



Note to the Teacher

This kit is designed to help your students learn more about China by viewing images from the Walters Art Museum collection.

You will find thirteen images of objects spanning from the Neolithic Period to the Qing Dynasty. Images were selected based on relevance to the Voluntary State Curriculum of Maryland, pertinence to the students' lives, and art historical context. This resource kit will supplement classroom teaching on China and/or World Cultures.

In addition to the images, this kit includes the following:

- The Pinyin System of Pronunciation
- Chronology of Chinese History
- Essay: The Chinese Scholar
- Image Essays with discussion questions for each museum object
- Lesson Plans for elementary, middle, and high school students
- Vocabulary List
- Additional Resources List

Please visit teachers.thewalters.org and click on *Integrating the Arts: Mummies, Manuscripts, and Madonnas* for more resources on the arts of China.

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The Arts in China

C H I H E M U L V T R A B Y H
 T A A T I Z N S E A E R R L U
 W J L N A E A R J W U E U I L
 P T Q L W R R L J Y Q E S I E
 X I I O I A E U G V C M H V N
 W I F W C G P T N L A T W O W
 V S U O O P R A I D L P A R F
 U K T J F Z K A G L Y F S Y E
 E T T P I E R X P O I V H N D
 A J A P Z X A Z H H D U E G A
 V J R N R E L I E F Y A R B J
 J A O A S U T O L C D U B J H
 C R N I A L E C R O P P E X O
 B K Z Y F K P O D N T X X Z F
 Z Q F N K M O Z Q D W V J P S

Word Bank

BRONZE	BRUSHWASHER	CALLIGRAPHY	CARP	GLAZE
IVORY	JADE	LACQUER	LITERATI	LOTUS
MINQI	PAGODA	PORCELAIN	RELIEF	TERRACOTTA

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Chinese Dynasties

I G Z A N G B V Y T F U C F F
V D V J P A Q K P N E X Q Z C
M I X X O I H O U T U S G L A
P I S W N I Y D T R I O V A W
W B N G D K R S J L W Q H O G
Z W Y G P N U Q K U E M A Z J
Q U H F M C C V S M Z I S U I
C L D W H P U R R D L N I Q D
T J Q E K J X W Z V G D G U V
E M Q Z W I M P S B N Y E N A
M U T H Z T T N H T A C S I Y
K Y E A A X I G U Y T T G X X
I B K H V J W O N J G C U C G
Y D T L Z I L T J L J M Y S B
C G V W Y U A N T I I H U I J

Word Bank

HAN
QIN
TANG

JIN
QING
XIN

LIAO
SHUN
YUAN

MING
SUI
ZHOU

Image Essay #5



[Bell \(chung\)](#)

12th Century

China, Song Dynasty (after an Eastern Zhou Dynasty model, c. 500 B.C)

Bronze

Height: 9 ¾"

WAM Accession #: 54.2185

LOOKING AT THE OBJECT WITH STUDENTS

This green **patinated** bronze bell is embellished with eighteen spiral-shaped knobs on each side. The protrusions are symmetrically set in three **registers** around a central inscription. On one side, the inscription reads “Imperial Bureau of Music.” An inscription on the other side refers to the pitch of the bell. Around the base, at the top and between the three registers of knobs is a relief decoration. On first glance it may appear abstract, but a closer look at the decoration reveals a very small, **stylized dragon motif**.

BACKGROUND INFORMATION

Although this bell is very similar in shape and decoration to those made during the **Zhou Dynasty**, this one was made over one thousand years later for the **Song Dynasty** emperor Huizong (Hwee-tsong). The emperor, keenly interested in ancient culture, had artisans under the command of the Minister of Music carefully recreate bells from China’s ancient past. Molds were made using the length of the emperor’s fingers as a size guide. The length of the emperor’s fingers consequently served as a tonal guide as well (this bell’s pitch happens to be middle-C).

Court music was a very important part of ritual observance throughout Imperial China, and clapperless bells like this one were made and designed to be hung in sets called **carillons**. These bells were struck with hammers to produce varying sound effects. Since they did not have clappers suspended within them that would only produce sound when struck. The music made using bells like this was considered to be a kind of magic created by the ruler, and an expression of cosmic harmony. The ritual music of the Chinese courts was popularly thought to be unaltered from its original performance (which took place sometime in Chinese pre-history). It was important for the music to be exact in tone and timing in order to continue the prosperity of the court, and by extension, the state. By the time of the Song Dynasty, it was believed that the ritual music of the **Spring and Autumn periods** (the final centuries of the Zhou dynasty characterized as a “Golden Age” by later Chinese historians) had fallen into disarray. By recreating Zhou dynasty bells, the Song emperor hoped to resurrect the prosperity of the Zhou Dynasty in his own court.

Chinese bronzes, like this bell, were cast in **piece molds**. These molds were created by first making a clay model of the bell that the craftsmen wished to produce. After this clay bell model was dry, clay slabs would be tightly fitted around the model so that the surface decoration and shape were precisely captured on the slab surfaces. Many such slab impressions of the bell model could be made at this time. The slabs were removed from the model and fired to harden the clay. The clay model was then scraped down to form the empty interior of the bell. The slabs were then put back together and the core inserted in the middle leaving a gap into which the craftsmen poured their molten bronze. After the bronze cooled, craftsmen would remove the finished bell from its mold and tune it. Bell pitches were calculated before casting, so only fine tuning was necessary after each bell was removed from its mold. By filing some of the knob-like protrusions, craftsmen were able to subtly alter the tone of the bell.

Image Essay #5



Bell (chung)

12th Century

China, Song Dynasty (after an Eastern Zhou Dynasty model, c. 500 B.C)

Bronze

Height: 9 ¾"

WAM Accession #: 54.2185

REVIEW QUESTIONS

1. How would a bell like this make sound, since there is no clapper inside?
2. Why was this bell made to look like other Chinese bells made so many years earlier?
3. During the Song Dynasty, the Chinese believed that their ritual music should remain unchanged over time. Does the mass-production of bells like this one have any connection to this idea?
4. Do bells serve a ritual function in American society today? If so, how? Are bells associated with specific seasons or times today as they were during the Song Dynasty in China?

Image Essay #6



Brushwasher in the Form of a Leaf

18th-19th Century

China, Qing dynasty

Glazed Stoneware, Ivory, Wood

Height: 4 ⁷/₈"

WAM Accession #: 49.1212

LOOKING AT THE OBJECT WITH STUDENTS

The inside of the leaf is **glazed** light blue, and the outside is the natural brown of the **stoneware**. The edges of the leaf curl in towards each other to give it its pronounced basin shape. This makes it functional as a water holder. The leaf-basin rests on a bed of grasses, leaves, and flowers, all of which are carved from **ivory**. This ivory pedestal in turn rests on a wooden base which has been carved with **abstract** geometric designs.

BACKGROUND INFORMATION

Calligraphy was an art form used by the **literati**, the well educated of Chinese society. A brush washer such as this one would have been placed on a desk with other writing instruments like the calligrapher's brush and ink stone.

Calligraphy requires a great deal of concentration and inspiration. All of the calligrapher's tools were considered integral to the writer's ability to focus mentally and to achieve perfect concentration. This brush washer's leaf shape was carefully chosen, since it was not only used to hold water, but was to serve as a source of inspiration to the artist. The Chinese concept of nature included the idea that everything is related to one another. By using instruments whose forms were taken from nature, the artist could reflect on the power of nature or the power of creation itself. Ideally, the artist could then channel these powers of creativity into their own work.

Given its utilitarian and inspirational function, this brush washer serves as a small-scale model of the natural world. The curled edges of the leaf evoke the image of an autumn leaf that has curled in on itself after falling from a tree. The contrast between the fallen leaf and the ivory grasses and blooming flowers that grow from the earth, could then have led the artist to ponder the contrasts between the dead and the living, the young and the old, or the cycle of life itself. The artist could have seen this brush washer as an illustration of the many intricate connections between human life and nature. Then again, perhaps it was simply used to rinse the artist's brush before beginning the next line of calligraphy.

REVIEW QUESTIONS

1. Who used brush washers and other tools of calligraphy in China?
2. What were the functions (utilitarian and otherwise) of this brush washer?
3. Why were images taken from nature popular motifs for artistic tools?
4. Look at your pens and pencils. Are they decorated with any images or writing? Why or why not? What function do these decorations serve and how do they compare to or contrast with the calligrapher's tools of 18th-century China?

Image Essay #11



Buddha

590's

China, Sui Dynasty

Painted lacquer over wood

Height: 41 ½"

WAM Accession #: 25.9

LOOKING AT THE OBJECT WITH STUDENTS

The **Buddha** sits cross-legged in a posture of meditation. Accordingly, the features and posture of the figure express stability and serenity. A robe drapes over the Buddha's left shoulder and falls into his lap in stylized folds, and his right shoulder is left exposed. His hands are no longer intact, but we can assume that they would have been folded palm-up in his lap in a symbol of meditation (holding one's hands palm-up is a symbolic Buddhist hand gesture known as a **mudra**). Looking at the Buddha's half-open, heavily lidded eyes, he appears to be in a state of deep reflection and meditation. Simple shapes and forms are repeated within the Buddha's features and convey a sense of stability and permanence. The same round form can be seen in the Buddha's high arching brows, full cheeks, and in the knot of hair on the back of his head. The overall pyramid shape of the statue contributes to the feeling of stability and permanence as well. The Buddha is made from dark brownish-black **lacquer**, and still retains traces of red and green paint. Gold leaf can still be seen on the Buddha's robes and face.

BACKGROUND INFORMATION

The Buddha represents a perfected state of being that has existed since the beginning of time. **Siddhartha Gautama**, the historical Buddha whose ideas and teaching gave rise to the Buddhist religion, lived during the 6th and 5th centuries B.C. Siddhartha encouraged people from all walks of life to reject the temporary material values of the world in order to reach an ultimate state of bliss called **nirvana**. Believing in reincarnation, early Indian Buddhists developed an understanding that their journey towards nirvana would succeed or fail based on their actions on earth. The measure of their actions is called **karma**. Ideally, a succession of well-lived lives would allow one to break out of the cycle of birth, death, and re-birth to exist eternally in the state of nirvana.

Buddhism was spread along the caravan routes between India and China during the first century A.D. However, Buddhism was not widely accepted until the fourth century, when the fall of the **Han dynasty** created political turmoil, and aristocrats and commoners turned to Buddhism as an alternative to their turbulent political atmosphere. Buddhism was presented as an appealing alternative to the established Confucian system of ethics and Daoist mysticism by comparing it to traditions in Chinese Culture. For example, Chinese ancestor worship practices had long held that one left life in this world for the realm of the afterlife. Buddhism in China began to explore the possibility that there were several Buddhist paradises ruled over by enlightened Buddhas where the ancestors lived in a state of bliss. The "**Pure Land**" sect of Buddhism had become the most common religion in China by 589 A.D, when the **Sui Dynasty** came to power (the emperor himself was a devout Buddhist). In this sect of Buddhism, followers worshiped **Amitabha** (Ah-mi-tah-bah) Buddha represented here. Amitabha was the enlightened Buddha who ruled over the western or "pure land" paradise where faithful followers were promised rebirth. The potential for a kind of salvation made this a very popular form of Buddhism across Asia.

Image Essay #11



Buddha

590's

China, Sui Dynasty

Painted lacquer over wood

Height: 41 ½"

WAM Accession #: 25.9

BACKGROUND INFORMATION (continued)

This lacquered wooden statue is among the earliest of its kind. Since the Buddha was thought to be representative of a state of being as well as a specific individual, artists were initially hesitant to create figural representations of him. The first statues of the Buddha were made in the second century B.C. By the sixth century, when this statue was made, figural representations of the Buddha had become commonplace in Buddhist centers and temples. The statue is thought to have come from a temple in **Zhengding** in the **Hebei province**. It most likely would have been used as the subject of devotion, and would have been placed in a shrine. Worshipers could focus their meditations on the Buddha, the simple clothing and reduced forms of the statue would have been a reminder to these worshipers to renounce their material, worldly possessions. The backside of the statue has also been hollowed out for suggesting it once contained sacred objects or **relics**.

This large statue is covered in a natural plastic called lacquer. It was sculpted using the dry-lacquer technique (a technique said to have originated in China) in which cloth soaked in tree resin was draped over a carefully carved wooden model. The body of the statue is composed of twelve separate pieces of wood joined together with wooden pegs, iron nails, and animal glue. After the pieces of the statue were put together, it was draped with the lacquer-soaked cloth. Additional layers of lacquer were applied and allowed to cure, or harden. The final layers were very thin and were used to give the sculpture its finest details. This statue is covered in two layers of lacquer-covered cloths and another five layers of liquid lacquer on top of that. After the applied lacquer had fully cured, the artist applied gold leaf and paint to create the final decoration of the clothing and body. Red and green paint would have decorated the Buddha's robes and the gold leaf would have covered the Buddha's skin.

