

*The Art and Archaeology
of Ancient China*

A TEACHER'S GUIDE





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of Ancient China* A TEACHER'S GUIDE



Smithsonian
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Arthur M. Sackler Gallery*

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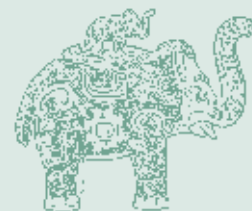
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Introduction



Meet Chi

This animal, with its catlike spine, fangs, long tail, and sharp claws, is often mistaken by Westerners for a dragon. Although it looks similar, it is actually a chimera, an imaginary horned creature with the head of a dragon, the body of a lion, and the wings of a bird. Inspired by a prototype from West Asia transmitted to China, the Chinese chimera came to symbolize peace and prosperity.

Images of chimeras were sometimes placed in tombs; large images of chimeras were used as tomb guardians and were believed to protect the deceased against evil spirits and to prevent tomb violation. Small chimera images were often placed in tombs as auspicious symbols. The chimera, with its fierce beauty and association with prosperity, was also intended to glorify the memory of the deceased.

The Education Department of the Freer Gallery of Art and the Arthur M. Sackler Gallery has designed *The Art and Archaeology of Ancient China* and *Chi's Adventure in Ancient China* as resources for educators who wish to know more about the art, history, and culture of ancient China.

This guide covers over five thousand years of Chinese history from the Late Neolithic Period (ca. 5000–2000 B.C.E.) to the Han dynasty (206 B.C.E.–220 C.E.). Naturally, we had to be selective in our approach to such an extended period of history. We begin the guide with background information on the Late Neolithic Period and each dynasty through the Han. Following that, objects from our collection are used to illuminate aspects of ancient Chinese society, such as clothing and transportation. In the next section, “Threads of Ancient Practice: Ancestor Worship Today,” we present teen research on the contemporary practice of ancestor worship by local Chinese Americans. Finally, we include four lesson plans inspired by objects featured in this volume.

This packet also includes the CD-ROM *Chi's Adventure in Ancient China*. In this virtual tour, Chi (pronounced *kai*, short for *chimera*), an animated *chimera*, introduces students to the objects featured in the guide (see Chi at left). It is appropriate for students aged eight and older.

We hope that this guide will help educators better understand early Chinese history, and that its materials will stimulate engaging ways to teach about life in ancient China.

Overview of Ancient China



CHINA IS ONE OF THE WORLD'S OLDEST CONTINUOUS CIVILIZATIONS, dating back more than seven thousand years. What is often referred to as “ancient China” is actually a very long period of history, from approximately 5000 B.C.E. to 220 C.E. Chinese culture, like all cultures, has always been dynamic and changing. Over the course of its first five thousand years, China evolved from a series of **Neolithic** settlements into a formidable empire, ruled by the Han dynasty (206 B.C.E.–220 C.E.), with a civil service, thriving industries, large-scale construction projects, trade with countries to the west, and exploration to the east. This guide attempts to offer a small glimpse into China’s transformation by examining objects that reflect its evolution.

China’s development did not involve just one cultural group in one set geographical location. Archaeological evidence shows that many different peoples lived in the area that now constitutes China. Some of these cultural groups became part of historically acknowledged Chinese dynasties, such as the Zhou, who were originally based in the Wei River valley and founded the Zhou dynasty (ca. 1050–221 B.C.E.). Other groups retained their distinct cultures — such as the Hakka people who originally came from the Yellow River valley but eventually settled in southern China — but still came to be considered culturally Chinese.

How do we know about ancient Chinese life? Unlike the people of ancient Egypt who left behind pyramids and temples, the ancient Chinese did not build monumental structures out of non-perishable materials like stone. The Great Wall — one of the best-known examples of Chinese architecture — is one of the only monumental structures from ancient China. However, its construction, which began during the Eastern Zhou dynasty (ca. 771–221 B.C.E.), went through many stages of development, and it did not take its present form until the sixteenth century. Until the Zhou dynasty, from which extensive written records survive, there were few written sources to inform us about Chinese society.

Detail, bell (*bo zhong*). China, Shang dynasty, ca. 12th–11th century B.C.E. Bronze; 31.0 x 24.8 x 15.2 cm. Arthur M. Sackler Gallery, Smithsonian Institution. Gift of Arthur M. Sackler, S1987.10

There are many ways of learning about ancient cultures, including the study of settlement sites, human remains, and oral and written histories. For ancient China, tombs offer especially in-depth historic information on Chinese society over the course of thousands of years. They not only provide information about burial rituals but also reveal information about art, cuisine, technology, scholarship, entertainment, and social classes. Like the ancient Egyptians, the ancient Chinese had their own beliefs about the afterlife and furnished their tombs with objects that would be useful and pleasing to the dead in their next life. The Chinese elite were often buried with jades, weapons, tomb guardians, musical instruments, **bronze** ritual vessels, and ceramic architectural models and figures. They also were buried with textiles and objects made of more fragile materials such as wood. These materials usually did not survive, but the many objects that did give useful clues to understanding ancient China.

Objects from ancient China are, in the present day, often referred to as “art.” However, it should be noted that what is called “art” was not necessarily made at the time as fine art—many of these objects had ritual or practical functions when new, but gradually became valued for their aesthetic qualities.

The discovery and study of objects from ancient China is ongoing; thus, scholars today may draw different conclusions about objects than scholars twenty years ago. Newly excavated objects may change the interpretation of how an object was used, or how it reflected on life at the time it was made. Regardless of how the story of ancient China continues to evolve, archaeological and art objects remain central to our understanding of China’s earliest history.

Historical Background



Late Neolithic Period (ca. 5000–2000 B.C.E.)

Traditionally Chinese civilization is believed to have emerged in the Yellow River valley. However, recent archaeological evidence shows that the origin of Chinese civilization is much more complex. During the Neolithic Period, a number of distinct cultures lived in settlements in today's mainland China. Each of these cultures was different but with shared characteristics. All were settled agricultural communities with domesticated pigs and dogs. The diet included staples of millet or rice, supplemented by fish and game. Finally, there is evidence, in all of these cultures, of extensive pottery production. Ceramic vessels like these were often placed in tombs during the Neolithic Period, suggesting that Neolithic people placed objects in tombs to reflect the high status of the tomb's occupant, the way the elite of later dynasties used bronzes (fig. 1).

These cultures also produced jade objects for the elite (see Focus on Jade, page 27), including personal ornaments, such as bracelets, earrings, and **pendants**, and other objects designed for ceremonial use, such as ax heads and knives. Archaeologists also found that the Liangzhu culture — centered along China's southeast coast — made jade objects shaped like disks (*bi*) and tubes (*cong*; figs. 2 and 3) in large numbers, but the actual function of these objects is still not known. For instance, in one important tomb, thirty-three *cong* were lined up end to end around the deceased. Although the reason for this configuration remains a mystery, it is likely that it was ritual in nature.

Detail, ritual wine vessel (*fangyi*). China, Shang dynasty, 12th–11th century B.C.E. Bronze; 19.1 x 10.7 x 7.7 cm. Freer Gallery of Art, Smithsonian Institution. Purchase, F1954.13



FIGURE 1

Storage jar

Northwest China, Machang culture

Late Neolithic Period, ca. 2400–2000 B.C.E.

Earthenware with painted decoration, 24.5 x 21.2 cm

Freer Gallery of Art, Smithsonian Institution

Gift of Mrs. Anna C. Chennault, F1973.18

Neolithic cultures inhabited areas all over present-day China. This storage jar is an example of the ceramic production of the Neolithic Machang culture from northwest China. The jar's geometric design of four large circles in black and reddish-brown is characteristic of Machang ceramics.

FIGURE 2

Ritual disk (*bi*)

China, Neolithic Period, Liangzhu culture

4th–3d millennium B.C.E.

Jade, 17.5 x 16.7 x 1.2 cm

Arthur M. Sackler Gallery, Smithsonian Institution

Gift of Arthur M. Sackler, S1987.929

The round shape of the *bi* has often been associated with heaven by later Chinese, but it is not known if that was its meaning during the Neolithic Period.

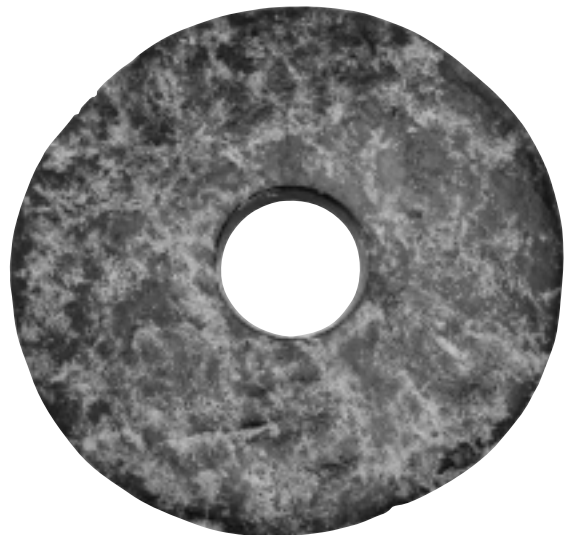




FIGURE 3

Ritual tube (*cong*)

China, Neolithic Period, Liangzhu culture

4th–3d millennium B.C.E.

