in this type of a restaurant than a full fledged start class restaurant. Some of them are: You need a medium size kitchen, based on the food you are going to supply and just a counter to give out the foods. A simple apron with the company logo or name will do. If it were a proper restaurant where people would dine in, the uniforms will be noticed. Here only the top half of the people are going to be seen. Getting a franchise is cheaper than getting the franchise of a big restaurant. There are fewer rules and regulations to follow. The rules to be followed stops within the kitchen. Risks involved are lesser. You may not have a health inspector frequenting a take away joint. No one comes to the restaurant because of the chef. It is more for the brand name, the food served and the convenience. If it is located in the right spot, your business will pick up automatically. Starting a branch is easy, hence you can expand anytime. The food industry is a great place to invest your money. It is a good business opportunity that can be very rewarding if done the right way. One needs to follow the deep pocket strategy and wait patiently, till people start coming for the taste of the dishes served. When the number of vehicles driving through increases, the business will expand. One should also be ready to face a dull streak when the weather is not good or when it is not the peak travel time.

Chapter 5 : The Hungry Tigress: Buddhist Myths, Legends and Jataka Tales by Rafe Martin

The tigress ate him and fed the cubs as well. After a while, the disciple returned. When he saw the Bodhisattva's blood stained clothes, he realized what had happened.

This lesson plan will cover Japanese Art before , from the Prehistoric to the Kamakura period. A recurring theme in the history of Japanese art and culture is the constant flow of influence from China and its transformation into a unique Japanese form. Thus, often following the lessons on South Asian, Chinese, and Korean art, this lecture can provide great opportunities for students to develop skills in comparative analysis, through which they gain critical assessment of pan-Asian internationalism vs. While Buddhism, spread through the Silk Road, is the most important vehicle for cross-cultural exchanges at this stage in history, comparison to Chinese artifacts, such as ancient pottery and medieval scroll painting, can also be effective. Nobuo Tsuji, the art historian who authored the most recent survey of Japanese art history *Nihon bijutsu no rekishi*, ; no English trans. Perhaps, instead of lecturing on such a preset of ideas, ask students to contemplate on what they detect as distinctive qualities of Japanese art for themselves. Another theme in this lecture is the urge for imagination, animation, and storytelling in visual art. In addition to textbooks, for in-depth discussions of historical contexts and individual objects, you can consult specialized surveys such as *History of Far Eastern Art* by Sherman E. Japanese emperors are believed to be the descendants of the one of the supreme deities, the sun goddess Amaterasu. After the arrival of Buddhism to Japan, the elements of the two belief systems were often fused and simultaneously venerated by many Japanese. The incised lines, cord marking patterns, and series of dots that cover her torso may represent tattoos, and the protrusion on her head could be a headdress or intricate hairstyle. Around BCE, a group of emigrants from the Asian continent, possibly war refugees of the Warring States under Zhou dynasty China, arrived in southern Japan via a maritime route or the Korean peninsula, bringing with them Chinese technologies such as bronze and iron casting, and wet rice agriculture. These newcomers to the Japanese islands formed farming communities that grew larger and more permanent, referred to as Yayoi culture c. While opinions vary, there could be a period when the two cultures coexisted; there is no sign of military conflicts between them. Their pottery also completely lacks or only contains simple, minimal decorations. In the subsequent Kofun period c. Between the mid-third and early sixth century, about , kofun tombs of various shapes and sizes were built as burial mounds for community leaders, the most enormous of which is the key-hole shaped Tomb of Emperor Nintoku in Sakai city, Osaka. A variety of haniwa“representing men, women, animals, houses and boats“were placed on the top of kofun along the edges, supposedly in order to define the boundary between the worlds of life and death or to guard the deceased in the burial chamber below. Consisting of hollow coiled cylinders with incised holes and lines indicating eyes and mouths, human and animal haniwa are simple in construction, but bluntly communicate unpretentious emotion through their facial expressions and humorous gestures. A comparison with the terracotta soldiers from the tomb of Qin Shihuangdi could be a good topic for class discussion, highlighting the contrast between the Chinese interest in realism as the expression of military power, and the Japanese emphasis on emotional and spiritual quality in simple forms, even in the figure of a warrior. Such an animistic world view still strongly preoccupies the cultural life of Japan today: A visitor to the Inner Shrine passes under the torii gate and crosses the bridge, both of which mark the transition into a sacred domain, and then proceeds to worship Amaterasu at the Main Hall honden , protected in the innermost sanctuary and only partially visible behind wood fences. This practice is believed to have begun in CE, and except for occasional delays and the year-long disruption due to civil wars in the late fifteenth to sixteenth century, has been continued to this day with the most recent occurrence in October The architectural style and technique of ancient Japan, including the selection and preparation of materials, thus has been preserved through rituals, not in the physical originality of the building. The assimilation of Buddhism also promoted direct exchanges with China and further absorption of continental art, culture, and philosophies. The Buddhist artifacts and monuments created in this phase, still extant in Japan, are important records of early Buddhist art and architecture of all of East Asia. Most Chinese and Korean artifacts and monuments did not survive due to the