REVIEW QUESTIONS

1. Who was the Buddha? What are some of the traditions and beliefs of Buddhism?
2. How and why did Buddhism become the most popular religion in sixth century China?
3. How does form convey function? What are the visual clues that give away the statue's job as an object of devotion and reflection?
4. How does form convey emotion in this statue? What are the visual clues that convey the feelings the worshiper might have had when looking at this statue?
5. When you create a statue or a painting, what features and elements do you include that help to visually convey emotion and meaning?

Image Essay # 1



Camel

7th-8th Century

China, Tang Dynasty

Glazed Earthenware

Height: 22 ½"

WAM Accession #: 49.2383

LOOKING AT THE OBJECT WITH STUDENTS

This lively, double-humped camel stands stiffly as he twists his neck, raises his head, and shows his teeth. Between his two humps, the camel carries a tiger-faced saddlebag of the type used long journey. The artist made a clear effort to animate his sculpture. Incised lines were used to replicate the animal's characteristically thick and matted mane. Off-white, amber, blue, and green glazes drip down the body of the camel providing definition to the body and the animal's trappings. While the off-white and tan further define the fur of the animal's legs, neck and body, the blue and green glazes decorate the saddle bag. As the glazes streaked down the camel's body, they mixed to create a seemingly unpredictable variety of colors.

BACKGROUND INFORMATION

The inclusion of furnishings in tombs developed out of a long tradition of belief in the immortality of the soul. The practice of furnishing tombs remained strong during the Tang Dynasty, a time characterized by military conquests and the expansion of China. Objects including this camel (called **Mingqi** or "spirit articles") would be placed in tombs with the welfare of the soul of the deceased in mind. More specifically, camels like this one were included in the tombs of important and powerful people, usually merchants to suggest the continuation of their work in the afterlife.

During the Tang Dynasty, trade thrived, particularly along the **Silk Road**, a 5,000 mile long network of **caravan** routes that reached from China to the Islamic empires in the West. Along the Silk Road, traders exchanged currency and goods for Chinese silks and ceramics. Camels were seen as symbols of strength and stamina, given the demanding and treacherous routes over which they passed. Wealthy merchants surrounded themselves in both life and death with riches that reflected their fondness for exotic caravan goods. These goods included spices, animals, and clothing, as well as dancers and bands of musicians who provided entertainment along the routes. This camel stands as a symbol of the wealth and riches acquired by the merchant in whose tomb he was included.

The craftsman who created this camel probably worked within a large workshop where thousands of ceramic mingqi were created. Molds were used to form the body of the camel out of hard clay. The maker then covered the entire figure with a **slip** before applying the colored glazes of amber, blue, and green. Despite the random appearance of the colors, they were carefully applied with a brush in the form of a runny lead-flux **glaze** (a glaze that uses lead as a flux to lower the melting point of its other components). The patches of off-white where the original slip remained exposed were preserved through the use of a covering that prevented glaze from sticking during the firing process. It was during the firing of the earthenware that the glazes ran together, creating the dripped effect. This streaked and mottled glaze was very common and must have been quite popular during the Tang Dynasty.

Image Essay # 1



Camel

7th-8th Century

China, Tang Dynasty

Glazed Earthenware

Height: 22 ½"

WAM Accession #: 49.2383

REVIEW QUESTIONS

1. Why would this camel sculpture be relevant to the merchant in whose tomb it was placed?
2. Describe the process by which this object was made and decorated. Was it the result of mass production, or did it result from the efforts of an individual artisan?
3. Why did the people of 7th and 8th century China want to decorate the tombs of their dead?
4. What goods would a caravan camel such as this one carry, and what was their function within Chinese trade?
5. What do we use today for the transportation of trade goods?

Image Essay #4



Dragon

4th-5th Century

China, Six Dynasties Period

Painted Earthenware

Height: 7 ¼”

WAM Accession #: 49.242

LOOKING AT THE OBJECT WITH STUDENTS

This red and black dragon rests on the ground, but keeps his head raised and eyes open and alert. The animated quality of the dragon is apparent in its open mouth and bulging eyes and also through the traces of red and black paint on its body. The turning S-curve of the neck and body further enhance the lively nature of the resting dragon. The dragon’s tail seems to flick back and forth restlessly. The overall impression of the sculpture is that, while this dragon is resting at the moment, it is alert and ready to take action when necessary.

BACKGROUND INFORMATION

Dragons are one of the most common and recognizable motifs of Chinese art, and are highly venerated in Chinese mythology, where they were seen as bringers of good fortune. They served as ancient representations of the power of creation. At the spring equinox, these animals were said to ascend from the seas carrying rain with them, thus, giving life to the earth.

By the **Han Dynasty**, the dragon was also a symbol of the energy that fluctuated between the two opposing forces of life: **yin** and **yang**. Yin and yang were important to the Chinese who interpreted them as essential complements of a whole. These concepts were also used to explain natural cycles such as seasons or birth and death. The dragon resonated particularly with the strong, radiant, dry, and masculine qualities of yang, which contrasted the feminine, dark, and weak qualities of yin. Yin was commonly represented in Chinese culture by the tiger.

Figurines like this dragon are called **mingqi** (ming-chi), and are intended for the dead. Mingqi (translated literally as spirit articles) were included in the burial chambers of the deceased, and were meant to accompany them on the long journey to the afterlife world.

The **Six Dynasties Period** began after the fall of the Han Dynasty in 220 A.D. During the Han Dynasty, the Chinese witnessed an unprecedented era of peace and prosperity. This changed when the Han crumbled under corrupt leadership and gave way to the Six Dynasties Period (220-589 A.D), a time of political strife and economic decline. The Six Dynasties Period has been labeled as “China’s Dark Ages” based on a similar period of European history. However, this dragon, which has been carefully formed by hand and painted with a red-brown lead-**glaze**, is a tribute to the achievements in the arts during the Six Dynasties Period.

REVIEW QUESTIONS

1. How does the artist make this dragon sculpture seem alive?
2. What relevance did the dragon have in Chinese mythology?
3. How does the dragon relate to the concepts of yin and yang in Chinese culture?
4. What are mingqi, and why were they important in 4th and 5th Century China?
5. How do your perceptions of the dragon compare to Chinese perceptions of dragons?

Image Essay #10



Jade Cong

3rd millennium BCE

China, Neolithic period

Nephrite (jade)

Height: 2 ¹⁵/₁₆"

WAM Accession #: 42.340

LOOKING AT THE OBJECT WITH STUDENTS

This **cong** (tsong) is made of dark brown **nephrite**, and has a wide square body with a narrower rounded rim and base. A hole has been drilled down through the center of the cong making it into a squared-off tube. Each side of the cong has the same pattern of broad, flattened bands. A wide vertical stripe runs down the center of each side, while shorter horizontal stripes run across the cong's corners. Looking closely at the object, you can find small **incised** circles on either side of every corner. While each side of the cong bears the same pattern, the blotchy brown color allows for subtle tonal variations that break up the uniformity of the object.

BACKGROUND INFORMATION

In ancient China the combination of circular and square shapes seen in the cong (the square body and round rim) may have been a symbolic reference to earthly qualities. It is not surprising then that cong was specifically used in ritual offerings associated with the worship of the dead. In these ancient religious rituals the cong was used in conjunction with an object called a **bi** (bee), a flat circular disk with a hole at the center that may have represented the heavens. Little is known about the precise nature of these religious rituals, however these ritual objects are found today in conjunction with burials and tombs. According to later **Daoist** traditions, jade was thought to impair the deterioration of the body, and jade objects were frequently buried with bodies. This practice seems to reach back to the late stone-age **Liangzhu** (Lee-ang-ju) culture. Masks were another important motif in Liangzhu decoration. Imagine the circles on the sides of the cong as eyes, and you can begin to see a repeated simple mask pattern that decorating the body of this object. In later instances, emperors went so far as to have expensive jade suits or shrouds made for them so that they would be protected from deterioration in their graves.

Jade has always been a very important material in Chinese culture. It may have been believed to have magical restorative properties by members of the Liangzhu culture of Neolithic China (3400-2250 BCE). Later on, it also became a symbol of charity, integrity, wisdom, purity, courage and equality. Depending on the purity of the substance itself, jade can come in a variety of colors ranging from white, the purest and rarest, to the more common and widely recognized green, and also including yellow, dark blue, and black.

Jade is an extremely hard substance. It is not carved in the traditional sense, where a sculptor chips away at the stone to create the shape of the object. Instead, jade must be gradually worn down by abrasion. In many cases, wet quartz sand was used to wear the patterns or decoration into jade objects. After being carved, jade was polished with the skin of a dried gourd to achieve its characteristic shiny surface.

REVIEW QUESTIONS

1. How did the significance of jade change in China over time?
2. How might this object have been used originally?
3. What symbolism can we derive from this cong's decoration?
4. In Chinese culture, jade is a material that is symbolically charged. Are there materials or substances that have symbolic meaning in American and European culture? What are they and what can they represent?

Image Essay #9



Landscape

1659

China, Qing Dynasty

Ink and color on silk

Height: 66 ¼”

WAM Accession #: 35.14

LOOKING AT THE OBJECT WITH STUDENTS

In this long, vertical hanging scroll we see a mist covered mountain landscape. A series of zigzagging lines helps to express a sense of spatial depth in this narrow painting. A path navigates its way through the mountainous terrain, and guides the viewer's eye through the landscape. In the lower left corner, the path crosses a wooden bridge and leads up to a pavilion in the center of the painting, where a figure sits. The path ends at this pavilion, but its zigzagging motion is continued in a background waterfall that plunges downward from a mountain ridge above the building. At the top of this mountain sits a cluster of buildings, probably a **Daoist** monastery. The artist uses different textures and variations in detail to convey a sense of depth within the painting. Those objects which are closest to the viewer are depicted with a greater sense of detail, while the details of the objects farther away are obscured by hazy brush work. Compare the trees at various points in the painting. You can clearly distinguish the individual leaves on the trees at the bottom of the painting (those that would be closest to the viewer). The trees in the center of the painting, which surround the pavilion, are still fairly detailed, but rather than paint each leaf individually, in some cases the artist has simply used a wash of brushstrokes to create a leafy haze around the tree's branches. Those trees that would be farthest from the viewer (the trees near the waterfall and at the crest of the mountain) are simply recorded in skeletal, nearly abstract brushstrokes.

BACKGROUND INFORMATION

This hanging scroll was made by the artist Lan Shen, a member of the well educated, elite class of China known as the **literati** (lit-er-ah-tee). For the literati, painting was not for public display. Instead, landscapes like this one were made for the pleasure of the artist. They were an intimate undertaking that ideally would reflect the spirit of the artist as well as accurately record nature. In fact Hsieh Ho (Jai-Ho), a sixth century scholar and painter who wrote the 6 important principles of good painting, said that close resemblance to nature was the third most important quality in a good painting, while creativity or “spirit resonance” was considered the most important quality. The descriptive brushstrokes that define the various textures of the trees, rocks, and building surfaces are also a means by which the artist expresses his individual spirit. The intimate, casual function of this landscape is reflected in the form of the hanging scroll itself. A rolled scroll would be easy to carry and bring from one place to another and was not meant to be displayed permanently. Instead it could be shown at small gatherings, and when it was displayed it would be for a limited amount of time.

Calligraphy was often another element included in scroll painting. In some instances, artists would leave messages for their audience about the painting, and in other cases the friends of the artist or the collector who owned the painting would record a comment on the painting's surface. In the case of this landscape, the message on the upper left hand corner was left by Chang Tsai, a contemporary of the artist, while the calligraphy in the lower right corner is Lan Shen's signature. In the first message, Chang Tsai writes that the man in the pavilion is moved by the twisting and thrusting mountains, the thickly growing trees, and the winding streams. The stamps depicted underneath this inscription are the seals of the writer.

Image Essay #9



Landscape

1659

China, Qing Dynasty

Ink and color on silk

Height: 66 ¼"

WAM Accession #: 35.14

BACKGROUND INFORMATION (continued)

Chinese scroll paintings were usually made in ink and water-based colors on silk or paper. A finished painting would be backed with paper to strengthen it, and strips of silk and paper would be attached to the top, bottom and sides to serve as a frame for the painting. The scroll would then be fit with two dowels (wooded rods), one at the top and one at the bottom. The top dowel would have ribbons attached to it for hanging, while the bottom dowel would keep the edges of the scroll from curling. Both dowels would make the scroll easier to roll up.

REVIEW QUESTIONS

1. How does the artist depict spatial depth or distance in this painting?
2. Was this landscape meant to be seen by a large public audience, or a smaller private one? How can we tell this? Are there clues within the painting, or within the hanging scroll structure that indicates who this landscape's primary audience would be?
3. What goals did the literati painter keep in mind while making landscapes like these?
4. What are common forms of personal expression today

Image Essay #12



Pair of Vases with European Women

1700-1720

China, Qing Dynasty

Porcelain, under glaze blue decoration

Height: 25 $\frac{1}{16}$ "

WAM Accession #: 49.1913 (left) & 49.1914 (right)

LOOKING AT THE OBJECT WITH STUDENTS

These two matching porcelain vases have a tall slender shape. They are widest at the mouth, taper in towards a banded center, and flair out again slightly at the base. The decoration of each vase is organized into three **registers**, and each register is separated by **chevron**-patterned bands. A scrolling pattern of flower blossoms called camellias, grapes, and grape vines decorates the upper and lower registers of the vases. In the central section there are four panels, and in each panel is a different scene of a woman in European costume. In one panel a woman sits on swing that has been suspended between two trees, and in the next panel a woman sits next to a large jardinière or planter. In the third panel we see a woman sitting on a terrace beside a fountain, and in the fourth panel a woman relaxes on a couch.