Jade, 22.1 x 7.5 x 7.6 cm

Arthur M. Sackler Gallery, Smithsonian Institution

Gift of Arthur M. Sackler, S1987.468

Cong, such as this one, were used in burial rites during the Neolithic Period, but their significance is still unknown. Jade is extremely hard to shape, so that this object—square on the outside and round on the inside—reflects the high level of Chinese Neolithic jade work and the importance of jade, as so much time was invested in working it into this particular shape.

Xia Dynasty (ca. 21st–16th century B.C.E.)

By the Zhou dynasty, written texts made references to the first dynasty of China — the Xia dynasty, founded by King Yu. Most scholars today are still awaiting definitive archaeological evidence of the existence of the Xia, although some scholars believe that it was based at the archaeological site of Erlitou, located on the Yellow River in present-day Henan Province.



Shang Dynasty (ca. 1600–ca. 1050 B.C.E.)

Around 1600 B.C.E., the Shang people established the earliest Chinese dynasty verified by archaeology. During the Shang dynasty, many people lived in walled settlements, some of them significantly larger than those of the late Neolithic Period. From about 1300 to 1050 B.C.E., the Shang royal family ruled its people from a central capital near the town of Anyang; previously it had been located in Erligang. Both Anyang and Erligang were located in present-day Henan Province.

The religious life of the Shang royal family is responsible for many of the dynasty’s objects that we have available for study today. The most important role of the Shang king was that of spiritual go-between for the royal clan, his subjects, and the gods. In Shang belief, the highest deity was Di, or Shang Di, a powerful force that ruled over the known universe. Shang Di also ruled over other spirits, including nature spirits and the spirits of royal ancestors. The king was responsible for performing rites to ensure the health and well-being of his family and subjects. This was often done by appealing directly to the royal ancestors, who were believed to act as intermediaries between the king and Shang Di.

Divinations were also an important part of the king’s role as a political and religious leader. Large numbers of tortoiseshells and **ox scapulae** were used as **oracle bones**, on which to record questions that the king would ask the royal ancestor spirits. Shang kings asked about everything from the weather to the outcome of births, hunts, and battles (see the oracle-bone fragment, page 41). Thus, the Shang kings performed important political roles by attending to issues of state through religious rituals.

The religious rites of the Shang dynasty also reflect the importance of family relationships and lineage in Shang society — a value that has persisted throughout China’s history to the present day, as has the ritual of ancestor worship (see “Threads of Ancient Practice: Ancestor Worship Today,” page 46). It is also significant to note that throughout Chinese history (although changing today), dating at least as far back as the Shang dynasty, the male lineage has been considered the most important; thus, kings almost always

conducted the formal ceremonies of worship rather than female members of the royal family.

Bronze played an important role in both the religious and the military life of the Shang. Religious rites, which included human and animal sacrifices, also included offerings of wine and food presented in decorated bronze vessels. These ritual bronze vessels were frequently buried with members of the royal family. Wine vessels were one of the most popular bronze objects of the Shang dynasty and were often part of a set that included other bronzes, such as differently shaped wine vessels and food containers. The number and variety of wine vessels from the Shang suggest that wine played an important role in Shang religious rituals (see fig. 4, opposite page).

The military relied on bronze technology for defense purposes. In readiness for potential conflicts, the Shang military force was equipped with bronze weapons and with chariots that had bronze fixtures.

During the Shang dynasty, jade continued to be highly prized. Types of jade objects from the late Neolithic Period, including the *bi* and *cong*, were, again, made largely for ritual functions in the Shang; however, the Shang also produced many jades for personal ornamentation (fig. 5).

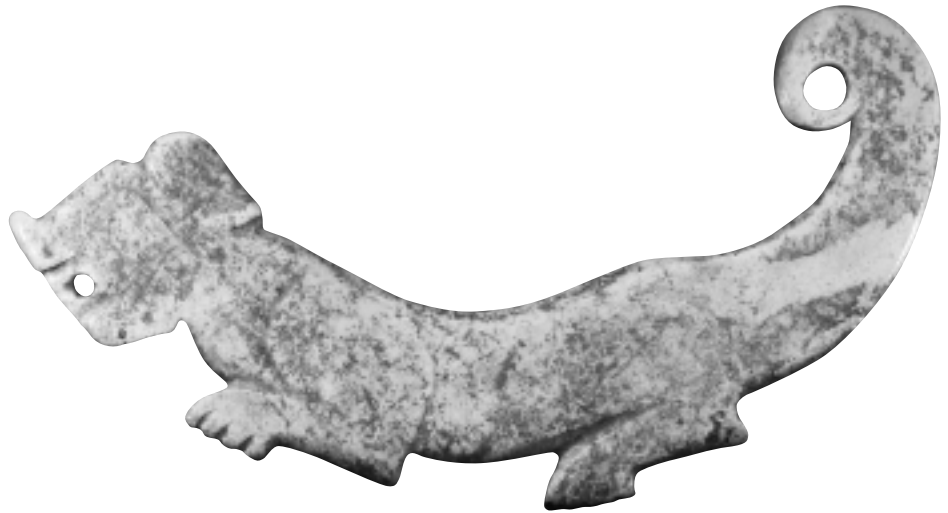


FIGURE 5

Tiger plaque

China, Shang dynasty, 12th–11th century B.C.E.

Jade, 4.5 x 9.4 x 0.6 cm

Arthur M. Sackler Gallery, Smithsonian Institution

Gift of Arthur M. Sackler, S1987.705

Similar to the jades of the late Neolithic Period, many Shang-dynasty jade objects were made for use as personal ornaments. This tiger plaque was likely worn as a pendant hanging from the waist.

FIGURE 4

Ritual wine container (*ji*)

China, Shang dynasty, 15th–14th century B.C.E.

Bronze, 21.9 x 14.5 x 16.0 cm

Arthur M. Sackler Gallery, Smithsonian Institution

Gift of Arthur M. Sackler, S1987.41

This particular wine vessel may have been used as a container for heating wine prior to its consumption during religious rites performed in the Shang royal temple.





Zhou Dynasty (ca. 1050–221 B.C.E.)

Western Zhou Dynasty (ca. 1050–771 B.C.E.)

The Zhou people had their origins in the Wei River valley in present-day Shaanxi Province. Around 1050 B.C.E. this group conquered the Shang and established their own dynasty called the Zhou. The Zhou shared some cultural similarities with the Shang; most importantly, archaeological evidence suggests that they performed similar religious rituals, used bronze ritual vessels, and practiced divination. During its first 279 years, the Zhou dynasty mirrored the Shang in that it ruled as a centralized monarchy. Also, the kind of bronze casting and jadedwork characteristic of the Shang continued uninterrupted. The Zhou used Shang bronze design as a foundation for their own decorative bronzework, but they also introduced new **motifs** and shapes (fig. 6).

In 771 B.C.E., the Zhou lands were invaded by a **nomadic** people. In response to this attack, some bronze objects were hastily buried in pits to protect them but were never recovered by their owners. These pits, uncovered in the late twentieth century, have provided archaeologists and art historians with a unique source for bronzes that were not necessarily destined for burial in tombs. These bronzes have proved particularly useful for their inscriptions, which were longer and more detailed during the Zhou than anything known in the Shang (fig. 6; see also the ritual food container [*gui*], page 38).

At the time of the invasion, Zhou rulers fled to the east and established a new capital at present-day Luoyang. This marked the beginning of the period known as the Eastern Zhou dynasty (771–221 B.C.E.).

FIGURE 6

Ritual food container (*fang ding*)

China, Western Zhou dynasty, 11th century B.C.E.

Bronze, 24.3 x 18.3 x 14.9 cm

Arthur M. Sackler Gallery, Smithsonian Institution

Gift of Arthur M. Sackler, S1987.305

This square, four-legged food container is a popular Shang type, and the *taotie* masks found on the legs also decorate numerous Shang bronzes. (For a discussion of *taotie* masks, see the ritual wine container [you], page 42.) However, the snakelike creature with one head and two bodies and the small projecting knobs are elements of Western Zhou design.

Inside this vessel, an inscription of nine characters appears to be a dedication of the vessel to a group of ancestors, including “Grandfather Ding” and “Father Gui.” This dedication reflects both the rise in bronze inscriptions during the Zhou dynasty—in comparison to the Shang—and the continued importance of ancestral spirits.



Detail, ritual food container inscription.

Another aspect of the inscription worth noting is the pictograph in the upper right of the inscription (see Focus on Chinese Characters, page 40). The pictograph depicts a basin in which a kneeling figure holds a shaft decorated with a trident and an unfurled banner. Its large size and pictorial quality suggest that it is a clan sign. The clan—a large group with a common ancestor—has been an important social unit throughout Chinese history. Many clans, including the royal clan, built temples specifically to honor their own ancestors.