major Buddhist persecutions in China between the fifth and the tenth centuries, and the predominance of Confucianism in Korea under the Joseon dynasty” The introduction of a new foreign religion brought confusion to the Yamato court in the mid-sixth century. The present structures are reconstructions completed in c. This change in layout suggests 1. Although the Golden Hall appears to be a two-story building from the outside, its interior consists only of one story, unlike its Chinese model. This object is believed to have survived the fire. The wall paintings that originally adorned the interior of the Golden Hall were destroyed in a fire in , but photographic evidence suggests that their style was influenced by early Indian paintings, such as the ones at the Ajanta cave temples. The base of Tamamushi Shrine, a miniature replica of the destroyed original Golden Hall, is decorated with panel paintings. Even though Buddha compassionately offers his own body to feed the animals, they were too weak to kill him, so he jumps off a cliff to wrench his flesh. The anonymous artist of Hungry Tigress depicted the scene in a continuous narrative, by repeating the slim, elegant figure of Buddha three times in the single pictorial space: Students can recognize the Greek origin of contrapposto in the figures of the two bodhisattvas, and are also able to trace the transmission of this pose via the Silk Road through the Greco-Indian Gandhara Buddha image, and the Tang dynasty Buddha group at the Longmen cave that they must have studied in the lectures on South Asian and Chinese art. This new tendency towards a fully rounded body with greater anatomical definition certainly paralleled the Tang dynasty style, most visible in the Longmen Vairocana Buddha, which in turn had been influenced by fleshy Indian Buddhas of the Gupta or Mathura period. This was a time when actual political control was transferred from emperors to the powerful aristocratic Fujiwara family, who also established refined elegance and sumptuousness as the dominant style of Heian art and culture. This distance from China in the middle to late Heian phase propelled the burgeoning of unique, national style in art and literature for the first time in Japanese history, such as the development of the new pictorial genre of emaki narrative scrolls. This type of painting came to be recognized as yamato-e Japanese painting , as the counterpart to the Chinese-inspired kara-e Tang painting. In literature, Japanese developed new phonographic letters known as kana, abstracted from a set of kanji Chinese characters that had been introduced to the country by the end of the Yayoi period. The Tale of Genji, arguably the oldest novel in the world, was written by Lady Murasaki, a lady-in-waiting possibly related to the Fujiwara family, and completed by c. Intended for female readers at the court, the Tale of Genji narrates the fictive lives of Prince Genji and his descendants on an epic scale, equivalent to a page long modern novel. Its narrative focuses on romantic encounters of Genji, but also communicates existential ebbs and flows with great attention to subtle emotions of characters, addressing the newly emerged unique Japanese aesthetics that embraces evanescence and transience. The long-standing popularity of the Tale made it one of the most illustrated narratives in the history of Japanese painting. One of the most celebrated examples, the national-treasured Tale of Genji Scrolls come from Heian period, originally a complete set of all 54 chapters rendered on handscrolls, only a handful of which have survived to this day. The production of this lavish set is believed to have been a collective work, involving a calligrapher, a main painter who determined compositions and painted the initial contours, colorists who finished the images outlined by the main painter, and others who were in charge of the paper decorations and mounting of the scrolls. Each scroll typically consists of two or three pairs of a text alternating with illustrations. Thus, when looking at an image, the viewer is already familiar with the event going on in the scene. While grasping the elegance of the Heian court life in the intricate details of garments, screens and fabrics, the artist also explored the destabilizing effects of the diagonal, asymmetric composition that pushes the figures to one corner. Unlike most other emaki scrolls, Frolicking of Animals is not accompanied by texts but only consists of black-and-white paintings. Even though there seems to be certain narrative themes ask your students to take a look at the first volume before class and to interpret what they see for homework. The most celebrated first volume depicts anthropomorphized rabbits, frogs, and monkeys engaging in amusing activities that can be interpreted as caricatures of human life and society. This volume is often considered the origin of Japanese manga due to the use of abstract lines to indicate movement and sounds, a technique commonly used in modern manga. Students can also see that the artist worked directly on the paper without any under-drawings nor mistakes, as typical of East Asian painting tradition. In the last phase of the Heian period, Japan entered a chapter of