BACKGROUND INFORMATION

This pair of vases is evidence of the exchange of ideas and artistic motifs between two very different cultures, French and Chinese. The elaborate costumes and hairstyles of the women shown in these two vases are taken from scenes of the French court during the reign of Louis XIV (1643-1715). The French monarch had a strong interest in Asian art and culture. During his reign, Louis XIV sent a group of French, Jesuit mathematicians as missionaries to Beijing. While the mission of these Jesuit priests was to “spread Christianity and French influence” throughout China, the French presence also led to the exchange of artistic ideas between the two countries.

Chinese artisans were looking at the works of the French illustrator Nicholas Bonnard; each panel copies a scene from Bonnard’s drawings. Nicholas Bonnard’s drawings not only influenced the hairstyles and costumes of the French women in these porcelain vases. His drawings were also used as models of the French landscape and garden tradition that is captured within each of the four panels. These four panels further reflect the influence of West European art on Chinese culture in their use of **linear perspective**.

While French art has strongly influenced the decoration of this pair of vases, the Chinese artistic presence still remains strong. These vases imitate the tall slender form of ancient Chinese beakers, made as many as 2000 years earlier, and although the women have European dresses and hairstyles they have Chinese facial features. This pair of porcelain vases was made in China for the international porcelain trade. The designs may have been chosen by Europeans with the knowledge that the vases would be made in China but sold in the European market. It is also possible that the Chinese artisans who decorated these vases wanted to use European imagery to appeal to the people they knew would be their patrons.

Image Essay #12



Pair of Vases with European Women

1700-1720

China, Qing Dynasty

Porcelain, under glaze blue decoration

Height: 25 $\frac{1}{16}$ "

WAM Accession #: 49.1913 (left) & 49.1914 (right)

REVIEW QUESTIONS

1. What cultures are represented on these vases? How are the two cultures able to express themselves visually?
2. Who is largely responsible for the exchange between the French and Chinese cultures? How did this exchange come to pass?
3. What European artist specifically influenced these vases? How did the Chinese artist who made this vase become acquainted with the work of this European artist?
4. Does the artistic exchange between cultures happen more quickly and easily today? Why or why not? What effect might the speed of exchange have on artistic production?

Image Essay #8



Portable Shrine

10th–11th century

China, Song Dynasty

Wood

Height: 7 ½”

WAM Accession #: 61.266

LOOKING AT THE OBJECT WITH STUDENTS

The central section of this wooden shrine is divided into three **registers**, or sections, while the wings on either side are divided into four. Each section is outlined in a patterned border. The figures who sit within the shrine appear to inhabit cave-like spaces. The **Buddha** sits surrounded by devotees at the center of the middle section giving a sermon. The Buddha and the figures on his right and left are carved in **high relief**, while the figures behind him are carved in **low relief**, creating the illusion of spatial depth. The Buddha's central position in the composition and his relatively large size indicate his importance within the scene. A **pagoda** rises into the sky directly above the Buddha, and musicians play instruments below him. The left and right wing-sections of the shrine have almost symmetrical compositions, with some slight variations. On the top left, a figure rides a lion in front of a large crowd, while on the right we see a figure riding an elephant. Eight figures sit and listen to Buddha's teachings on both wing sections of the shrine.

BACKGROUND INFORMATION

Portable shrines were instrumental to the spread of **Buddhism** throughout Asia during the 10th and 11th centuries. At this time they were mass-produced in workshops. A monk might have carried a shrine like this one from place to place helping to spread his faith from China to South Korea and eventually to Japan.

Although this shrine has a three-piece or triptych composition, it was carved out of a single piece of wood. The detailed and intricate reliefs on the inside of this shrine were made using **undercutting**, a process where the wood is scraped or carved away from behind, making a nearly three-dimensional piece of sculpture.

The workshop that created this portable shrine used a standard **iconographical** pattern. Portable shrines made within the same workshop would therefore all have a fairly similar composition, making their meaning fairly easy to decipher. In this case the pagoda that rises over Buddha's head indicates that he is preaching the **Lotus Sūtra** (soo-trah), a text used by **Mahāyāna** (Mah-ha-yah-nah) Buddhism. Mahāyāna Buddhism is the branch of Buddhism primarily practiced in China, Korea, and Japan. The Lotus Sūtra is a recitation said to have been given by the Buddha (also called **Śākyamuni** (Sha-kya-muni)). Legend says that when the sermon was originally given, the audience could not understand it. The Sūtra was then recorded and stored for 500 years until its meaning could be deciphered. The figures who stand in the top register of the right and left wings are two **bodhisattvas** (bōd-hee-saht-vuhs). The bodhisattva Mañjuśrī (Man-ju-sree) sits atop a lion on the left and on the right the bodhisattva Samantabhadra rides an elephant. Both the lion and the elephant are typical **attributes** of Mañjuśrī and Samantabhadra, making them easy to identify. Underneath the two bodhisattvas on either side are eight **arhats** (ahr-huhts) (devotees of the Buddha). The shrine then takes on a theatrical, stage-like composition, with the bodhisattvas and arhats facing Śākyamuni as an audience. The Buddha sits and preaches the Lotus Sūtra at the center, while accompanied by an orchestra sitting below.

Image Essay #8



Portable Shrine

10th-11th century

China, Song Dynasty

Wood

Height: 7 ½"

WAM Accession #: 61.266

REVIEW QUESTIONS

1. Who carried portable shrines like this one? How did they contribute to the spread of Buddhism across Asia?
2. Why would people who saw shrines like this one be able to quickly and easily identify their subject matter?
3. What figures can you identify in the composition of this shrine?
4. What are objects that we use to convey messages and information today? Do they tend to be compact and travel size like this portable shrine?

Image Essay #7



Reliefs from a Buddhist Monument

11th Century

China, Liao Dynasty

Terra-cotta

Height: 21"

WAM Accession #: 25.28

LOOKING AT THE OBJECT WITH STUDENTS

At the far left of the **terra-cotta** panel stands a bare tree. The tree's trunk and extended branches are marked with lines of deep carving that convey a sense of the texture of the tree's bark. The curved, incised lines on the tree also give it a sense of twisting motion and life, even though it has no leaves. Near the tree, a monkey stands on his hind legs with arms outstretched and back hunched. In his hands the monkey holds offerings to the **Pratyekabuddha**, an individual who attains enlightenment without the help or teachings of others. The Pratyekabuddha, seated in the right-most panel, sits cross-legged with his hands folded in his lap. A bird flies over the monkey's head towards the Pratyekabuddha. In its beak, the bird holds small twigs, and has built an impressive nest that sits on the Pratyekabuddha's head like a towering hat. Though the ground around the tree and monkey seems barren and rocky, the Pratyekabuddha is surrounded by lush grasses that shoot out from the ground on his left and right sides. In the two upper panels, two supernatural female entities called *apsaras* soar dramatically from the left and right. The deep carving of their robes and the clouds that swirl around them give the *apsaras* a dynamic sense of motion.

BACKGROUND INFORMATION

The story of this terra-cotta **relief** is taken from a section of an Indian legend translated into Chinese called the *Ashokavadana*. The *Ashokavadana* was an Indian legend that detailed the life of the Emperor **Ashoka the Great**; however, this relief illustrates an interaction between 500 Pratyekabuddhas and a monkey. In the *Ashokavadana*, the sight of 500 meditating Pratyekabuddhas inspires devotion in a monkey. The faithful monkey routinely brings offerings of twigs and fruits to the Pratyekabuddhas, and continues to bring offerings long after they have died. This relief illustrates the monkey bringing offerings to a long-dead Pratyekabuddha. In fact, the Pratyekabuddha depicted has been dead so long that a bird's nest has been built on his head. However, the devoted monkey doesn't seem to notice.

These panels would have decorated a Buddhist structure like a **pagoda** somewhere in Northern China. The monkey depicted would have served as a model for those who looked at and thought about the panels. The monkey depicted here would have illustrated a progression from animal delinquency to enlightenment. The viewers would hope to follow the same path, and reflecting on the disciplined monkey, they could use discipline and devotion to reach **nirvana**. The fact that the monkey from the story was meant to be a role-model has played some part in the artist's depiction of the animal. Rather than walking on all fours as it normally would, the monkey stands upright like a person on his hind legs. The monkey takes on human qualities because it acts as a role model for the audience.

REVIEW QUESTIONS

1. What story is being told on these terra-cotta panels? Where does the story come from?
2. Does the setting of these panels in a public Buddhist space have any effect on the artist's depiction of the monkey?
3. Are there animals that take on human qualities in our culture? What are they, and what purpose do they serve for us?

Image Essay #2



Standing Bodhisattva

6th Century

China, Sui Dynasty

Quartz Sandstone

Height: 76 ½”

WAM Accession #: 25.4

LOOKING AT THE OBJECT WITH STUDENTS

This stone **bodhisattva** (boh-hi-saht-vuh), standing over nine feet tall, is dressed as a prince. It is clear that the stone figure has been damaged over time (particularly at the feet and the broken forearms) however the sumptuous costume is still remarkably easy to see. Robes of intricately decorated brocades and jeweled accessories, along with an equally impressive headdress adorn the figure. Around his neck, the bodhisattva wears a necklace of gemstones and ornamental pendants and chains across his waist. Looking at the lower half of the statue, we can see what remains of the original gold, green, blue, and red paint of his clothing. The bodhisattva's impressive height and the long vertical lines created by the folds in his garments help to emphasize his sturdy column-like character and allow his down-cast eyes to gaze onto worshippers who might once have approached him in a temple setting.

BACKGROUND INFORMATION

Bodhisattvas are followers of the Buddha who have reached a state of mental perfection (**enlightenment**), but have chosen to stay on earth to act as role models and guides for others on their journeys toward enlightenment and **nirvana** (the goal of Buddhist religious pursuit, where one overcomes earthly desire, and therefore escapes the cycle of life, death, and rebirth). The Buddha had been born a prince but cast off his jewels and sumptuous robes as a symbol of his sacrifice on the path to enlightenment. Bodhisattvas are depicted still in their princely attire to identify them as beings who have chosen not to enter the state of nirvana and instead remain among the living. The **attributes**, or identifying symbols that this bodhisattva once held in his hands are missing, so his identity is not entirely clear, however he is most likely Guanyin (Gwahn-yin), the bodhisattva of mercy who hears and aids people in their pursuit of enlightenment. Guanyin was the most widely represented bodhisattva during the period when this sculpture was carved and was said to take on any form on earth to protect people from floods, fires, and other threats.

Given the fact that bodhisattvas were believed to help people in their effort to achieve enlightenment, it makes sense that their images were used for meditation and worship. This bodhisattva likely came from a **cave temple** in or near Shanxi (Shahn-she) Province. Cave temples can be up to 80 feet tall and accommodate many large stone statues. You can still visit cave temples in China today. (See: <http://www.world-heritage-tour.org/asia/china/dunhuang/temple-in-the-cliff-photos-inside-are-forbidden/sphere-flash.html>)

The princely appearance and column-like figure of the bodhisattva are reflections of the influence of India's arts on Chinese sculpture. The decadent clothing that this bodhisattva wears reflects the artist's knowledge of the Buddha's Indian origins. The bodhisattva's long ear lobes are a mark of the heavy earrings he would have worn, and are common in Indian depictions of the Buddha.

Image Essay #2



Standing Bodhisattva

6th century

China, Sui Dynasty

Quartz Sandstone

Height: 76 ½"

WAM Accession #: 25.4

REVIEW QUESTIONS

1. What is the role of a bodhisattva within Buddhism? What impact might that role have on the function of this statue?
2. Though its identifying attributes are missing, this statue probably represents the bodhisattva Guanyin. Why might one want to worship or meditate on this specific bodhisattva?
3. Who serves as a role model or protector like Guanyin in your life

Image Essay #3



Wine Jar

ca. 1522-1566

China, Ming Dynasty

Porcelain

Height: 17 ¾"

WAM Accession #: 49.1917

LOOKING AT THE OBJECT WITH STUDENTS

This covered **porcelain** wine jar is decorated with a brilliantly colored design of a pond with fish, **lotus**, and water weeds. Bright orange fish called **carp** swim through an underwater landscape of feathery weeds and grasses. Lotuses float on the surface of the water just below the band of decorated panels around the top of the wine jar. The twisting, turning motion of the fish across the scene animates the jar's surface while also accentuating its large, round shape. Bands of decorative panels decorate the lid, neck and foot of the jar, furthering the vessel's overall harmony of color, shape, and design.