Eastern Zhou Dynasty (771–221 B.C.E.)

The Eastern Zhou was a period of intense political turmoil but also one of great cultural and artistic development. The move to the east in response to the nomadic invasion weakened the power of the Zhou kings, who allowed royal family members and noblemen to rule states in the Zhou kingdom. As the kings' power became increasingly decentralized, states began fighting each other for land and political control. In fact, the latter half of the Eastern Zhou dynasty, from 475 to 221 B.C.E., is known as the Warring States Period.

This weakening of central Zhou authority is reflected in the bronze objects of the period, which were no longer used solely for state and religious rituals. With increased power, state rulers commissioned and purchased bronze objects to represent their status and wealth, which led to a boom in the bronze-casting industry. Inscriptions on bronze works lengthened, reflecting the elite's desire to show off its status (see the ritual food container [*gui*], page 38). New decorative techniques increased the variety and intricacy of these bronzes, and new casting techniques (such as the lost-wax process) led to an even greater range of styles and decoration (see Focus on Bronze Casting, page 43). Finally, the influence of other cultural groups also contributed to new designs (fig. 7).

Relative to the jade objects of the Shang, those of the Zhou were larger in number and made in a wider variety of styles. Like bronzes during this period, jade objects were used less often as ritual objects and more often as ornaments and symbols of status and wealth (fig. 8)

The arts and humanities flourished during the Eastern Zhou dynasty. There is ample information available about the music of this period because of the discovery in tombs of musical instruments and figures of performers (see Focus on Music in Ancient China, page 35). The Eastern Zhou was also the time of **Confucius**, Laozi, and many other philosophers, who addressed the question of how to create a stable and harmonious society (see Focus on Confucianism and Daoism, page 14).



FIGURE 7

Ritual wine container (*hu*)

China, Eastern Zhou dynasty, 7th–6th century B.C.E.

Bronze, 38.0 x 13.4 x 15.2 cm

Arthur M. Sackler Gallery, Smithsonian Institution

Gift of Arthur M. Sackler, S1987.325

The asymmetry of this vessel is in contrast to the majority of ancient Chinese bronze objects. Its shape suggests that it is meant to imitate the drinking flasks made of animal skin that were typically used by nomadic peoples living along China's northern fringes. The peoples north of the Great Wall were generally considered a threat, but at the same time, exchange with these groups seems to have had an influence on the design of this particular vessel.

FIGURE 8

Fish-dragon pendant

China, Eastern Zhou dynasty, 4th century B.C.E.

Jade, 3.4 x 10.2 x 0.4 cm

Arthur M. Sackler Gallery, Smithsonian Institution

Gift of Arthur M. Sackler, S1987.641



This tiny pendant measures only a few inches in length, but it demonstrates extraordinary precision and detail. Its crescent shape forms a beautiful arc, giving the object a sense of flowing movement, enhanced by a stylized ear that points backwards as though being swept back from the creature's head. A curving incised line defines its nostril in a spiral at the tip of its head, traces the snout, and outlines the open mouth. The body is covered with "raised dots" that are actually a regular pattern of minute, raised spirals suggestive of fish or dragon scales.

Confucianism

Confucianism has been one of the most important cultural forces in all of Chinese history. Based on a system of thought developed by Confucius (Kong Qiu, 551–479 B.C.E.), Confucianism stresses the importance of a person's correct placement in the social and family structure and also filial piety—a child showing respect for his or her parents. To Confucius, the family provided the best model for the structure of human society.

Confucius also dedicated much of his teaching to defining what constituted a good ruler. Born in 551 B.C.E. in the state of Lu (present-day Shandong Province), when individual states of the Zhou dynasty were at war, Confucius was deeply distressed by the period's political unrest.

He taught principles he felt would help leaders usher in an age of stability and harmony.

Confucius stressed that a leader's moral qualities were the key components of a stable and just government. A leader was expected to behave as a "gentleman" by developing three crucial qualities—filial piety, humaneness (specifically, compassion toward his subjects), and ritual decorum (following the correct rites). By cultivating these qualities, a leader would develop the ability to rule in a humane and sensible manner. Confucius believed this would result in contented subjects and a prosperous society.

The Analects

The Analects are the teachings of Confucius recorded by his followers. Comprised of quotations, dialogues between Confucius and his disciples, and passages describing Confucius in his daily life, *The Analects* form the basis for Confucian thought.

Confucius on personal duty

I:6

The Master said, A young man's duty is to behave well to his parents at home and to his elders abroad, to be cautious in giving promises and punctual in keeping them, to have kindly feelings toward everyone, but

seek the intimacy of the Good.

If, when all that is done, he has any energy to spare, then let him study the polite arts.

Confucius on good government

I:5

The Master said, A country of a thousand war-chariots cannot be administered unless the ruler attends strictly to business, punctually observes his promises, is economical in expenditure, shows affection toward his subjects in general, and uses the labour of the peasantry only at the proper times of the year.

II:20

Chi K'ang Tzu [Qi Kangzi] asked whether there were any form of encouragement by which he could induce the common people to be respectful and loyal. The Master said, Approach them with dignity, and they will respect you. Show piety toward your parents and kindness toward your children, and they will be loyal to you. Promote those who are worthy, train those who are incompetent; that is the best form of encouragement.

From Arthur Waley, translator, *The Analects of Confucius*, New York: Vintage Books, 1989.

Daoism

Daoism is a complex system of beliefs that can be loosely divided into two overlapping categories: philosophical Daoism and religious Daoism. Philosophical Daoism is based on principles outlined in the *Daode jing*, traditionally attributed to Laozi (Li Er, 6th century B.C.E.; fig. 9). The *Daode jing* outlines the principles of Daoism, advocating that all people follow the dao, or the “Way,” the natural path of the universe. In contrast to the Confucian emphasis on strict adherence to one’s role in society, Daoism emphasized one’s relationship to the universe and stressed the importance of attuning oneself to the flow of the dao.

Philosophical Daoism had a profound effect on art and society in China. Artists and scholars drew inspiration from its appreciation of nature and natural rhythms and also from the concept of following the dao as one moved throughout human society, or detached oneself from it.

Religious Daoism, while drawing from important concepts of philosophical Daoism, developed into a belief system complete with deities, rituals, temples, and a priesthood. In religious Daoism, the three supreme deities are called the “Three Pure Ones,” one of whom is sometimes

identified as Laozi. Other deities include the Queen Mother of the West, who is associated with immortality, the Jade emperor who rules a heavenly court, and various nature deities.

Throughout the history of religious Daoism, some adherents focused their attention on alchemy and the quest for immortality. The interest in longevity also led to the development of various practices, such as *qigong*, the control of the breath, and *taijiquan* (often known as “tai chi” in the West), the practice of controlling the flow of *qi* (breath or energy) throughout the body.

As with other religious traditions in China, the practice of religious Daoism throughout the centuries has often overlapped with or incorporated aspects of other traditions, such as ancestor worship and Confucianism.



FIGURE 9
Laozi Delivering His Canon
China, Ming dynasty,
16th century
Ink on paper, 24.8 x 51.8 cm
Freer Gallery of Art,
Smithsonian Institution
Gift of Eugene and
Agnes E. Meyer, F1968.21

Daode jing

The *Daode jing* is a poetic work that describes the benefits of following the dao or the “Way.” It calls for a kind of “non-action” as a way of acting in accordance with the dao. As it states in one passage: “The Way is constant: by doing nothing, nothing is left undone.”

Daode jing on the nature of the dao (the “Way”)

1
The Way that can be spoken of is not the constant Way;
The name that can be named is not the constant name.
The nameless is the beginning of Heaven and Earth;
The named is the mother of all things.

Daode jing on human society

18
When the great Way declined,
There were humaneness and rightness.
When intelligence and wisdom emerged,

There was great artifice.
When the six relations* were no longer harmonious,
There were filial children.
When the realm fell into disorder,
There were loyal ministers.

*“The six relations” refers to the relationships between parent and child, older and younger brother, and husband and wife.

19
Do away with sageliness, discard knowledge,
And the people will benefit a hundredfold.
Do away with humaneness, discard rightness,
And the people will once more be filial and loving,
Dispense with cleverness, discard profit,
And there will be no more bandits and thieves.

From Wm. Theodore de Bary and Irene Bloom, compilers,
Sources of Chinese Tradition, New York: Columbia University
Press, 1999.



Qin Dynasty (221–206 B.C.E.)

The Qin dynasty was established when the state of Qin conquered all other states at the end of the Warring States Period, thereby unifying a China that had fractured during the Eastern Zhou dynasty. The first emperor of Qin — known as **Qin shihuangdi** (259–210 B.C.E.) — standardized weights and measures, coinage, and the writing system, setting standards that would last for centuries after the fall of his short-lived dynasty.

Qin shihuangdi was a severe leader. He was intolerant of any threats to his rule and kept tight control on all states within China by keeping their leaders in the capital with him. He had his chief adviser burn all books that were not written on topics he considered useful — such as gardening — and reportedly buried hundreds of scholars alive.