political turmoil when the emerging military clans known as samurai overtook the weakening aristocratic. Rejecting the graceful and sumptuous Heian court style, Kamakura warriors favored simple and pragmatic, virile and robust qualities. This shift in artistic orientation can be recognized in the emaki handscrolls of this period as well. Unlike the Tale of Genji Scrolls that break up one chapter into multiple scenes, each volume of the Tale of Heiji Scrolls begins and ends with substantial text parts, and emphasizes an uninterrupted visual representation in the central portion of the scroll. This is most obvious in the middle in which one sees Fujiwara no Nobuyori holding a bow and arrows, ordering the Minamoto troop in the background to attack the palace. In the foreground, court ladies can be seen mourning. The contrast between masculine power and female passivity continues as one witnesses further violence to the left side of this scene, culminating in the dramatic depiction of the burning palace behind the fighting warriors. Because of the meticulously rendered details, the Night Attack volume is also an important visual record of the weapons and armors worn by the samurais of the Kamakura period. At the End of Class CE, Kamakura period, handscroll, ink and color on paper, Ask students to work in pairs or small groups and discuss two of the following paintings: Pay special attention to such issues as: Her dissertation examines all aspects of the career of Japanese-born painter Tsuguharu Foujita in the international context of the historical avant-garde.

Chapter 6 : Japanese Art Before | Art History Teaching Resources

Rafe Martin is a professional storyteller and award-winning author of books for adults and children. Rafe's autobiography, links to his books and audiotapes, articles about storytelling, performance schedule, contact information.