BACKGROUND INFORMATION

The six Chinese characters on the base of this wine jar mark this as a product made during the reign of the emperor Jiajing, who ruled from 1522 to 1566. It was likely made at the imperial kilns during this period of the **Ming Dynasty**. These kilns employed many highly skilled and specialized craftsmen to fill orders made by the palace and other high-ranking court **patrons**.

A wine jar of such large size and brilliant decoration would have probably held an ornamental function rather than a utilitarian one, and was most likely used only at a festival banquet and other special occasions. Lotus ponds were a popular motif during the Ming Dynasty, and the carp seen here represent an exotic fish that were a symbol of wealth, perseverance, and fertility. Keeping these symbols in mind, this jar may have been a gift given to someone to celebrate their wedding, and could have been given with wishes of wealth, many children, and the strength to persevere.

Porcelain is composed of two elements: kaolin (kay-uh-lin), pure white clay, and pentuse (pi-toon-tse), partly decomposed granite. These are mixed, formed using a mold or a potter's wheel, and fired in a high temperature kiln (1200°C). Although the body of the porcelain is always pure white, it can be **glazed**, painted, or enameled in other hues. In the case of this wine jar, a process developed at the imperial kilns called **wucai** (woo-tsigh), or five-colors, has been used. In wucai decoration the ceramic is fired in a kiln at least two separate times, and the vessel is decorated with blue under-glazes and red, green, yellow, and black **enamel** over-glazes.

REVIEW QUESTIONS

1. Carp are a symbol of strength, wealth, and fertility in Chinese culture. What animals have a symbolic function in American culture? What do they represent to you?
2. Why would this wine jar only have been used for special occasions?
3. Do you have objects at home that are only used at certain times or occasions? If so, what are they and how are they used?
4. Describe the process used to make porcelain ceramics.

Image List



IMAGE ESSAY #1
Camel, 7th – 8th Century
China, Tang Dynasty
Glazed Earthenware



IMAGE ESSAY #2
Standing Bodhisattva, 6th Century
China, Sui Dynasty
Quartz Sandstone



IMAGE ESSAY #3
Wine Jar, ca. 1522-1566
China, Ming Dynasty
Porcelain



IMAGE ESSAY #4
Dragon, 4th-5th Century
China, Six Dynasties Period
Painted Earthenware



IMAGE ESSAY #5
Bell (chung), 12th Century
China, Song Dynasty (after an Eastern Zhou Dynasty model, c. 500 B.C)
Bronze



IMAGE ESSAY #6
Brushwasher in the Form of a Leaf, 18th -19th Century
China, Qing dynasty
Glazed Stoneware, Ivory, Wood

Image List



IMAGE ESSAY #7
Reliefs from a Buddhist Monument, 11th Century
China, Liao Dynasty
Terra-cotta



IMAGE ESSAY #8
Portable Shrine, 10th-11th century
China, Song Dynasty
Wood



IMAGE ESSAY #9
Landscape, 1659
China, Qing Dynasty
Ink and color on silk



IMAGE ESSAY #10
Jade Cong, 3rd millennium BCE
China, Neolithic period
Nephrite (jade)



IMAGE ESSAY #11
Buddha, 590's
China, Sui Dynasty
Painted lacquer over wood



IMAGE ESSAY #12
Pair of Vases with European Women, 1700-1720
China, Qing Dynasty
Porcelain

Lesson Plan

Art and Commemoration

Grade Level Grades 2-3

Curriculum Connections

Visual Arts

- 2.0 Historical, Cultural, and Social Context 1: Determine ways in which works of art express ideas about self, other people, places, and events.
- 3.0 Creative Expression and Production 1.c: Create artworks that explore the uses of color, line, and shape, to express ideas
- 3.0 Creative Expression and Productions 2.a: Explore ways images communicate ideas
- 4.0 Aesthetics and Criticism 1.a: Observe and respond to selected artworks.

Lesson Objectives

After completing this lesson, students will be able to:

1. Describe and interpret the symbolic imagery in works of art.
2. Explain why and how art is used to express special days, events, and holidays.
3. Explain how colors and images can represent emotion.
4. Discuss the differences between objects that have everyday uses and those that have ceremonial functions.
5. Express holidays and events through art materials.

Materials

Assorted colored paper
Assorted art supplies (markers, glitter, feathers, paints, tissue paper, stencils)
Scissors
Glue
Single-hole punch
Yarn
Newspaper scraps for stuffing kites
Carp template
Stapler

Vocabulary

Carp: a large fish native to Asia that lives in small ponds, lakes, and quiet rivers and symbolizes wealth in Chinese culture

Ming Dynasty: a Chinese dynasty that ruled from 1368-1644

Motif: a repeated design

Lotus: type of water lily that has become a significant symbol in Buddhist culture

Symbolism: the use of special figures or marks to represent a concept or idea

Introduction

1. Show the Ming Dynasty **Wine Jar** (image #3 in this kit) to the students and have them describe the decoration.
 - a. What sort of scene do you see on the wine jar?
 - b. Where is the scene taking place? Are they in the wild or in a fish bowl? What makes you say that?
 - c. What colors do you see on the jar? How do these colors make you feel? What makes you say that?
2. Ask students about the use of the jar.
 - a. What do you think this jar was used for?
 - b. Do you think it was made for actual use, house decoration, or commemoration? Why?
 - c. If you owned this jar, what would you use it for? Why?
3. Ask students about the words, images, and ideas that come to mind when they think of fish and lotuses. What might they symbolize?
 - a. The fish on this jar are called carp. Carp are large fish native to China and are a symbol of strength and wealth.
 - b. Lotuses decorate the top of the jar (they look like lily-pads). The lotus is a type of water lily that has come to symbolize birth and purity in Buddhist religion.
4. After discussing the symbolism, ask students if they have changed their minds about the use of the jar.
 - a. The wine jar was most likely used to commemorate the wedding of a high-ranked official in the Chinese Empire.
 - b. The combination of carp, lotuses, and bright, cheerful colors would have been meant to bring wishes of wealth, strength, and prosperity to the newly wed couple.
 - c. Why do you think these specific symbols were included on a jar given as a wedding gift?

Procedure: Make and Decorate a Carp Kite

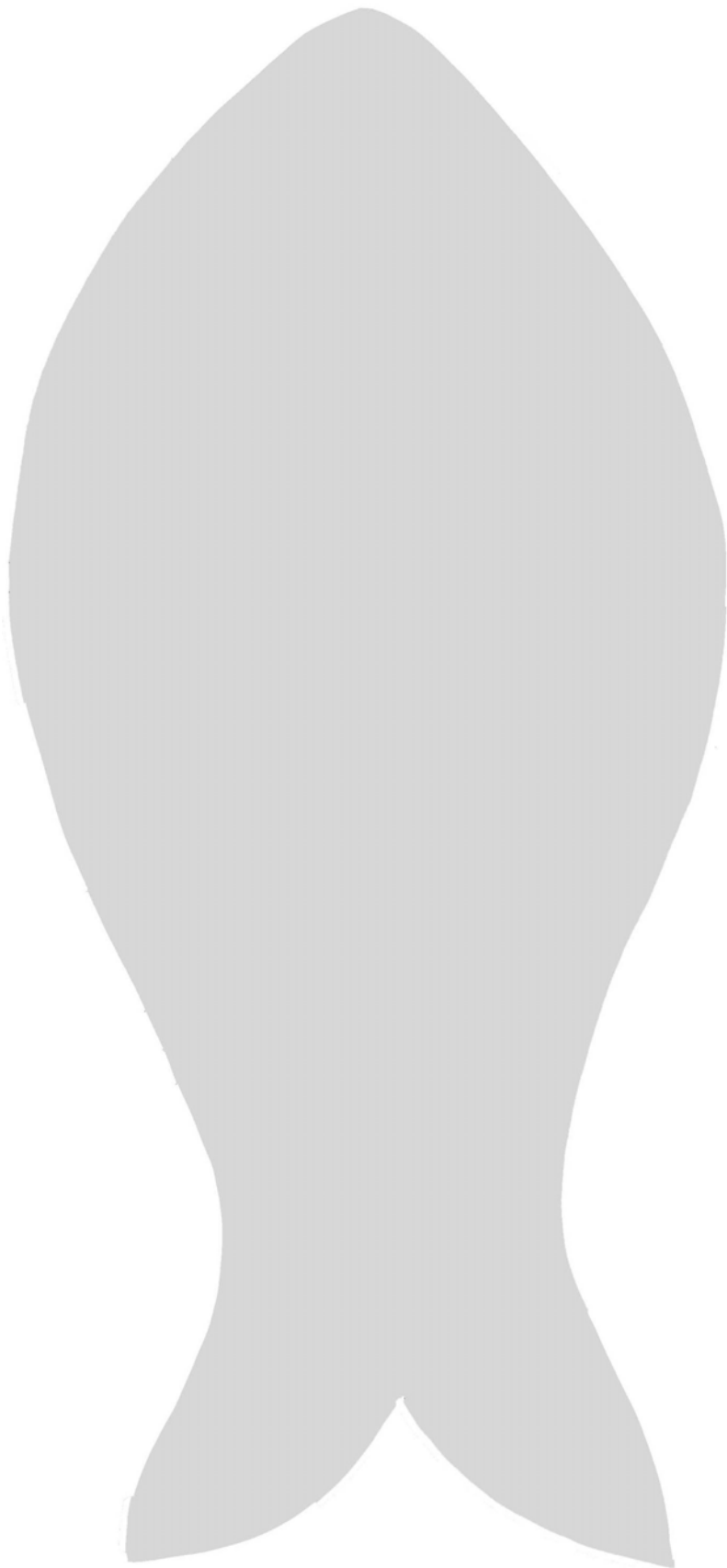
***Please note that although the Wine Jar is Chinese, carp kites are Japanese.**

1. Explain to students that they will make a carp kite that celebrates a special event or holiday.
2. Discuss possible symbols for different events and holidays that students could use to decorate their carp kites. Also discuss the colors they associate with their chosen event/holiday. Some examples are:

- a. Symbols related to the first day of school include pencils or a paper with an A+ to ensure good grades.
- b. Winter symbols could include snowflakes and sleds for a fun-filled season.
- c. Halloween symbols could include a scary mask to ensure finding a good costume and a filled bag of candy for successful trick-or-treating.
3. Have students select a holiday or event and make a list of symbols and colors they would like to use on their own carp kite.
4. Give each student two pieces of colored paper with pre-drawn carp body shapes (enlarge the attached template on colored paper or have students draw their own designs).
 - a. Have your student cut out the body of their fish kite.
5. Have the students draw, color, and glue decorations onto the two halves of their kite. To give the fish texture, students can glue crumpled colored tissue paper onto their carp (try wrapping the tissue paper around a pencil eraser and then sticking it onto a dot of glue).
6. Have the students glue the two halves of their kite together keeping the glue around the perimeter of the pieces. Students should also make sure the decorated sides are facing out and that the tail-end and mouth-end of the kite are left open.
7. To make the fish three-dimensional, have students stuff their kites with newspaper scraps through the open ends of the fish.
8. Punch a hole on either side of the fish's mouth, thread a 10-15" string of yarn through the two holes and tie the ends of the thread together from which the kite can hang.
 - a. If the newspaper scraps fall out of the mouth, staple it closed.
9. Add streamers or long strips of colorful paper to the tail-end of the fish and staple the opening closed.

Closure/Assessment

1. Have the students present their kites to the class.
 - a. Have the class guess the symbols on the presenter's kite.
 - b. Then, have the presenter explain all the images, symbols, and colors they chose to represent their event/holiday.
 - c. Why did they choose those specific images, symbols, and colors?
2. If the Wine Jar with a similar design was created by a contemporary (current) **American** artist or craftsman, how would the meaning of the jar change? Think about what the imagery (fish, lotuses, colors, purpose) represent, symbolize and mean in our own culture. What symbols might a contemporary American artist use if s/he were creating a wine jar for a couple today?
3. If the **Wine Jar** with a similar design was created by a contemporary **Chinese** artist or craftsman, how would the meaning of the jar change? Would the jar's purpose (as a wedding gift, to commemorate a highly ranked Chinese official, and to hold wine) be the same as what it was during the Ming dynasty when it was made? *Remember, time and culture heavily influence the meaning of an art piece. We must look at art from the culture and context in which it was made.*



Lesson Plan

China's Last Dynasty

Grade Level High School (can be adapted for Middle School)

Interdisciplinary Connections

Social Studies

- 1.0 Political Science A.1.a: Identify and compare forms of government and various distributions of power.
- 4.0 Economics A.1: Explain that people made choices depending on economic wants and on needs of goods and services in the context of early world history.
- 5.0 History B.4: Compare the dynasties and empires in ancient China.
- 6.0 Social Studies Skills and Processes A.1.a: Acquire and apply new vocabulary through investigating, listening, independent reading and discussing a variety of print and non-print sources
- 6.0 Social Studies Skills and Processes B.2: Use formal writing, such as multi-paragraph essays, historical investigations, research reports, letters, and summaries to inform.