The Qin dynasty has become one of the best-known periods in Chinese history in the West because of the discovery in 1974 of thousands of terra-cotta warriors buried in the tomb of Qin shihuangdi in present-day Xi'an (figs. 10a–b). These warriors were modeled after general categories of soldiers — such as archers and infantrymen — but were also given some individual characteristics. They reflect Qin shihuangdi's reliance on the military to create and maintain a unified China and indicate the emperor's desire to have the resources of an army in the afterlife.

The Qin dynasty collapsed following the death of Qin shihuangdi in 210 B.C.E., and for the next four years China was in a state of chaos. Then, in 206 B.C.E., a peasant leader by the name of Liu Bang led his followers to reunite China and became the first ruler of the newly founded Han dynasty.

FIGURE 10a

Horses were a crucial component of the Chinese military, dating back to the Shang dynasty (ca. 1600–ca. 1050 B.C.E.). Horse figures found in Qin shihuangdi's tomb were either placed next to members of the cavalry or attached to chariots.



FIGURE 10b

In 1974, local farmers discovered the burial site of Qin shihuangdi, which contained thousands of terra-cotta warriors arranged in battle formation. Each warrior was made in a workshop from one of several different molds, then given individual features by ceramic specialists. The terra-cotta warriors reflect the command of extensive human and natural resources during Qin shihuangdi's reign.



PHOTOGRAPHS BY KRISTINA GIASI.



Han Dynasty (206 B.C.E.–220 C.E.)

The Han dynasty was a pivotal period in the history of China. During this four-hundred-year dynasty, more foundations were laid for enduring aspects of Chinese society. Daoism continued to grow in influence, and **Buddhism** was introduced from India via the **Silk Route** as well as by a southern route (fig. 11). A civil service was created with entrance examinations based on Confucian texts (see Focus on Confucianism and Daoism, page 14),

a system that continued through the early twentieth century.

Under Han rulers, China expanded its territories and blossomed artistically. Later on, however, rebellions and imperial power struggles weakened the dynasty so that it eventually fell in the second century.

During the Han dynasty, bronzes and jades became even more closely associated with affluence and luxury than in any previous dynasty. In contrast to their use in religious rituals of the Shang dynasty, these items became objects for grand festivities and personal consumption. At the same time, increased contact with India, Persia, and other countries along the Silk Route added to the variety of symbols, motifs, and techniques in Chinese art.



FIGURE 11

Mirror

China, Han dynasty, 2d–3d centuries c.e.

Bronze, diameter 19.5 cm

Arthur M. Sackler Gallery, Smithsonian Institution

Lent by the Arthur M. Sackler Collections, MLS1793

This bronze mirror is the kind of luxury item popular with the Han-dynasty elite. One side is highly polished for reflection, and the other is decorated with designs in relief. On opposite sides of the central knob are the Daoist deities Xiwangmu (Queen Mother of the West) and Dongwanggong (King Father of the East). Both of these deities are shown with attendants who are slightly smaller in scale. Several of these attendants are “immortals” who wear feathered costumes. Positioned between these groups are the Green Dragon of the East and the White Tiger of the West. The rising and setting suns represent East and West.

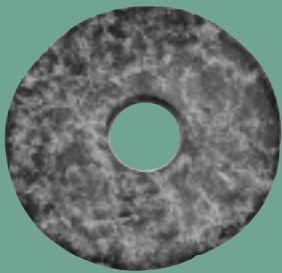
The depiction of deities from Daoist belief on this mirror illustrates the growing popularity of religious Daoism during the Han dynasty (see Focus on Confucianism and Daoism, page 14).

Ancient China Timeline (ca. 5000 B.C.E. – 220 C.E.)

RITUAL DISK (*BI*)

4TH–3D MILLENNIUM B.C.E.

page 5



XIA DYNASTY
(ca. 21ST–16TH century B.C.E.)

page 7

SHANG DYNASTY
(ca. 1600–1050 B.C.E.)

page 7

RITUAL FOOD
CONTAINER (*FANG DING*)
WESTERN ZHOU DYNASTY

11TH CENTURY B.C.E.

page 11



LATE NEOLITHIC PERI -
(ca. 5000–2000 B.C.E.)

page 4

WESTERN ZHOU
(ca. 1050–771 B.C.E.)

page 10



RITUAL WINE CONTAINER (*JIA*)

SHANG DYNASTY

15TH–14TH CENTURY B.C.E.

page 9

TERRA-COTTA WARRIORS
QIN DYNASTY, 221–206 B.C.E.
page 17



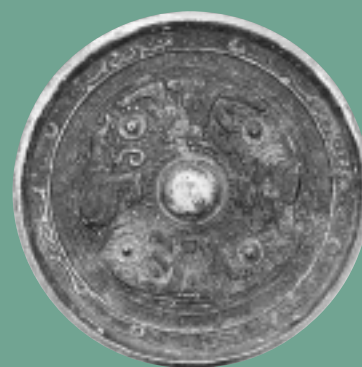
EASTERN ZHOU
(ca. 771–221 B.C.E.)
page 12

HAN DYNASTY
(ca. 206 B.C.E.–220 C.E.)
page 18

QIN DYNASTY
(ca. 221–206 B.C.E.)
page 16



FISH-DRAGON PENDANT
EASTERN ZHOU DYNASTY
4TH CENTURY B.C.E.
page 13



MIRROR
HAN DYNASTY, 2D–3D CENTURIES C.E.
page 19



Featured Objects

The following section includes information about objects based on seven themes identified to enhance a basic social studies curriculum. Each of these objects can be viewed in greater detail in the CD-ROM included in this guide and on the 8 x 10-inch color reproductions provided in the back cover pocket. All of these objects can be traced to one of the dynasties presented on pages 7–19.

- 24 Clothing and Personal Adornment
 - 24 Pendant, dancer
 - 25 Openwork feline-dragon plaque
 - 26 **FOCUS ON** Silk
 - 27 **FOCUS ON** Jade
- 28 Food Preparation and Utensils
 - 28 Rice pounder
 - 28 Tomb model of a stove
 - 29 **FOCUS ON** Food in Ancient China
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- 31 Transportation
 - 31 Chariot fitting
 - 32 Ritual water basin (*jian*)
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 - 33 Elephant-shaped ritual wine server
 - 34 Bell from a graduated set of six bells
 - 35 **FOCUS ON** Music in Ancient China
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 - 42 Ritual wine container (*you*)
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- 44 Building
 - 44 Ceramic model of a watchtower
 - 45 Model of a granary



Pendant, dancer

China, Eastern Zhou dynasty, 5th–4th century B.C.E.

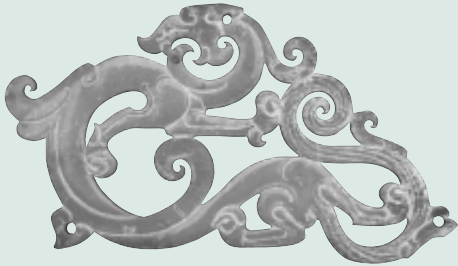
Jade, 9.7 cm

Freer Gallery of Art, Smithsonian Institution

Purchase, F1930.43

JADE OBJECTS DEPICTING HUMANS GAINED POPULARITY IN THE Zhou dynasty, and they have provided present-day scholars with more information about clothing and personal decoration. This jade dancer, who wears what is presumed to be an elegant silk robe, represents a woman of the royal court. The back of this figure, also carefully carved, shows the dancer's hair in a long braid. This pendant was designed as a personal ornament and was most likely hung from the waist.

Men and women of high status and wealth wore silk clothing, most likely robes with sashes tied at the waist. They might also have worn fur during cold weather. Shoes were made of silk or leather with thick wooden soles. During the Eastern Zhou dynasty, most common people, male and female, wore hemp or cotton tunics and pants.



Openwork feline-dragon plaque

China, Eastern Zhou, 4th or 3d century B.C.E.

Jade, 4.9 x 9.0 x 0.6 cm

Arthur M. Sackler Gallery, Smithsonian Institution

Gift of Arthur M. Sackler, S1987.30

THIS **DRAGON** PENDANT WAS MADE FROM JADE, AND BOTH FRONT and back are carved identically. It is crafted with linear carving in a variety of motifs, **openwork**, and **relief**. Curving lines incised on the surface of the jade enrich the texture, and the tail curls into scroll shapes. Holes at the top of the dragon's head and appendages were placed so that the pendant could be suspended. Like the dancer pendant (see page 24), this dragon pendant was meant to be worn as a decoration.