For this reason we ought to have the utmost faith in Buddha, the Lord. This will be instanced by the following great performance of the Lord in a previous birth, which has been celebrated by my guru, a venerator of the Three Jewels, an authority because of his thorough study of virtues, and beloved by his own guru by virtue of his religious practices. In the time that the Bodhisattva, who afterwards became our Lord, benefited the world by manifold outpourings of his compassion: In consequence of his prosperous destiny the result of merits formerly earned, a large store of wealth, distinction, and fame fell to his share. But the Bodhisattva took no delight in such things. His thoughts had been purified by his constant study of [3] the Law, and he had become familiar with world-renunciation. His former behaviour had wholly cleared his mind, he saw the many kinds of sin which beset worldly pleasures. There, both by his detachment from the world and by his wisdom-brightened tranquillity, he confounded, as it were, the people in the world, who by attachment to bad occupations are disinclined for the calmness of the wise. His calmness full of friendliness spread about, it seems, and penetrated into the hearts of the ferocious animals so as to make them cease injuring one another and live like ascetics. By dint of the pureness of his conduct, his self-control, his contentment, and his compassion, he was no less a friend even to the people in the world, who were unknown to him, than all creatures were friends to him. As he wanted little, he did not know the art of hypocrisy, and he had abandoned the desire for gain, glory, and pleasures. So he caused even the deities to be propitious and worshipful towards him. On the other hand, those whose affection he had gained in his former state by his virtues, hearing of his ascetic life, left their families and their relations and went up to him as to the embodied Salvation, in order to become his disciples. Ajita, his disciple at that time, accompanied him. Now, below in a cavern of the mountain, he beheld a young tigress that could scarcely move from the place, her strength being exhausted by the labour of whelping. Her sunken eyes and her emaciated belly betokened her hunger, and she was regarding her own offspring as food, who thirsting for the milk of her udders, had come near her, trusting their mother and fearless; but she brawled at them, as if they were strange to her, with prolonged harsh roarings. On seeing her, the Bodhisattva, though composed in mind, was shaken with compassion by the suffering of his fellow-creature, as the lord of the mountains Meru is by an earthquake. It is a wonder, how the compassionate, be their constancy ever so evident in the greatest sufferings of their own, are touched by the grief, however small, of another! And his powerful pity made him utter, agitation made him repeat to his pupil, the following words manifesting his excellent nature: This animal seeks to feed on her very own young ones. Fie upon the ferocity of self-love, that makes a mother wish to make her meal with the bodies of her own offspring! Who ought to foster the foe, whose name is self-love, by whom one may be compelled to actions like this? Go, then, quickly and look about for some means of appeasing her hunger, that she may not injure her young ones and herself. I too shall endeavour to avert [5] her from that rash act. Yet the Bodhisattva had but used a pretext to turn him off. Not only is the getting of the meat in itself a matter of chance, but I should also lose the opportunity of doing my duty. This body being brute, frail, pithless, ungrateful, always impure, and a source of suffering, he is not wise who should not rejoice at its being spent for the benefit of another. There are but two things that make one disregard the grief of another: But I cannot have pleasure, whilst another grieves, and I have the power to help; why should I be indifferent? And if, while being able to succour, I were to show indifference even to an evildoer immersed in grief, my mind, I suppose, would feel the remorse for an evil deed, burning like shrubs caught by a great fire. Therefore, I will kill my miserable body by casting it down into the precipice, and with my corpse I shall preserve the tigress from killing her young ones and the young ones from dying by the teeth of their mother. Even more, by so doing Verily, as surely as this determination does not proceed from ambition, nor from thirst of glory, nor is a means of gaining Heaven or royal dignity, as surely as I do not care even for supreme and everlasting bliss for myself, but for securing the benefit of others: Story 30, verse Whether I shall be remembered, when virtue is seen to be practised, or made conspicuous,

when the tale of my exploit is told; in every way may I constantly benefit the world and promote its happiness! After so making up his mind, delighted at the thought that he was to destroy even his life for securing the benefit of others, to the amazement even of the calm minds of the deities - he gave up his body. She desisted from her disposition of making a slaughter of her whelps, and cast her eyes all around. As soon as she perceived the lifeless body of the Bodhisattva, she rushed hastily upon it and commenced to devour it. But his disciple, coming back without meat, as he had got none, not seeing his teacher, looked about for [7] him. Then he beheld that young tigress feeding on the lifeless body of the Bodhisattva. How indifferent He was to His own welfare! How He has brought to perfection the virtuous conduct of the pious, and dashed to pieces the splendid glory of their adversaries! How He has displayed, clinging to virtues, His heroic, fearless, and immense love! How His body, which was already precious for its virtues, has now forcibly been turned into a vessel of the highest veneration! And although by His innate kindness He was as patient as Earth, how intolerant He was of the suffering of others! And how my own roughness of mind is evidenced by the contrast of this splendid act of heroism of His! There the Bodhisattva, on the occasion of a similar fact of self-denial and heroism in a later birth, says: It differs in some points from ours.

Chapter 7 : Japanese art - Asuka period | theinnatdunvilla.com

I used the book, "The Hungry Tigress, Buddhist Legends & Jataka Tales" as Told by Rafe Martin. This book is a treasure, and I can't recommend it enough.

Chapter 8 : Japan, Asuka period | Hungry Tigress Jataka, panel of the Tamamushi Shrine (ca.) | Artsy

The story of the tigress, which does not appear either in the Pāli Jātaka or in the Cariyāpiṭaka, is alluded to in the Bodhisattvavadānakalpalatā of Kāśemendra II, There the Bodhisattva, on the occasion of a similar fact of self-denial and heroism in a later birth, says: "Formerly, on seeing a hungry tigress preparing to eat her.

Chapter 9 : tigress in a jam | Hungry Tigress

art test 3. STUDY. PLAY. Whose life does the story depicted in The Hungry Tigress panel come from? Buddha. What is the emotional context behind the Tale of Genji?