English

- 4.0 Writing A.2.c: Compose to inform using relevant support and a variety of appropriate organizational structures and signal words within and between paragraphs.
- 4.0 Writing A.2.e: Use writing-to-learn strategies such as reflective and meta-cognitive writing to set goals, make discoveries, and make connections among learned ideas.
- 4.0 Writing A.2.f: Manage time and process when writing for a given purpose.
- 5.0 Controlling Language A.2: Apply knowledge of grammar concepts and skills to control oral and written language.

Lesson Objectives

After completing this lesson, students will be better able to:

1. Describe China's Imperial Governments.
2. Analyze the cultural developments of the Qing Dynasty.
3. Articulate the cultural and political influence of the Qing Dynasty.
4. Analyze art in relation to the political and economic events of that time.

Vocabulary

Autocracy: a system of government where one person has unlimited authority

Boxer Rebellion: the government-supported peasant uprising of 1900 that aimed to drive foreigners from China

Dynasty: a sequence of rulers from the same family

Emperor Xuantong (pronounced Shuen-tong, also known as **Puyi**): the last emperor of the Qing dynasty

Jingxi (jing-she): the Chinese or Peking Opera

Manchus: the people of Manchuria who conquered China in the seventeenth century and established the Qing dynasty

Opium Wars: two trade wars that broke out between China and European nations in the 1800's

Porcelain: white, hard, nonporous pottery having translucence which is resonant when struck; first made by the Chinese through the use of a high-temperature kiln

Qing Dynasty (ching): the final dynasty of the Chinese imperial system of government

Republican Revolution: The 1911 political event in which Emperor Xuantong was dethroned and the Chinese republic was formed, ending China's dynastic system

Introduction

1. The Qing (pronounced ching) Dynasty was the final dynasty of the Chinese imperial system of government.
 - a. The imperial dynasties of China lasted for over 2000 years
 - b. The Qing Dynasty itself lasted from 1644 to 1911 (267 years)
2. The Chinese Dynasties were an example of an autocracy, a system of government where one ruler has unlimited power.
 - a. Are there any other examples of autocracies in world history that you can think of? If so, what are they?
3. Look at the **Pair of Vases with European Women** (images #12 and #13 in this kit). Do the women and the setting they inhabit recall China's artistic tradition as you understand it? Does it seem more European in style? Why or why not? What elements or stylistic features make it seem traditionally Chinese or European? Visit teachers.thewalters.org and click on the *Works of Art* section to view examples of European Art with your students.
 - a. Qing porcelain is known for being highly refined.
 - b. The scenes on these vases are taken from images made by seventeenth-century French illustrator Nicholas Bonnat.
 - c. Trade along with cultural exchange was frequent and strong between China and France in the eighteenth century.
5. Jingxi (jing-she), a new form of opera was developed during the Qing Dynasty.
6. Aside from influence on the arts, the Qing Dynasty also influenced China's policies towards foreign countries and the general public.
 - a. The Opium Wars were a nineteenth-century trade dispute between European Countries and China.
 - b. The Boxer Rebellion was a peasant uprising geared at driving foreigners out of China.

7. The Republican Revolution ended the Qing dynasty in 1911, when a new republican system of government was established.

Procedure: Making a Qing Timeline

1. Have your students choose one of the following topics to research:
 - a. Huang Taiji (also called Abhai) and the Manchus
 - b. Xin'an School and Hongren
 - c. Eight Eccentrics of Yangzhou
 - d. Jingxi
 - e. First and Second Opium Wars
 - f. Empress Cixi
 - g. Sino-Japanese War
 - h. Boxer Rebellion
 - i. Emperor Xuantong (commonly known as Puyi)
 - j. 1911 Republican Revolution
2. As an out-of-class assignment, students will research and write an essay outlining the development of their chosen topic. They will also gather images to bring to class. Give students a copy of the **Writing Assignment** worksheet and discuss the assignments. Note that the accompanying rubric is general and can be expanded for each category.
3. Students will have three minutes to present their topics to the class.
4. As a class, use the images that the students collected to construct a timeline of the Qing Dynasty (use large paper, chalkboard, a wall, etc).

Closure/Assessment

1. Using the class timeline, discuss the major changes and developments that took place during the Qing Dynasty.
2. Look at the **Pair of Vases with European Women** (images #12 and #13) a second time. The vases represent a period of cultural exchange between France and China.
 - a. How did China's relationship with Western nations change by the end of the Qing Dynasty?
 - b. After the first and second Opium Wars, and the Boxer Rebellion, would you expect similar scenes to be illustrated in Chinese porcelain painting? Why or why not?
3. Go over systems of government in European countries and in other Asian countries during the years of the Qing Dynasty. Compare the government of dynastic China with other systems of government.
 - a. How did the production of art, specifically porcelain, change during the Qing dynasty? How were these artistic innovations related to the world political events of this time?
 - i. How did the artistic innovations have a positive or negative effect on the culture?
 - ii. Discuss the wide variety/limited number of artistic traditions prior to the Qing Dynasty. How did the Qing Dynasty affect this?

- iii. In what ways do governments support or not support artistic development today?
 - iv. How are the influences of democratic and autocratic governments similar? How are they different?
 - b. How did the Qing Dynasty affect China's relationship with foreign countries?
 - i. Describe the change in relationship between China and the European world during the Qing Dynasty. How and why?
 - ii. Describe the change in relationship between China and other Asian countries during the Qing Dynasty. How and why?
 - iii. How does this compare with the cultural and political exchange between China and America today?
- 4. How did the relationship between the Qing Dynasty and the people that they governed change from the dynasties beginning and its end?
 - a. What influence did the public have on the end of the Qing Dynasty in 1911?
- 5. How did China's relationship with other countries during the Qing Dynasty affect life in China? Refer to the art and timeline if needed.
 - a. What influence did it have on the art?
 - b. How did it affect the Chinese people?
 - c. Overall, do you think it had a positive or negative influence on China? Why?

China's Last Dynasty

Writing Assignment

Part 1: Research

A nation's system of government widely influences the culture, tradition, and political policies of that nation. Choose one of the following topics to research and be sure to document all sources to include in your essay:

1. Huang Taiji (also called Abhai) and the Manchus: founder of the Qing Dynasty.
2. Xin'an (pronounced shinan) School: a group of artists who worked in the 1600's. The most prominent artist of the Xin'an School was Hongren.
3. Eight Eccentrics of Yangzhou (Yang-joe): a group of painters who worked in the 1700's.
4. Jingxi (Jing-she): also known as Chinese or Peking Opera; developed in the early 1800's.
5. First and Second Opium War: trading wars that broke out between China and European Countries in the 1800's.
6. Empress Cixi (tse-she): an authority in dynastic China for over half a century. She influenced the Chinese government as well as the arts and culture of China.
7. Sino-Japanese War: a war between China and Japan over dominance in Korea.
8. Boxer Rebellion: a peasant uprising in 1900.
9. Emperor Xuantong (pronounced Zwa-dong, commonly known as Puyi): the last emperor of the Qing Dynasty.
10. 1911 Republican Revolution: ended China's dynastic system.

Part II: Essay

Write a three-page essay describing the influence of the Qing dynasty on your chosen topic. Successful essays will be based on the following components:

- Strong thesis (argument/idea)
- Grammatically correct
- Clearly organized
- Sources cited
- Relevant connections to the government, political policies, and culture of the Qing Dynasty.

Consider the following questions:

1. Is your topic a testimony to the power of the Chinese dynasty, or does it show the dynasty's fading influence?
2. How does the Qing dynasty influence the wider public? Did the dynasty have a meaningful relationship with the common classes and their everyday lives?

3. Where is authority manifested in an autocratic system like the Qing Dynasty? Is it really in the hands of one ruler or spread out through a network of bureaucrats?
4. Does a dynastic system influence a nation's artistic traditions? How?

Part III: Class Presentation

You will have three minutes to present your essay/topic to the class.

Part IV: Class Timeline and Discussion

Find images that are relevant to your topic and bring these images to class. Refer to <http://art.thewalters.org/browsecollections.aspx> to find relevant images of artwork from the Walters collection. As a class we will build a timeline of the Qing Dynasty using the images for each topic. You will be expected to participate in relevant class discussion and explain the images you contributed to the timeline.

RUBRIC- Your assignment will be graded based on the chart below.

	1 Successful	2 Satisfactory	3 Poor
ESSAY	Strong thesis; relevant connections among government, political policies, and culture; cited sources; grammatically correct; well organized; 3 pages	Thesis and connections are general; paragraph flow is sometimes illogical; multiple grammar mistakes; 2 pages	Does not clearly define ideas or make connections; does not use proper grammar or citations; 1 page or less
PRESENTATION	Conveys main idea of essay; clearly spoken, good eye contact; expressive body language; 3 minutes	Discusses essay, but not in well organized manner; uses minimal eye contact and movement; 2 minutes	Does not clearly convey topic; does not connect with audience; 1 minute or less
TIMELINE & DISCUSSION	Contribution of images to timeline; thorough explanation of images; participation in discussion	Contributes images to timeline, but does not effectively explain their significance; some participation in class discussion	Does not contribute images; does not participate in discussion

Lesson Plan

The Chinese Zodiac

Grade Level Elementary School (Grades 4-5 but could be adapted to younger grades)

Curriculum Connections

Reading/English Language Arts

2.0 Comprehension of Informational Text 1: Students will read, comprehend, interpret, analyze, and evaluate informational text.

3.0 Comprehension of Literary Text 1: Develop comprehension skills by reading a variety of self-selected and assigned literary texts including print and non-print.

Visual Arts

2.0 Historical, Cultural, and Social Context 1: Determine ways in which works of art express ideas about self, others, places, and events.

3.0 Creative Expression and Production 1.c: Create artworks that explore the uses of color, line, and shape, to express ideas

3.0 Creative Expression and Productions 2.a: Explore ways images communicate ideas

4.0 Aesthetics and Criticism 1.a: Observe and respond to selected artworks.

Lesson Objectives

After completing this lesson, students will be better able to:

1. Describe the traditions of the Chinese New Year.
2. Describe the traditions of the Chinese Lantern Festival.
3. Explain the elements of the Chinese horoscope.
4. Communicate and express characteristics through drawing and assemblage of materials.

Materials Needed

Markers or crayons

Construction paper

Glue

Scissors

Yarn

Vocabulary

Lunar Calendar: a dating system based on the cycles of the Moon that is used for dating Chinese festivals

Chinese Zodiac: a calendar cycle in which every new year is attributed to one of the twelve animals of the zodiac

Lantern Festival: a holiday celebrated during the first month of the Lunar New Year that honors ancestors

Riddle: a puzzling question or problem

Introduction

1. As an introduction to the Chinese New Year, read the children's book *Hiss! Pop! Boom! Celebrating the Chinese New Year* by Tricia Morissey as a class.
2. Celebrating the New Year is one of the most important occasions in the Chinese calendar.
 - a. The Chinese or Lunar New Year celebrations begins on the first day of the first month in the Chinese calendar (usually between mid January and mid February), and ends with the Lantern Festival on the fifteenth day of that month.
3. The first day of the Lunar Year is a public holiday in China and families typically spend the day visiting older family members. Fireworks are also set off to celebrate the New Year.
4. The Lantern Festival is celebrated on the fifteenth day of the New Year. The festival is used to honor one's ancestors.
 - a. During the Lantern Festival, families hang colorful lanterns outside their homes, and children take lanterns to their local temples.
 - b. Riddles are typically written on the lanterns, and those who solve the riddles are given a treat or prize.
5. Each New Year is named after one of the twelve animals of the Chinese Zodiac.
 - a. Visit <http://www.c-c-c.org> and click on *Community Resources* and *Chinese Zodiac* to read about the legend of the Chinese Zodiac.
 - a. The twelve animals of the zodiac (rat, ox, tiger, rabbit, dragon, snake, horse, ram, monkey, rooster, dog, and pig) rotate on a twelve year cycle.
 - b. Ask students the year in which they were born and tell them the animal from the Chinese Zodiac that is associated with their birth year.
6. Ask students to look at the **Dragon** sculpture (image # 4 in this kit) and the **Reliefs from a Buddhist Monument** (image # 7 in this kit). Explain that both the dragon and the monkey are animals in the Chinese Zodiac. Discuss:
 - a. What are the characteristics or personality traits that you typically associate with dragons? Are they friendly, mean, mischievous, regal, energetic, etc.? What makes you say that?
 - b. What are the characteristics that you typically associate with monkeys? What makes you say that?
 - c. What other kinds of depictions of monkeys or dragons have you seen?