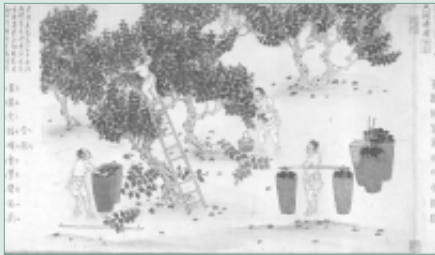
During the Eastern Zhou dynasty, the dragon became one of the most popular decorative motifs. The symbolism of the earliest dragons on jade and bronze objects is not clear, but by the Han dynasty, the dragon was believed to be a water creature who lived in rivers during the winter and flew into clouds in the spring to bring rain. Dragons were considered auspicious symbols—bringing good luck and representing peace, courage, and wisdom—and came to be associated with imperial power.

FOCUS ON

Silk

Silk is made from the fibers of the silkworm cocoon, and domestication of silkworms began in China around 2700 B.C.E., or possibly earlier. The silkworm feeds on the leaves of the mulberry tree, and once the cocoon is formed, workers take the cocoon and begin a process to unwind the silk filament by boiling the cocoons in water to release the thread from sericin, a gummy substance that binds the threads of the cocoon together. These threads are spun, then woven to make a durable and beautiful fabric.

The production of silk takes hard work and requires several thousand cocoons to make just a small amount of silk. For this reason, silk was, and still is, an expensive luxury item. The royal family, nobility, and other affluent Chinese wore silk, while the average person wore fabrics like hemp and cotton. Silk became one of the most important commodities of the Silk Route, the network of trade routes that emerged in the first century C.E. and extended from China to Rome.



< Workers gather mulberry leaves to feed the silkworms.



< A woman spins silk thread from the cocoons.



< A woman weaves fabric from silk thread.



< Women cut bolts of silk fabric.

Sericulture, by Cheng Qi (act. ca. 1250–1300). China, Southern Song dynasty, 13th century. Handscroll; ink and color on paper; 31.9 x 1249.3 cm. Freer Gallery of Art, Smithsonian Institution. Purchase, F1954.20.

Jade



The Chinese word for jade, *yu*, refers to several types of rock that are capable of taking a beautiful polish. Western mineralogists tend to define “jade” more narrowly, commonly applying the term to two specific rocks, nephrite and jadeite. Both nephrite and jadeite take a lustrous polish, and both are composed of interlocking mineral crystals that produce an extremely tough and stable rock. All of the objects featured in this guide are nephrite, which can range in color from white, to green, to brown, to almost black, depending on the amount of iron present. Jadeite did not become a popular material in Chinese art until the early Qing dynasty (1644–1911).

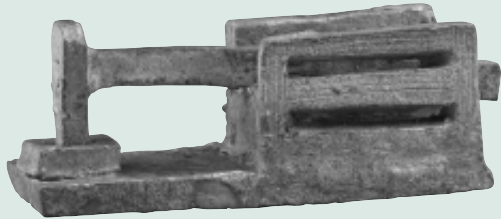
As early as the late Neolithic Period, Chinese artisans had learned to shape and polish jade. Although we tend to speak of “carving” jade, few carving tools are strong enough to carve jade.

Instead, artisans apply a paste to the jade that is made from abrasive particles such as quartz sand. These abrasives gradually wear away small areas of jade to shape a sculpture. For example, wood or bamboo sticks, in combination with abrasive particles, were used to drill holes in jade. Strings or cords coated with abrasive materials were used to cut or saw jade.

In ancient China, jade was prized not only for its beauty and durability, but also for its supposed magical and supernatural qualities. For example, jade was believed to preserve the human body after death. Many of the early Chinese jades were made for use in religious ceremonies and burial rites.

Jade was also valued in daily life. It signified wealth, virtue, and honor. Ceremonial weapons and symbolic jade jewelry both conferred and reflected the status of the ancient Chinese nobility.

Bird plaque. China, Western Zhou dynasty, 11th–10th century B.C.E.
Jade; 6.0 x 6.2 x 0.8 cm. Arthur M. Sackler Gallery, Smithsonian Institution.
Gift of Arthur M. Sackler, S1987.862



Rice pounder

China, Han dynasty, 2d–3d century c.e.

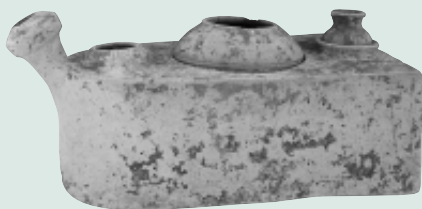
Glazed clay, 6.9 x 18.6 cm

Freer Gallery of Art, Smithsonian Institution

Gift of Charles Lang Freer, F1907.70

RICE WAS AND CONTINUES TO BE A STAPLE FOOD IN CHINA, AND THIS ceramic model of a rice pounder was placed in a tomb to ensure that the deceased would have rice in the afterlife. Rice pounders are designed to separate the husk from the kernel of rice through use of a lever — a device that works something like a playground seesaw. The rice plant would be placed in the bowl (pictured on the left), and a person would stand on the end to lift the hammer. When they stepped off, the hammer dropped and crushed the rice plant, removing the husk. This process was often accompanied with songs to help keep the work synchronized.

Real rice pounders, still in use in rural areas of China and Nepal, are much larger than this tomb model — sometimes measuring as much as seven feet in length. In modern times most rice pounders are made of stone.



Tomb model of a stove

China, Han dynasty, 2d–3d century c.e.

Glazed clay, 14.0 x 46.0 x 21.6 cm

Freer Gallery of Art, Smithsonian Institution

Transfer from the Carl Whiting Bishop Collection, F1979.42

THIS MODEL OF A STOVE WAS CREATED FOR BURIAL IN A TOMB so that it could be used by the deceased in the afterlife. It is made of fired and glazed clay, but after centuries of burial, the green glaze has degraded significantly. This kind of green glaze is a lead glaze commonly used on ceramics made for burial during the Han dynasty. The actual stove on which the model was based was designed so that two pots of food could be heated at once. Real stoves were mud or ceramic and sometimes were made of stone or metal.

Food in Ancient China

Cuisine in ancient China largely depended on the location and social status of the person eating. The staple grains of drier northern China were wheat and **millet**. In the warmer, moister south, rice was the most important grain, its cultivation having begun in approximately 5000 B.C.E. In some areas both rice and wheat were eaten.

It is difficult to generalize about the diet of the ancient Chinese, but thanks to an extremely well-furnished and well-preserved tomb, discovered in 1972 in Changsha, Hunan Province, we now have some specific examples of the rich and varied diet of the upper classes during the early years of the Han dynasty.

The Changsha tomb belonged to Lady Dai, who was about fifty when she died. Her body was in such an excellent state of preservation that an autopsy was able to reveal that she had suffered from tuberculosis, gallstones, and hardening of the arteries. Researchers believe she died from a heart attack.

What did Lady Dai eat? Musk melon seeds were found in her esophagus, stomach, and intestines. However, in her tomb, archaeologists also found bamboo cases and ceramic vessels containing a wide variety of luxury foods that differed from the common person's diet of basic grains.

FOOD IN LADY DAI'S TOMB

rice	dates	duck
wheat	plums	chicken
lentils	pork	pheasant
eggs	venison	sparrow
cinnamon	beef	crane
ginger root	lamb	owl
lotus roots	hare	carp
strawberries	dog	perch
pears	goose	

Lady Dai's tomb also contained empty ceramic jars most likely filled with wine at the time of her entombment. Among the objects left for her comfort in the afterlife were 182 **lacquer** objects, including a serving tray and a set of dishes containing a prepared meal, and 312 bamboo strips containing an inventory of the tomb and instructions on food preparation (see Focus on Chinese Lacquers, page 30). The bamboo strips on food preparation cover a range of information from how to deep fry or steam foods to the use of seasonings, such as soy and honey.

FOCUS ON

Chinese Lacquers



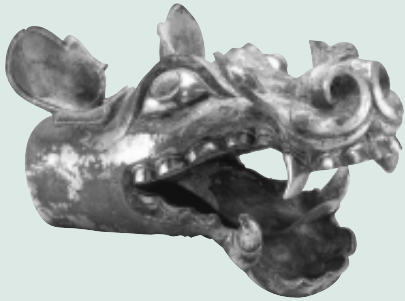
Lacquer is made from the sap of the *Rhus vernicifera* tree, which grows in central and southern China. The clear sap, harvested much like maple syrup, turns brownish-black when it comes in contact with air. To remove impurities it must be boiled and strained before it can be used. Toxic fumes from the boiling sap sometimes pose a risk to the preparer. Pigments can be added to lacquer sap to create different colors; red and black are the most common.

Once the sap has been purified and colored, the lacquer is applied to the base material—often wood, bamboo, or fabric—using a brush. Lacquer objects usually have many layers of lacquer on their surfaces, and each layer must dry and be sanded before the next one can be applied.

Lacquer is an excellent waterproof coating for wood and other perishable materials. Excavations have provided evidence that lacquer was used in China as early as 1300 B.C.E. Later, with the addition of multicolored pigments, lacquer also came to be used as a decorative material.

Lacquer objects were prized luxury items, and wine cups and food containers were often carried on trays like this. The decoration is composed of abstract patterns (although the motifs may have evolved from cloud designs); these also echo the tray's circular shape in rhythms created by the repeated spirals and diagonals. This black tray with red design is similar in style to the lacquer objects found in the tomb of Lady Dai.