Procedure: Create a Chinese Lantern

1. Write the names of the twelve animals of the Chinese Zodiac (rat, ox, tiger, rabbit, dragon, snake, horse, ram, monkey, rooster, dog, and pig) on twelve separate pieces of paper and put the papers into a bag or hat.
2. Divide the class into twelve groups and have each group pick one of the zodiac animals out of the bag.
3. Each group will go to <http://www.chinesezodiac.com/> to research the traits of the twelve zodiac animals (information on each of the zodiac animals can be found at the website listed above as well). If the students do not have access to computers, make printouts of the individual pages of each animal from this website, and give the printouts of the information to each group.
4. Make a list of the major characteristics of their assigned animal according to the Chinese Zodiac; members of each group will present them to the class.
5. Based on the presentations, each student will choose an animal that they think reflects their own personality characteristics. Ask your students the following:
 - a. Do the characteristics of the animal of your birth year accurately reflect your own personality?
 - b. Do you think another animal is more reflective of your personal qualities? Why or why not?
 - c. What other traits would you add to the animal of your birth year?
6. Each student will create a riddle about their chosen animal. An example of an animal riddle would be: *"I am small but energetic. I am very talkative and charming. I am curious. What am I?"* (a rat). Remind students to use the traits according to the Zodiac when writing the riddle.
7. After creating a riddle, each student will make a paper lantern like those used in the lantern festival. Give students a copy of the illustrated set of directions from <http://www.enchantedlearning.com> (included in this kit). Ask students to:
 - a. Follow the instructions to create a paper lantern.
 - b. Write the animal riddle on the lantern.
 - c. Have students think about people, places and things with which they normally associate their animal. Draw illustrations or glue cut-outs of symbols that represent their personality and the personality of their animal.
 - i. Remind students that they should not draw their physical appearance or that of their animal. They should illustrate abstract qualities (For example, to illustrate traits of an ox such as strength, one can draw a strong arm with a muscle) normally associated with their animals.
 - ii. Adaptation for lower grades: Students can just draw their animals.

Closure/Assessment

1. Have the student groups present their lanterns, as well as their animal riddles, to the class.
 - a. Have the rest of the class guess the different zodiac animals according to the riddle.
 - b. Reward students with candy or small gifts according to the tradition of the Chinese Lantern Festival.
 - c. After guessing the correct animal, have the student groups present the characteristics of their zodiac animal.
2. Look at the **Dragon** sculpture (image # 4) a second time.
 - a. According to the Chinese Zodiac, how do the characteristics of dragons compare to the characteristics that you initially associated with dragons? Are they similar or different?
 - b. What aesthetic and physical qualities does the artist utilize in the dragon sculpture?
 - c. How does the artist visually represent the traits of dragons according to the Chinese Zodiac? For example, the dragon has an open mouth and bulging eyes, indicating that it is alert and prepared to take action when needed. This demonstrates that the dragon is considered a powerful, lively, strong and protective creature in Chinese culture.
3. Look at **Relief from a Buddhist Monument** (image #7) a second time.
 - a. According to the Chinese Zodiac, how do the characteristics of monkeys compare to the characteristics that you originally associated with monkeys? Are they similar or different?
 - b. What aesthetic and physical qualities does the artist utilize in the reliefs?
 - c. How does the artist visually represent the traits of monkeys according to the Chinese Zodiac?
4. Give students a copy of the **Chinese New Year** worksheet.
 - a. Explain that they will describe the purpose of the Chinese New Year in the Chinese culture, and the role and significance of lanterns during the Chinese New Year.
5. Give students a copy of the **Animal Traits** chart.
 - a. Students will add the missing animals and animal traits to review their knowledge of the animals of the Zodiac.
6. Hang the students' lanterns around the classroom with yarn or string.
 - a. Ask students: What did you learn from the symbolic meanings of animals according to the Chinese Zodiac (the meanings that you had not normally associated with these animals)?



Chinese New Year!



Name: _____

In your own words, describe the purpose of the Chinese New Year.

What is the role and significance of lanterns during the Chinese New Year?



Animal Traits



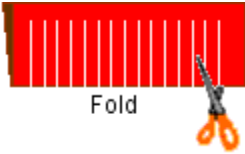
Animal		Ox		Rabbit	Dragon	
Traits	Energetic Curious Talkative Charming Active Honest Wise					Intelligent Graceful Quiet Calm Laid-back Problem solver Creative

Animal	Horse		Monkey		Dog	Pig
Traits						

Chinese Lantern Directions



Fold a rectangular piece of paper in half, making a long, thin rectangle.



Make a series of cuts (about a dozen or more) along the fold line. Don't cut all the way to the edge of the paper.



Unfold the paper. Glue or staple the short edges of the paper together.



Cut a strip of paper 6 inches long and 1/2 inch wide. Glue or staple this strip of paper across one end of the lantern - this will be the handle of the lantern.



Optional: Make a lot of lanterns and string them along a length of yarn. Decorate your room!

Reference

Col, Jeananda. Enchanted Learning. <http://www.EnchantedLearning.com> 1996

The Walters Art Museum, School Programs, 2009

Lesson Plan

Exploring the Silk Road

Grade Level Middle School

Interdisciplinary Connections

Social Studies

- 3.0: Geography A.1.b: Use maps to compare geographic locations of places and regions.
- 4.0: Economics A.2.c: Explain how available resources affect specialization and trade.
- 5.0: History B.1.a: Describe the social, political and economic impacts of various world religions on a global society, such as Judaism, Christianity, Islam, Hinduism, Taoism and Buddhism.
- 6.0: Social Studies Skills and Processes D: Acquire social studies information.

Reading/English Language Arts

- 4.0: Writing A.2: Compose oral, written, and visual presentations that express personal ideas, inform, and persuade.

Visual Arts

- 2.0 Historical, Cultural, and Social Contexts 2.a: Identify the roles and functions of the visual arts in expressing ideas, events, and universal themes within and among cultural groups.
- 3.0 Creative Expression and Production 2.a: Manipulate the elements of art and principles of design to develop and refine visual ideas and concepts.

Lesson Objectives

After completing this lesson, students will be better able to:

1. Identify countries on a map, trace travel routes on a map, and interpret map routes.
2. Describe the purpose, goals and outcomes of the Silk Road.
3. Describe the influence of intercultural trade on the growth and expansion of each country involved in the Silk Road.
4. Interpret and convey the experiences of travelers on the Silk Road.

Vocabulary

Silk Road: a caravan route that extended from China to India and was used for trade between 130 B.C. and 1400 A.D. This trade route allowed for the exchange of goods as well as ideas.

Introduction

1. At its height, the Silk Road connected India, China, the Middle East, and Europe.
 - a. Introduce the Silk Road by showing students the map included in this kit.
2. Visit: <http://www.silkroadproject.org/tabid/177/default.aspx> for a series of maps that detail the different religions and cultures of the countries along the Silk Road.
 - a. With students, discuss these cultures along with the major products (commercial and otherwise), that were found along the Silk Road.

Procedure: Traveling the Silk Road Part I

1. Share the image of the Tang Dynasty **Camel** (image #1 in this kit) with your students. The camel is emblematic of the trade that occurred on the Silk Road. This camel was placed in the tomb of a wealthy Chinese merchant in the seventh or eighth century. A real camel's saddlebags would have been filled with goods for trade (silk, jade, porcelain, etc.).
 - a. Lead a discussion about the words and qualities that come to mind when students think of camels.
2. Give students time to research the significance and meaning of camels during the Tang Dynasty and to compare their initial thoughts of camels with the meaning of camels in Chinese culture.
3. Look at the **Camel** (image #1) again with your students.
 - a. What characteristics of camels did the artist portray in this object? Does the object visually reflect the characteristics of camels (strong with a lot of stamina) from the point of view of Chinese culture? How?
 - b. Why might this sculpture have been placed in someone's tomb?
 - c. In whose tomb might the camel have been placed? Could it have been placed in the tomb of an emperor, a religious authority, a merchant? How do you know?
4. Discuss the role of camels on the Silk Road:
 - a. Would the camel have been a common sight to travelers on the Silk Road? Why or why not?
 - b. What are some of the objects that camels would have carried on the Silk Road? Where might camels travel to or from?

Procedure: Traveling the Silk Road Part II

1. Divide your students into four groups. Assign each group one of the following well-known travelers of the Silk Road:
 - a. Giovanni da Pian del Carpine (1180-1252): a Franciscan monk sent by Pope Innocent IV to the Mongols as an envoy from 1245 to 1247
 - b. Ibn Battuta (1304-1369): a Moroccan who traveled from North Africa to China between 1325 and 1354

- c. Xuanzang (602-664): a Chinese Buddhist monk who traveled to India between 629 and 645
 - d. Rabban bar Sauma (1220-1294): a Chinese Christian monk who traveled to Jerusalem from 1275 to 1279
2. Give students a copy of the **Presentation and Travel Journal** worksheet. Discuss the worksheet and assignments with the students.
3. Give students several class sessions and library time to complete Parts I and II (research and presentation) of the assignment.
4. Have the groups present their findings to the class. In their presentation, students should discuss the traveler's voyage, as well as the major ideas and cultural commodities that the traveler would have brought with him or discovered along the way.
5. As a class, develop a single map on a large piece of paper that includes the paths of all the travelers. The teacher will pre-draw the outline of the continents and major countries that were involved in the Silk Road. (A small version of the map is included.) One student from each group will draw the travel route of the group's assigned traveler on the large map. Each student should use a different color.

Closure/Assessment

1. Compare the different trade routes on the large map made as a class.
 - a. Did the voyagers tend to travel the entire length of the Silk Road, or did their journeys focus on one particular section of the route?
 - b. Based on students' research, what are the sites that were more commonly visited and why?
2. Divide the students into new groups to compare their journal entries. Each group should have at least one representative of each traveler. Have the students discuss the travel journals that they created out-of-class to learn about the similarities and differences among the travelers' journeys. Students should also share their creative maps (collages) at this time.
3. In their groups, have students complete a final journal entry that addresses the following questions:
 - a. What are the major contributions of each of the voyagers?
 - b. What do you think led people to travel to new countries and regions?
 - c. Based on what you learned about the contributions of these voyagers, how did the Silk Road change the people and practices of China? Which other countries did it change and how did they change?



Exploring the Silk Road! Presentation and Travel Journal

Part I: Research

The Silk Road was a trade route that allowed for the exchange of ideas, art forms, and objects among cultures in Asia, the Middle East, and Europe. This exchange was implemented by those who traveled the Silk Road. In a group, you will research one of the following travelers:

1. Giovanni da Pian del Carpine (1180-1252): a Franciscan monk sent by Pope Innocent IV to the Mongols as an envoy from 1245 to 1247
2. Ibn Battuta (1304-1369): a Moroccan who traveled from North Africa to China between 1325 and 1354
3. Xuanzang (602-664): a Chinese Buddhist monk who traveled to India between 629 and 645
4. Rabban bar Sauma (1220-1294): a Chinese Christian monk who traveled to Jerusalem from 1275 to 1279

Part II: Presentation

As a group, prepare a **three to five minute** presentation that includes at least **two visual aids** (pictures, objects, etc) in addition to a **map** that shows the journey of your traveler. Visit: <http://www.silk-road.com/artl/srtravelmain.shtml> for information. You must use at least **one non-internet source**. Be sure to discover the answers to the following questions:

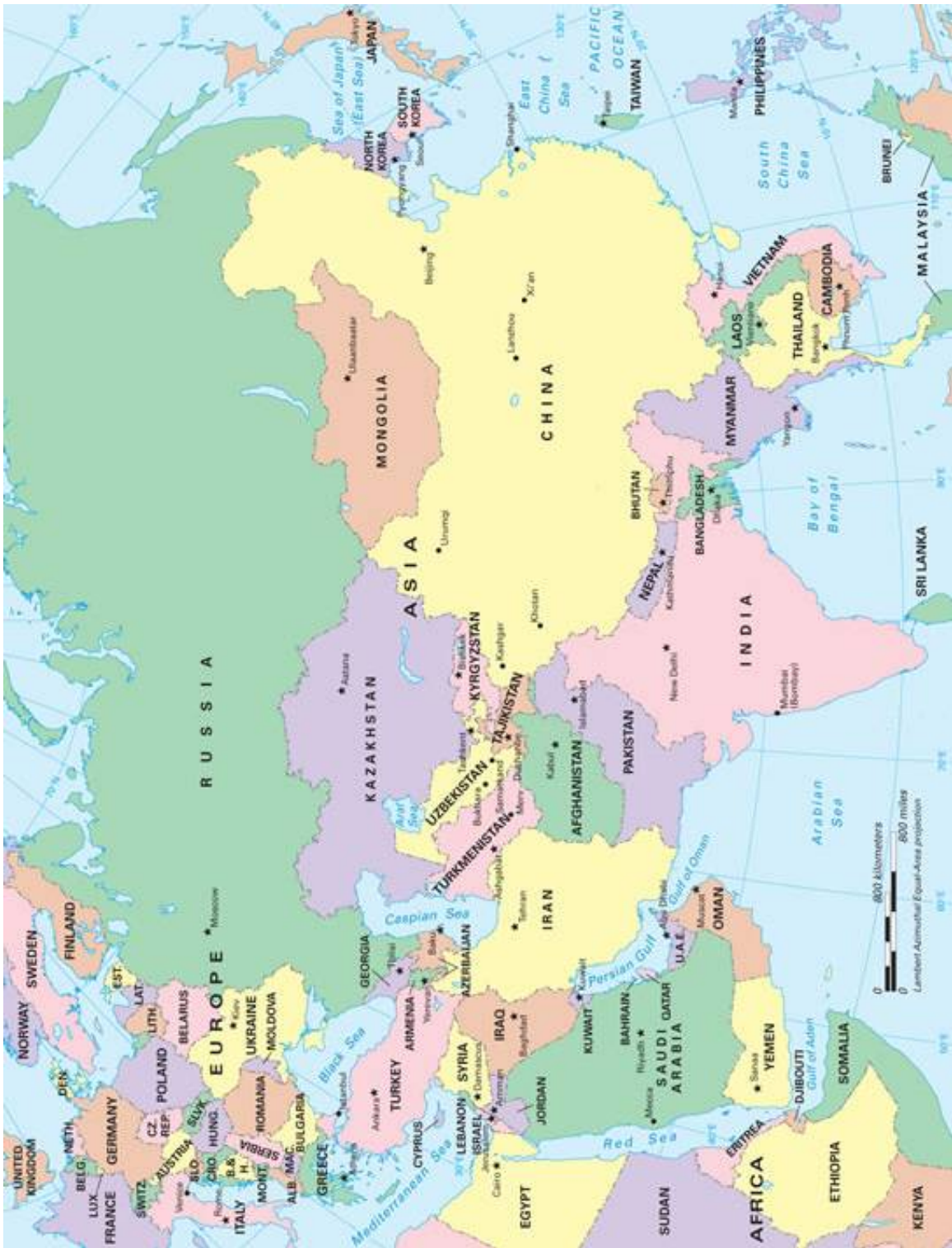
1. When did this traveler live?
2. Where was he originally from?
3. Where did he travel and what was his route along the Silk Road?
4. Why did he travel the Silk Road? Was he sent by rulers? Was he a trader? Was he a diplomat? Was he an explorer?
5. What were some of the ideas, beliefs, and/or goods exchanged by this traveler?

Part III: Travel Journal (out-of-class assignment)

Based on your research, make a travel journal from the point of view of your traveler.

Each student will write his/her own journal. In your travel journal, you should include:

1. Three one-page journal entries describing events that may have happened to the traveler on his journey. Consider the following questions:
 - a. Where is the traveler on the Silk Road as he is writing this journal entry?
 - b. What are the objects, people, concepts, or places that are new and different to the traveler? What will be useful to the traveler when he returns to his homeland?
 - c. How does the traveler explain his novelties to the people he meets on the journey?
 - d. How does the traveler react to other cultures?
2. A creative map that illustrates starting point, route, and ending point of the traveler's journey. The map should also include images of people, places, ideas and things that the traveler might have seen during his travels.
 - a. Draw the basic route of the traveler on the map.
 - b. Make a list of the people, places, ideas and things that the traveler might have seen during his travels.
 - c. Use a combination of collage methods, including drawing, printing images from the internet, and cutting images from magazines to add images to the map at the appropriate locations. Be creative!



The Walters Art Museum, School Programs, 2009

CHRONOLOGY OF CHINESE HISTORY

Neolithic Period	ca. 5000 – ca. 1700 B.C.E.
Shang Dynasty	ca. 1700 – ca. 1050 B.C.E.
Zhou Dynasty	ca. 1050 – ca. 221 B.C.E.
Western Zhou	ca. 1050 – ca. 771 B.C.E.
Easter Zhou	770-221 B.C.E.
Spring & Autumn Period	770-481 B.C.E.
Warring States Period	480-221 B.C.E.
Qin Dynasty	221-206 B.C.E.
Han Dynasty	206 B.C.E.-220 C.E.
Six Dynasties Period	220-589
Three Kingdoms	220-265
Jin Dynasty	265-420
Northern & Southern Dynasties	420-589
Sui Dynasty	581-618
Tang Dynasty	618 - 907
Five Dynasties	907 - 960
Song Dynasty	960 - 1279
Northern Song	960 - 1127
Southern Song	1127 - 1279
Yuan Dynasty	1279-1368
Ming Dynasty	1368-1644
Qing Dynasty	1644-1911
Republic Period	1911-1949
People's Republic	1949-

The Chinese Scholar

Beginning in the Tang dynasty (618-907), a system of examinations was developed to recruit the finest minds in the country into government service. Those who passed the rigorous test were referred to as scholars or *literati*. They studied classical texts in philosophy (Confucianism and Daoism), literature, and history. The tests were so difficult that only a tiny percentage of those who took them passed at a high level. Those who did, though, received rewards of power, position, and wealth.

By the Song dynasty (960-1279) the examinations were regularized and more than half of the government positions were held by scholars. The scholars' Confucian teachings led them into government service; however, their Daoist beliefs taught them to retreat from society to study and understand nature and the universe through creating gardens, writing poetry, and painting.

During the late Ming period, from approximately 1575 to 1644, there were many exciting developments in Chinese art. The people responsible for this were not professional artisans or craftsmen, but Chinese scholars, or *literati*. In the past, this literate, highly cultivated group of men had held official positions within the court and most of them had the ability and official qualifications to play a part in public administration. However, during the Ming dynasty all of them chose to stay out of office whenever possible. The men who pursued the life of the *literati* preferred the life of the hermit, one dedicated to developing one's personal, inner integrity by absorbing oneself in the arts. They were very well read and their basic training was in literature, but their major achievements were in activities outside of this discipline, namely in calligraphy, painting, and poetry, as well as in pottery and stone seal carving.

The society and government of the Ming period seemed stagnant and boring to the *literati*. They despaired over politics. These learned and often idealistic men turned to the arts in order to transcend what they considered the disaster of the mundane world and to nurture their own personal growth. The artistic ideals of the Chinese scholars developed from the literary ideals of earlier scholars, especially Li Zhi. Li Zhi (1527-1602) advocated spontaneity, self-expression, and being true to one's feelings when creating art, in order to achieve *tongxin*, or the "heart of the child." Therefore, when painting, for example, absolute representation of landscapes and objects was not the aim of the *literati* artist. Instead, capturing the *spirit* of the clouds, the streams and the trees was the key to creating a true piece of art.

A Chinese scholar's social life encompassed only a small, close-knit community and was interspersed with periods of solitude. A typical social event in the life of a Chinese scholar would be a gathering of very close friends at one's home to collectively create a painting. One man might paint the water, while another two worked on the trees and the rocks. This collective experience might inspire someone to write a poem, while another scholar would transcribe this poem into calligraphy to add to the painting. They would gather for discussion to admire someone's work of art, or admire and meditate over a special rock one of them had found, or an ancient urn another had collected. For all of their idealization of spiritual simplicity and austerity, the Chinese scholars enjoyed collecting objects of all kinds, and found that looking and thinking about a particularly accomplished ceramic piece would inspire them in their own creations and quests for spiritual perfection. Thus, the environment in which the Chinese scholar worked was often a work of art itself, containing beautiful calligraphy utensils, an ingeniously designed writing table, an exquisite tea set, or a view onto a spectacular waterfall.

This elite group of people, though only a small portion of the Chinese population, managed to create a large body of accomplished works of art. Their extensive personal writings have aided historians in understanding the way of life of an educated Chinese scholar, and their art has contributed a rich and influential heritage to the history of Chinese art.

PRONUNCIATION OF THE PINYIN SYSTEM OF ROMANIZATION

The *Pinyin* system was adopted by the government of the People's Republic of China in 1979 for transcribing Chinese words into Roman letters. The Wade-Giles system was used before that date and is still used in Taiwan.

Consonants

- C *ts* as in *its* (citong)
- Q *ch* as in *chair* (Qing, Qin dynasty, mingqi)
- X *sh* as in *she* (Xian, bixie)
- Z *ds* as in *buds* (Mao Zedong, Marquis of Zeng)
- ZH *j* as in *jump* (Zhou dynasty)

Vowels and Combinations

- A *a* as in *father* (Han dynasty, Shang dynasty, Tang dynasty)
- AI *ai* as in *aisle* (Shanghai)
- E *oo* as in *hook* (Hebei) except before n or ng, then pronounced *u* as in *sun* (shen, Deng)
- EI *ay* as in *bay* (Beijing)
- I *i* as in *machine* (jin)
- IA *ya* as in *yard* (Xiaoqing)
- IAN *ien* as in *alien* (Tianamen, Qianlong) but the city of Xian is pronounced shee-ahn
- IU *yo* as in *yoyo* (Liuzhou, Jiujiang)
- O *aw* as in *law* (po)
- OU *o* as in *joke* (Zhou dynasty)
- U *u* as in *prune* (Hubei, Hu) or as in the French “*tu*” after j,q,x,y (Yuan dynasty)
- UI *way* as in *sway* (Sui dynasty, Fengshui)



Selected Books for Students

Cobb, William S. *The Book of Go*. New York : Sterling, 2002.

Da Chen. *China's Son: Growing Up in the Cultural Revolution*. New York: Laurel Leaf, 2004.

Demi. *The Legend of Lao Tzu and the Tao Te Ching*. New York: Simon & Schuster, 2007.

Freedman, Russell. *The Adventures of Marco Polo*. New York: Arthur A. Levine Books, 2006.

Hong, Chen Jiang *The Magic Horse of Han Gan*. Brooklyn, New York: Enchanted Lion Books, 2006.

2004.Jiang, Ji-li. *Red Scarf Girl: a Memoir of the Cultural Revolution*. New York, New York: HarperCollins Publishers Inc, 1997.

Major, John S. *The Silk Route: 7,000 Miles of History*. USA: Harper Collins, 1995.

Tracy, Kathleen. *The Life of Times of Confucius (Biography from Ancient Civilizations)*. United States: Mitchell Lane Publishers, 2005.

Young, Ed. *Monkey King*. USA: Harper Collins, 2001.

Selected Books for Teachers

- Cuno, James. *The Silk Road and Beyond: Travel, Trade, and Transformation*. Chicago: Art Institute of Chicago, 2007.
- Harrist, Robert E. and Wen Fong. *The Embodied Image: Chinese Calligraphy from the John B. Elliott Collection*. New York, 1999.
- He Li. *Power and Glory: the Arts of China's Ming Dynasty*. San Francisco: Asian Art Museum, 2008.
- Li, Hsüeh-ch'in. *Chinese Bronzes, a General Introduction* [*Chung-kuo ch'ing t'ung ch'i kai shuo*. English] Beijing: Foreign Languages Press, 1995.
- Medley, Margaret. *The Chinese Potter: a Practical History of Chinese Ceramics*. 2nd ed. Oxford, U. K.: Phaidon, 1980.
- Portal, Jane. *The First Emperor: China's Terracotta Army*. Cambridge, MA: Harvard University Press, 2007.
- Simmonds, Nina. *Moonbeams, Dumplings, & Dragon Boats: A Treasury of Chinese Holiday Tales, Activities, & Recipes*. New York: Harcourt Children's Books, 2002.
- Welch, Patricia Bjaaland. *Chinese Art: a Guide to Motifs and Visual Imagery*. North Clarendon, VT : Charles E Tuttle Co, 2008.
- Watt, James C.Y and assisted by Michael Knight. *Chinese Jades from the Collection of the Seattle Art Museum*. Seattle: Seattle Art Museum, 1989.



Web Resources for Teachers and Students

Asian Art Museum of San Francisco

The Asian Art Museum's website allows visitor to search and look through their collection online.

www.asianart.org

Asia-Art.net

A database of traditional and contemporary Asian arts.

<http://www.asia-art.net/>

Building an Empire: Mapping China

A lesson plan useful in introducing students to the geography of China.

<http://www.askasia.org/teachers/lessons/plan.php?no=33&era=&grade=&geo=>

Ceramics and China Trade Porcelain

A lesson plan that studies the development and production of Chinese porcelain.

<http://www.pem.org/visit/asia-pdf/china-lesson4.pdf>

China: Dawn of a Golden Age 200-750 A.D.

An online exhibit made by the Metropolitan Museum of Art.

http://www.metmuseum.org/explore/china_dawn/index.html

Enchanted Learning.com

A collection of lesson plans associated with China, including studies of China's geography, Chinese letters and numbers, and the Olympics in China.

<http://www.enchantedlearning.com/asia/china/>

Encyclopedia Smithsonian

Lists links to other online exhibits and reading relevant to the study of Asian Art.

http://www.si.edu/Encyclopedia_SI/Art_and_Design/AsianArt.htm

Evolution of Chinese Writing Characters

Illustrates the evolution of several Chinese characters.

http://www.omniglot.com/writing/chinese_evolution.htm

Freer and Sackler Galleries

Part of the Smithsonian Institution, the Freer and Sackler Galleries House a large collection of Asian Art. The Galleries' webpage regularly posts online exhibits from their collections.

<http://www.asia.si.edu/>

Web Resources for Teachers and Students (continued)

Integrating the Arts: Mummies, Manuscripts, and Madonnas

This website uses an interdisciplinary approach to integrating visual art into the core K-12 curriculum disciplines of social studies, science, language arts, and math. Online and printable activities are based upon objects from the Walters' collection of Chinese Art.