Tray. China, Hunan Province, Western Han dynasty, 200–150 B.C.E.
Lacquer on wood; diameter 31.2 x 3.8 cm. Freer Gallery of Art, Smithsonian Institution. Purchase, F1954.19



Chariot fitting

China, Henan Province

Eastern Zhou dynasty, ca. 300–250 B.C.E.

Glass, silver, and bronze with gilding and silvering, 25.5 cm

Freer Gallery of Art, Smithsonian Institution

Purchase, F1932.14

THIS ORNAMENT FOR A CHARIOT POLE IS MODELED IN THE FORM of a dragon's head with whiskers, gaping mouth, and curling ears. The teeth are silvered bronze, the eyeballs silver, and the pupils glass. The square hole at the top of the ornament was designed to hold a cotter pin that attached to the chariot pole. The bronze head and silver tongue are gilded and engraved with curving designs that are hidden in some areas by the patina (green copper corrosion that forms on copper or brass).

Mercury gilding was invented in China around the fifth century B.C.E. Gold powder and mercury were mixed together to form a paste (also called an amalgam). The paste was applied to bronze or silver surfaces and heated. The mercury would vaporize with heating, leaving a thin layer of gold that was then **burnished** to give a smooth, shiny, gilded surface. Mercury silvering is the same process but uses silver instead of gold. Mercury silvering and gilding were used together, and with alloys of gold and silver, to produce colorful effects.

During the Eastern Zhou dynasty, chariots with bronze fittings pulled by horses were used in battle—an important function during the Warring States Period (see Eastern Zhou dynasty, page 12). Chariots were also used in royal processions, to transport the royalty and nobility, and for the hunting expeditions of the elite (see the ritual water basin [*jian*], page 32). Commoners, however, probably used a wooden cart pulled by oxen or water buffalo.

This chariot ornament was probably found in a “horse pit” and not in a person's tomb. Horse pits are underground chambers located outside the main tomb of the deceased. Members of the royalty and nobility sometimes had their horses and chariots buried as a sign of their status and to assist them in their afterlife.



Ritual water basin (*jian*)

China, Eastern Zhou dynasty, ca. 500–450 B.C.E.

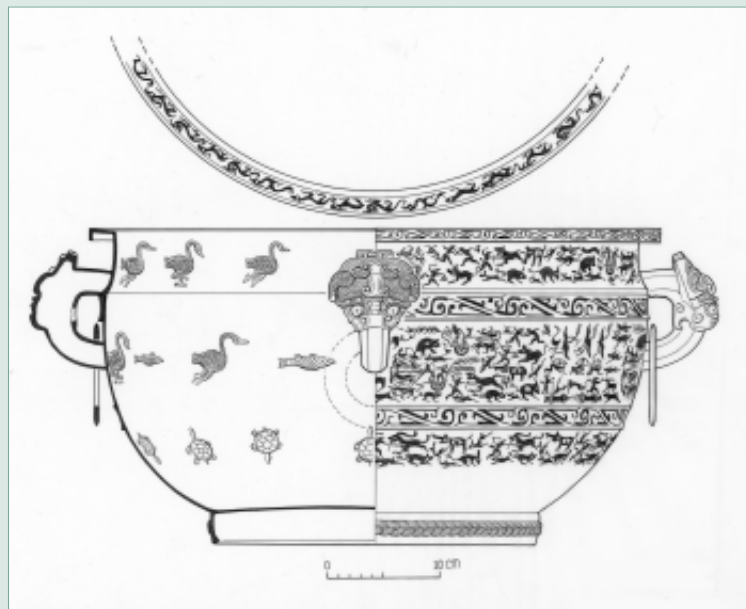
Bronze, 28.0 x 61.4 cm

Freer Gallery of Art, Smithsonian Institution

Gift of Charles Lang Freer, F1915.107

THIS BRONZE BASIN—USED IN ZHOU-DYNASTY CEREMONIES—has three main bands of decoration that show humans, fish, animals, and chariots arranged in hunting scenes. Some of the men carry swords and shields, and others are archers. The same scene is repeated seven times in each band. On the inside of the vessel, there are bands of ducks, fish, and turtles modeled in high relief. The top band depicts fourteen duck images that alternate in pose between walking and swimming. The second and third bands depict images of ducks, fish, and turtles in alternating patterns. The four large handles, in the form of animal masks, support pendant rings.

This basin offers a unique opportunity to see an early pictorial depiction of ancient Chinese life and illustrates the importance of hunting for the elite.



A diagram of the ritual water basin; the interior is pictured on the left, the exterior on the right.



Elephant-shaped ritual wine server

China, Yangzi River valley

Shang dynasty, ca. 1200–1100 B.C.E.

Bronze, 17.2 x 10.7 x 21.4 cm

Freer Gallery of Art, Smithsonian Institution

Purchase, F1936.6

IN ANCIENT CHINA, BRONZE VESSELS PLAYED AN IMPORTANT ROLE in ceremonies for rulers and high officials. This bronze elephant, a ritual serving vessel made during the Shang dynasty, shows creativity and invention. Wine was stored in the elephant's belly and poured from the trunk while the baby elephant, on the larger elephant's back, served as a knob for the vessel's lid. The surface of this vessel is covered with scroll-like motifs.

Animal-shaped bronze vessels are relatively rare, but naturalistic animals became decorative motifs on bronzes and jades during the time that the Shang-dynasty capital city was at Anyang, circa 1300 to 1050 B.C.E. Animal-shaped containers were favored by the people who lived in the Yangzi River valley.



Bell from a graduated set of six bells

China, Eastern Zhou dynasty, 6th century B.C.E.

Bronze, 25.5 x 13.0 x 10.3 cm

Arthur M. Sackler Gallery, Smithsonian Institution

Gift of Arthur M. Sackler, S1987.4

THIS BELL IS ONE OF A SET OF SIX GRADUATED CHINESE BRONZE bells. Although the bells, or *zhong*, differ in size, their overall shape and decoration are the same, including narrow, raised bands that divide the surfaces into horizontal and vertical areas. Each area has a central **trapezoid** panel, flanked by three rows of three projecting knobs. The bottom third of the bells is decorated with an interlacing pattern of snakes that have bird heads.

The six bells were designed to hang together on a wooden frame and be struck from the outside with a wooden hammer or mallet. The musician played the bells from a seated or kneeling position. Most bells like these would have been played in an ensemble with a variety of other instruments (see Focus on Music in Ancient China, page 35).

Bells of this kind demonstrate the high level of Chinese expertise in bronze casting. These bells were cast so that the sides become thinner as they reach the base, creating two strike points that produce two different tones.

The earliest Chinese bells were produced around 1500 B.C.E. They were small in size and had clappers inside, similar to Western bells. Originally used as signaling instruments, bells were adopted by people from southern China who, over time, transformed them into clapperless musical instruments played with mallets.

Music in Ancient China

Like many of the arts, music flourished during the Zhou dynasty. From this period we have instruments, models of performers, depictions of musicians and dancers on vessels, and the *Shijing*, or *The Book of Poetry*, which contains poems and songs of court and common people during the Zhou dynasty.

From the evidence we have available, it is likely that music played an extremely important role in the Zhou dynasty for all social classes. Texts attributed to Confucius express his high regard for music, and a well-educated man at the time was expected to have a good knowledge of music. Music was part of religious and court rituals, banquets, and other important events. Singing and dancing were often an integral part of a musical performance, whether for religious or recreational purposes.

One of the most important sources of information we have regarding Zhou-dynasty music is from the tomb of the Marquis Yi of Zeng (ca. 433 B.C.E.). This tomb was uncovered in 1977 in Hubei Province and contained the most extensive and well-preserved set of musical instruments ever found in an ancient Chinese tomb.

This four-chamber tomb was designed in imitation of a palace with a central courtyard, reflecting the belief that the Marquis Yi would require the same comforts in the afterlife that he had enjoyed during his lifetime. The central

chamber of the tomb, which mirrored a palace courtyard, contained most of the musical instruments found, including a complete set of sixty-five graduated bells mounted on wooden racks, thirty-two stone chimes (also mounted), drums, seven zithers, and eight wind instruments, including two pan pipes. In addition, twenty-one young women were interred with the Marquis Yi, some of whom were likely his favorite musicians and dancers.

The Marquis Yi's set of sixty-five bells is remarkable for a variety of reasons. First, they are clearly dated—an inscription indicates that the bells were a gift given to him in 433 B.C.E. by the Chu king, the leader of a nearby state. Second, the bells were very expensive to produce and to purchase, particularly a set this size—further evidence of the Marquis Yi's status. Finally, the bells, along with the other instruments in the room, illustrate what an instrumental ensemble might have consisted of during this period. Scholars believe that it would have required twenty-four musicians to play all instruments at once.