Nixon's China Game

The website was created to work in conjunction with a video released by PBS on US-China relations. Should you not have the video, the website also has useful timelines and maps in analyzing the historical relationship between the United States and China.

<http://www.pbs.org/wgbh/amex/china/>

Saudi Aramco World

Saudi Aramco World is a publication distributed by the oil company Saudi Aramco, in order to increase cross-cultural understanding. Relevant articles in the publication include discussions on Muslims in China, and studies of the Silk Road.

<http://www.saudiaramcoworld.com/index/Subjects.aspx#CHINA>

Silk Road Project

The Silk Road Project is a non-profit organization that works to draw connections between the arts of Asia, the Middle East, Europe, and America.

<http://www.silkroadproject.org/>

Travelers on the Silk Road

Lists and describe many people of interest who traveled on the Silk Road.

<http://www.silk-road.com/artl/srtravelmain.shtml>

World Heritage Tour

The World Heritage tour allows visitor to access and view 360° dioramas of various locations around the world. Sites include: the Great Wall of China, the Terracotta Army, Tianamen, and the Forbidden City.

<http://www.world-heritage-tour.org/asia/china/map.html>

Vocabulary

Abstract: a representation of an object that has been simplified or exaggerated.

Amitabha (Ah-mi-tah-bah): the principle Buddha of the “Pure Land” sect. Amitabha is believed to reside in a “Pure Land” located in the west. Followers of the Pure Land sect believe that through devotion and the performance of good deeds they can be reborn, and join Amitabha in the “Pure Land.”

Arhat (ar-haht): in Buddhism, one who has achieved enlightenment.

Asoka the Great: the last major emperor of the Mauryan empire in India; he ruled from 265-238 B.C. He was an adherent of Buddhism, and is in some part responsible for its spread across India. The *Asokāvadāna* is a document that details the legends of his life.

Asokāvadāna (Ah-sho-kah-vah-dah-neh): a document created in second century Maurya, an empire of ancient India, that detailed the life of the Mauryan emperor Asoka the Great. The document was translated into Chinese around 300 CE.

Attributes: an object associated with a figure, which is used in art to identify the figure. An example of an attribute would be the lightning bolt for Zeus or the trident for Poseidon.

Bi: a flat disc with a hole in the center. In ancient China, the bi may have been a symbol of the heavens and the sun, and was likely used in ritual ceremonies.

Bodhisattva (bod·hee-saht·vah): in Buddhism someone who has achieved enlightenment, but chooses to forego entry in to Nirvana to remain on Earth and guide others along the path to enlightenment.

The Buddha: refers to both Siddharta Gautama, who founded Buddhism in India between the fourth and sixth centuries B.C. This term can also refer to any individual who achieves enlightenment and enters the state of nirvana.

Buddhism: a religion and philosophy that encourages its practitioners to abandon their material possessions, and therefore free themselves from suffering caused by desire. By forgoing their desires, it is believed that one can escape the cycle of death and rebirth that constitutes earthly living.

Calligraphy: the art of fine writing performed in Asia with a brush and ink.

Caravan: a group of merchants or traveler who journey through a foreign or hostile environment, as the merchants of the Silk Road did.

Carillons: a set of bells hung and played together.

Carp: a large fish native to Asia that lives in small ponds, lakes, and quiet rivers. In Chinese culture the carp is taken as a symbol of wealth, determination, and fertility.

Chevron: a zigzag pattern where two diagonal lines meet to form a “V” shape.

Confucianism: a social philosophy that emerged during the Zhou Dynasty based on the writings of Confucius. Confucian thought explains that all people live within a hierarchy in which they have responsibilities to serve their superiors and elders, while they must also protect and nurture their employees and children.

Cong: a jade vessel with a rectangular body and a cylindrical opening at the top and bottom used primarily in Neolithic China. They are usually decorated with patterns of flat bands on the surface. Although the precise function of the cong is still unknown, they are believed to have been associated with sacrifice and burial rituals.

Daoism: (dow-ism) characterized by a philosophy that presupposes a natural progression or defined path (the Dao) that can be followed and will benefit the individual, or that can be challenged producing great hardship. The natural flow of energies in nature and in the individual body are of central importance to Daoist thinkers.

Enlightenment: also called Nirvana, the perfect state of being in Buddhism, where one has completely overcome earthly desires.

Glaze: a thin, often glossy coating similar to glass that is applied and melted onto pieces of ceramic to decorate and protect them.

Gu: a tall wine vessel. The center of the gu is narrower while the base and top of the vessel flair out.

Han Dynasty: the second of the major Chinese Dynasties that lasted from 206 B.C.E. to 220 C.E.. The Han dynasty was founded by the Liu Bang, who became emperor after leading a revolt against the Qin Dynasty in 206 B.C. Lasting over 400 years, the Han Dynasty was the longest lasting of the Chinese dynasties, and was responsible for developing some of the most familiar characteristics of Chinese culture.

Hebei (huh-bei): a province in northeast China; it is bordered on the East by the Yellow sea, and its capital is Shijiazhuang. The major cities Beijing and Tianjin are located within Hebei, however, these cities are not considered a part of the province; they are seen as “special-status municipalities” (similarly to Washington D.C).

High relief: in sculpture, forms that project off of a flat surface to the point where they are nearly three dimensional.

Iconography: in art, the identification and interpretation of symbols in reference to themes and ideas.

Incise: to make marks on the surface of something by cutting or carving.

Ivory: a prized material commonly taken from the tusks of elephants. Ivory was a popular medium for sculptures because it is easy to carve, beautiful to look at, and it is quite durable.

Jade: a gemstone that is typically green in color and can be polished to a glossy shine. The name jade is applied to two minerals jadeite and nephrite. Both minerals are very hard and can come in a variety of colors, the rarest being white and the most common being green. Jade is an important material in Chinese culture and has come to be seen as a symbol of nobility, love, immortality, perfection, and protection.

Lacquer: a medium of Chinese art that combines both painting and relief carvings. Lacquer is a durable material made from tree sap and typically painted onto wooden surfaces, after the lacquer cures, designs can be carved into its shiny surface.

Liangzhu (Lee-ang-jhoo): the Liangzhu culture was located in the Yangtze River delta and lasted from 3400-2250 B.C.E. It was one of the last major cultures of Neolithic China (7500-1500 B.C.E.).

Literati: the ideal scholar-painter of Chinese culture. The literati were interested in increasing their personal knowledge through intense reading, and expressing themselves through writing and painting.

Lotus: a type of water lily that has become a significant symbol in Buddhist culture.

Lotus Sūtra: one of the early sacred texts of Mahāyāna Buddhism. The Lotus Sūtra describes the Buddha as an object of devotion and worship, and invites followers to reach Nirvana through the grace of the Bodhisattvas. The Lotus Sūtra originated in India and was translated into Chinese in the third century C.E.

Low relief: a form of relief where the sculpture projects only slightly from the surface of the medium.

Mahāyāna Buddhism (Mah-hah-yah-nah): one of the three major branches of Buddhism doctrine. It is mainly practiced in East Asia.

Ming Dynasty: a Chinese dynasty that ruled from 1368-1644. Although the dynasty ended in 1644, its autocratic system of rule was continued in the subsequent Qing dynasty.

Mingqi (Ming-chee): objects symbolic of sacrifice left in tombs during ritual burials in dynastic China. People, animals, houses and mythical creatures were created as mingqi to accompany the dead on their journey.

Motif: a repeated design or thematic element.

Mudra: a symbolic hand gesture in Buddhist imagery. In depictions of the Buddha, the figure holds his hands in a mudra.

Nirvana: the ultimate state of non-being in Buddhism, where one has completely overcome their earthly desires and escaped from the cycle of life, death, and rebirth.

Pagoda: a multi-story tower prominent in East Asia. Its form was derived from the Indian stupa (a Buddhist monument that holds sacred relics).

Patina: the colorful corroded surface that forms on bronze or copper. Valued for its aesthetics, patina can form on the surface of these metals from prolonged exposure to the elements, or it can be artificially created by exposing the metals to acids and salts.

Patron: a group or individual who sponsors a work of art.

Piece molds: molds for casting metal objects that are built around a clay core. Unlike lost-wax casting, practiced in the West, the piece mold casting practiced in China was designed to make multiple copies of the same metal object.

Porcelain: a special kind of pottery formed from a mixture of kaolin clay and ‘porcelain stone.’

Pratyekabuddha: an individual who has achieved enlightenment without the help or teachings of others.

“Pure Land” sect: a popular form of Buddhism in East Asia. Pure land Buddhists follow the teachings of the Buddha Amitabha, and believe that through devotion and the performance of good deeds they can reach Nirvana, and join Amitabha in the “Pure Land.”

Register: a means of organizing visual space in painting and sculpture. A register refers to organizing figures within horizontal bands stacked one above another.

Relief: in sculpture, a work of art where figures project off of a flat surface.

Śākyamuni: another name for Siddharta Gautama who would become the historical Buddha.

Siddharta Gautama (Sid-har-ta Gwa-tah-ma): the founder of Buddhism, who lived in northern India between 563 and 483 B.C.E. (traditional dates) Siddharta Gautama was born a prince and originally lived a life of luxury. However at the age of 29 he gave up his belongings to live a life of sacrifice, after venturing outside of his palace complex and witnessing the sufferings of the world. Siddharta Gautama preached that one must overcome suffering by abandoning their material possessions. After living for six years as an ascetic, he achieved the transcendent understanding called enlightenment at the age of 35. He spend the remaining 45 years of his life preaching his philosophy of moderation in life and pursuit of an existence free from earthly suffering.

Silk Road: a caravan route that extended from China to India, and was used for trade between 130 B.C.E. and 1400 C.E. This trade route allowed for the exchange of ideas as well as goods.

Six Dynasties Period: a period of political turmoil in China that lasted from the fall of the Han dynasty to the rise of the Sui dynasty (220-589 C.E.). The Six Dynasties Period was marked by the rapid succession of different imperial rulers, as well as several foreign invasions in northern China. This period is also marked by the spread of both Taoism and Buddhism in China.

Slip: a mixture of water and clay used to decorate the surface of ceramics.

Song Dynasty: the dynasty that ruled China from 960 to 1279 C.E. It is usually divided between two periods: the northern or Beisong period and the southern or Nansong period. During the Song dynasty, there was a renewed interest in the arts, literature, and Buddhism.

Splashed ware ceramics: ceramics decorated with a runny glaze.

Spring and Autumn periods: a period of the Zhou dynasty between 770-476 B.C.E. The Imperial house lost a great deal of its diplomatic power at this time, and had an increase in its religious and ceremonial functions. There was also a rise in the power of merchants and artisans at this time.

Stylized: a manner of depicting figures or other objects in which some aspects are represented in a conventionalized way; a “stick figure” is a highly stylized representation of human figure.

Sui Dynasty: lasted from 581-618 C.E. During the reigns of the two emperors, Wendi and Yang, the empire, which had disintegrated after the fall of the Han Dynasty, was reunified. Buddhism, which had already reached China by the first century C.E., blossomed under the patronage of the Sui imperial family.

Symbolism: the use of special figures or marks of identification to signify an abstract concept or idea.

Tang Dynasty: a golden age of dynastic China that lasted from 618-907 C.E., immediately following the Sui dynasty. The first Tang emperor, Li Yuan established an effective bureaucracy to govern the large empire.

Terracotta: ceramic clay used for building construction and pottery.

Theravada: a form of Buddhism most commonly found in Southeast Asia. Followers of Theravada Buddhism observe a strict distinction between the clergy and laypeople. It is said to be impossible to achieve enlightenment as a regular layperson so many Theravada Buddhists spend a significant portion of their lives as monks or nuns. Theravada Buddhists do not worship the numerous bodhisattvas as Mahayana Buddhists do.

Undercutting: a process used when sculpting where material is scraped or carved away from behind, making a nearly three-dimensional piece of sculpture

Wucai (Woo-tsigh): translates to “five colors,” a glazing process in the decoration of ceramics, where the ceramics are fired two times, and decorated with colors both under a clear glaze layer, and through the use of colored enamels, over the clear glaze layer.

Yin and Yang: two forces that complement each other, and serve as a symbol of the relationship between opposites in nature. The yin symbolizes the earth, femininity, passiveness, and darkness; and is also represented by the tiger. The yang is a symbol of the heavens, maleness, light, and activity; and is represented by the dragon. The yin and yang not only complement each other. They are also said to be two halves that originated from a greater whole.

Zhengding (Jung-ding): a town in the western part of China's Hebei province. It is located at the edge of the North China Plains, and the Taihang Mountains. Historically, this location has been of strategic importance because they controlled the start of the silk road as it headed west from China's capital.

Zhou Dynasty (Joe): one of the longest of the Chinese Dynasties; it lasted from 1046 to 256 B.C.E. Confucianism and Daoism developed during the Zhou dynasty, and there were also major innovations in agriculture and communication.