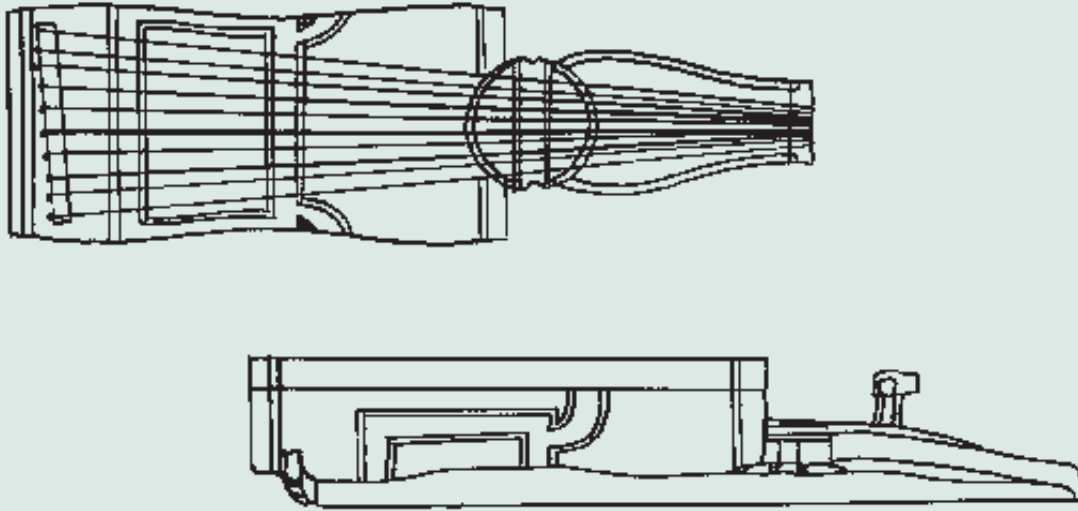
There are still many gaps in our knowledge of ancient Chinese music, partly because there was no system for recording music in a written form. A text entitled *The Book of Music* is believed to contain information about music during the Zhou dynasty, but it was lost or destroyed.

For resources on ancient Chinese music, see "The Legacy of Ancient Chinese Music: Special Recommendations," page 98.

Musical Instruments

Instruments such as the graduated set of six bells (see page 34) were played in large ensembles with a variety of other instruments, including the zither, stone chimes, and pan pipes.

Zither

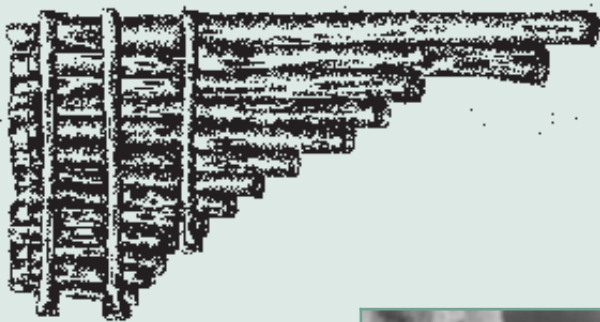
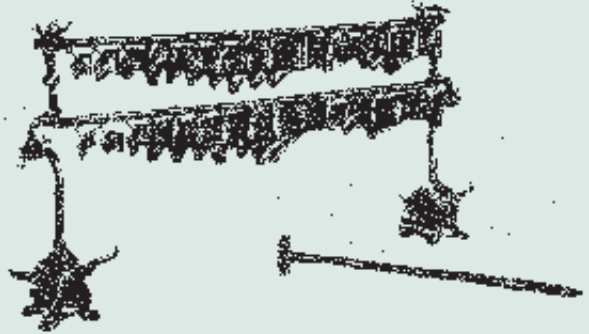


Bing Xia of the Chinese Music Society of Greater Washington plays the zither, a stringed instrument with a hollow wooden base that is played by plucking or strumming.



Stone Chimes

Stone chimes are different sizes in order to create different tones. They are hung from a frame and played with a wooden mallet.



Pan Pipes

The pan pipes are a wind instrument made of several bamboo pipes of different lengths. Pan pipes emit a sound when the player blows into the pipes. Below, Bao Hui Chan of the Chinese Music Society of Greater Washington plays the pan pipes.





Ritual food container (*gui*)

China, Western Zhou dynasty, 10th century B.C.E.

Bronze, 15.5 x 32.1 x 23.5 cm

Arthur M. Sackler Gallery, Smithsonian Institution

Gift of Arthur M. Sackler, S1987.329

THIS RITUAL FOOD VESSEL, CALLED A *GUI*, IS EXTREMELY IMPORTANT because of the ninety-character inscription cast on the inside. According to the text, an archer named Jing was rewarded by a Zhou king for his exceptional skill as an archery trainer. In ancient China, archery — the art of shooting with a bow and arrow — was considered a necessary social skill for the wealthy. To record his royal gift, Jing had the *gui* cast with a dedication to his mother, along with an expression of the hope that his descendants would continue to use the vessel for ten thousand years. The dedication reads as follows:

In the sixth month, in the first quarter, the King was at Feng Jing. On the day *dingmao* the King commanded Jing to supervise archery. The sons and younger brothers of the nobles, the high and low officials, and the attendants studied archery. In the eighth month in the first quarter, on the day *gengyin*, the King and Wu [?] and Lu Wang with officers from [?] and [?] and Bang Zhou had an archery contest at the Da Chi. Jing's training had been effective. The King presented Jing with an archer's arm guard. Jing bowed his head and presumed to extol the Son of Heaven. He made this sacrificial *gui* for his mother Wai Ji. May sons and grandsons use it for ten thousand years.

This vessel is decorated with the popular Zhou-dynasty motif of two mirror-image birds with heads turned backward. The narrow dragon frieze — the horizontal band decorating this vessel — closely parallels the bird pattern with its backward-facing creatures.



A rubbing of the text contained in the ritual food container.

Jing *gui* character evolution

						yǐ (to use or take)
						jìng (tranquil)
						yòng (to use)
						xué (to study)
LARGE-SEAL SCRIPT	SMALL-SEAL SCRIPT	CLERICAL SCRIPT	CURSIVE SCRIPT	RUNNING SCRIPT	STANDARD SCRIPT	

The calligraphy above by John Wang uses the characters taken from the Jing *gui* inscription: *yǐ jìng yòng xué*. Put together in this order, these characters mean “tranquillity is the key to learning.”

Chinese Characters

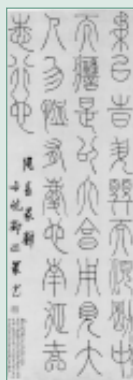
Unlike the Roman alphabet used in English, the Chinese writing system consists of characters. Each character corresponds to one spoken syllable, but most Chinese words are compound words—made up of two or more characters. There are approximately fifty thousand Chinese characters in existence, although most Chinese people know between five and eight thousand characters. Although there are many distinctly different Chinese dialects—for example, Cantonese is spoken in Guangdong Province and Hong Kong—written Chinese is understandable for all literate Chinese people.

Chinese characters evolved from a pictographic-like script called “oracle-bone script,” examples of which are found on oracle bones used for divination during the Shang dynasty (see the oracle-bone fragment, page 41). During the Shang and Zhou dynasties, a modified form of the earlier oracle-bone script—called “large-seal script”—was inscribed onto bronze objects.

In the Qin dynasty, small-seal script became the standard when the emperor of Qin made the Chinese writing system, previously full of

regional variations, uniform for all of China. During the Han dynasty, a new script emerged called “clerical script.” This practical script for daily use was easier to write at a high brush speed and was more angular than small-seal script. The traditional Chinese characters in use today emerged in the fourth century, in part due to the search by Chinese calligraphers to find an even more fluid and flexible kind of character. In the mid-twentieth century, mainland China developed a system of simplified characters still in use today.

The pictographic origins of Chinese characters are still evident in some words. For example, the character for tree, *mu* closely resembles the tree it is meant to represent. The character *mu* is also a radical, which is a “base” component of a character that can indicate meaning or pronunciation. Thus, two *mu* radicals joined together form the character *lin*, meaning “woods.” Three *mu* radicals joined together form the character pronounced *sen*, which means “luxuriant growth of trees.” The compound word *senlin* means “forest.”



Later Chinese artists and calligraphers found inspiration in the seal script and other early forms of Chinese writing, using them in their own work.

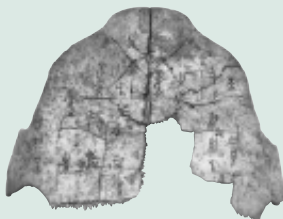
mu (tree)

lin (woods)

sen (luxuriant growth of trees)

senlin (forest)

Passage from the *Book of Changes*, in seal script, by Deng Shiru (1743–1805). China, Qing dynasty, late 18th century. Ink on paper; 114.7 x 42.5 cm. Freer Gallery of Art, Smithsonian Institution. Gift of Robert Hatfield Ellsworth in honor of the 75th Anniversary of the Freer Gallery of Art, F1997.47



Oracle-bone fragment

China, Shang dynasty, ca. 1600–1050 B.C.E.

Tortoiseshell, 7.6 x 9.7 cm

Freer Gallery of Art, Smithsonian Institution

Purchase, F1985.35

THIS TORTOISESHELL FRAGMENT WAS USED AS AN ORACLE BONE in the court of the Shang-dynasty kings. The term “oracle bone” refers to ox scapulae and tortoiseshells used by Shang kings for divination. In the early twentieth century, farmers living near the town of Anyang in northern China found large quantities of these ox scapulae. Believing they were dragon bones, the farmers sold them as medicinal ingredients. Twentieth-century Chinese scholars recognized that on these bones were etched early Chinese writings that revealed valuable information about the religious life of the Shang (see Focus on Chinese Characters, page 40). In fact, oracle bones were used by Shang-dynasty kings on a regular basis to ask advice of royal ancestor spirits and to predict the future.

Under the direction of the king and his **shaman**, the bones of cattle, water buffalo, and tortoises were scraped, polished, and perhaps soaked. When dry, the bones or shells were chiseled to produce rows of grooves and hollows. On behalf of the king, a **scribe** would then etch a question onto the bone or shell surface which requested information and guidance from the spirit of a royal ancestor. During the ritual, a shaman would insert a heated rod into the bottom of the grooves and hollows to produce hairline cracks on the opposite side of the bone. The cracks were interpreted to provide an answer to the king’s question. Sometimes the answers were recorded on the surface of the oracle bone.

In the Shang dynasty, questions were frequently posed by the king prior to undertaking an important task. For example, the king might ask about building a new town or going to battle. He might seek insight about a hunt or a journey, or the meaning of a particular event or dream. The method used by the shaman to interpret the cracks is not known.

Oracle Bones

Although the writing on the oracle-bone fragment from the Freer Gallery of Art has not yet been deciphered, scholars have been able to translate complete divination inscriptions from other oracle bones.

Inscription asking for the assistance of a royal ancestor spirit
Crack making on *guiyou* (day 10): “To Father Jia (the seventeenth king) we pray for good hunting.”

Inscriptions about the king’s health
Divined: “Grandfather Ding (the fifteenth king, father of Xiao Yi) is harming the king.”

Divined: “There is a sick tooth; it is not Father Yi (=Xiao Yi, as above) who is harming (it/him).”

Inscription about (Shang) Di’s possible role in a poor harvest
Divined: “It is not Di who is harming our harvest.”

Inscription about a nature spirit’s interference with the weather
Crack making on *bingwu* (day 43)

Divined: “It is the Mountain Power that is harming the rain.”

From Wm. Theodore de Bary and Irene Bloom, compilers, *Sources of Chinese Tradition*, New York: Columbia University Press, 1999.



Ritual wine container (*you*)

China, Henan Province, Anyang
 Shang dynasty, ca. 1200–1100 B.C.E.
 Bronze with cast decoration, 24.0 x 21.3 cm
 Freer Gallery of Art, Smithsonian Institution
 Purchase, F1942.14

THIS VESSEL IS IN THE FORM OF TWO OWLS STANDING BACK-TO-BACK. Each has large horns and a decorated beak. Ornithologists believe that these birds represent a species related to the great horned owl. The vessel has four legs, two for each owl. Scalelike patterns are used to simulate feathers on the wing and breast areas. Crested birds with bottle horns are located above and below the wings, and dragons coil partway around each foot. A monster mask is located on each side. The knob at the top of the vessel is decorated with a masklike motif traditionally called “taotie,” which is not seen on any other part of the vessel, suggesting that the knob is not original.

The *taotie* mask is found on a wide variety of ancient Chinese art objects, beginning in the late Neolithic Period. Earlier scholars believed that the mask represented the blood and terror related to human and animal sacrifice in early Chinese history. However, the *taotie* is now considered a kind of stylized animal mask whose meaning is not yet known.



Detail, *taotie* mask from bell (*bo zhong*), page 2.

Bronze Casting

Bronze is an alloy of copper and tin. The largest proportion is copper, but tin gives bronze its hardness. Lead is often added to bronze because it lowers bronze's melting point, causing it to flow better during casting. Bronze can range in color from red (low tin content) to golden or white-silver hues (higher tin content).

The earliest known Chinese cast-bronze vessels date to 2000 to 1500 B.C.E., and the process for making them was complex and laborious. Given the vast number of early Chinese bronzes that still exist, it is clear that the bronze workshops were staffed with numerous artisans. The various tasks required to make the vessels included model and mold making, mining and smelting of ores, casting, and finishing, indicating marked division of labor in Chinese society.

The earliest bronzes were cast in sections using molds made out of clay. Decorations and designs were frequently carved into the inner

surfaces. The clay pieces were set around a solid clay core and were separated from each other by spacers. The metals were then heated to a molten state, about 1,000 degrees Celsius, and poured between the core and clay mold. After cooling, the molds were broken to reveal the bronze object (see diagram below). The object was then polished and sometimes colored by applying heat or chemicals to the surface.

In the Eastern Zhou dynasty, the lost-wax method of bronze casting was introduced. In this process, a wax model was made of the object, which was then carefully coated with clay. Rods of wax called "runners" were placed on the object to leave openings in the clay coating. The clay was baked to harden, at which point the wax melted and ran out of the openings formed by the runners, leaving a hollow space. This space was then filled with molten bronze, which would solidify to form a metal replica of the original wax model.

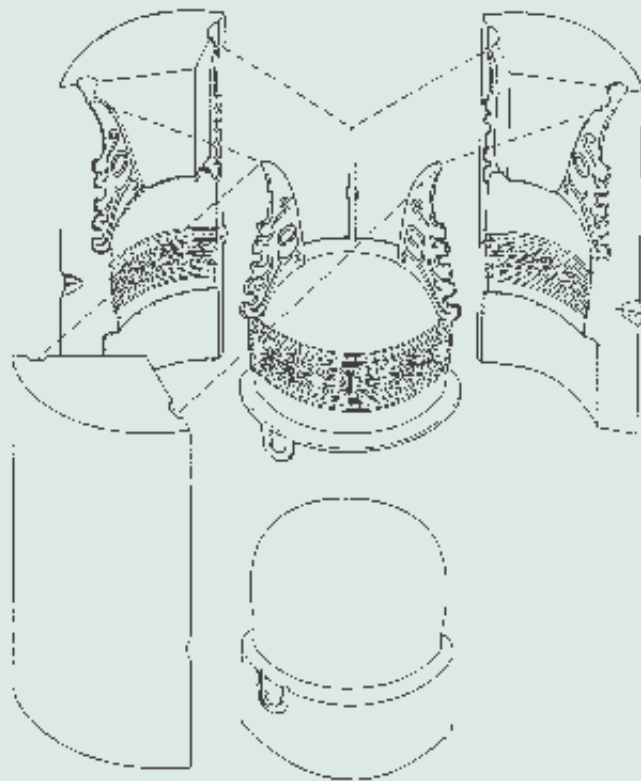
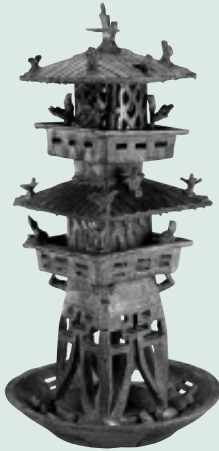


Illustration of bronze casting process.



Ceramic model of a watchtower

China, Eastern Han dynasty, 2d century c.e.

Earthenware with green glaze, 84.4 x 44.0 cm

Freer Gallery of Art, Smithsonian Institution

Gift of Charles Lang Freer, F1907.68

THIS MODEL WAS MADE FOR AN EASTERN HAN-DYNASTY BURIAL. During this period, tombs included many types of ceramic structures, depicting stoves, pigsties, goat pens, architectural models, domesticated animals, fish ponds, rice paddies, and human beings.

This tower is constructed of simple units with hand-sculpted figures. It is a two-story tower protected by a moat that contains small models of swans, frogs, turtles, and fish. Archers and other guards keep watch at the corners of each level. The small roofs with sculpted tiles illustrate basic elements of Chinese architectural tradition during the first centuries of the common era.

Towers like this one reflect living conditions at the end of the Han dynasty. Most of the people at this time farmed for a living, and a large land holding was the basic political and economic unit. Towers were built at the four corners of these properties to give protection and were manned by archers and guards from wealthy landowners' personal armies. These structures also served as refuges for a landowner's family during times of war, as the Eastern Han dynasty was a time of significant unrest.



Model of a granary

China, Eastern Han dynasty, 2d century C.E.

Earthenware with green glaze, 26.0 x 18.0 x 17.9 cm

Arthur M. Sackler Gallery, Smithsonian Institution

Purchase, S1992.81

THIS MODEL OF A GRANARY (A STRUCTURE MADE FOR GRAIN STORAGE) is made of earthenware with a green glaze. Its legs have animal-like shapes, resembling a bear or horned creature. This model is the type that was typically buried in a tomb, and it gives us some idea of life during the Han dynasty, when agriculture was the foundation of the society and grains were the most important crop (see Focus on Food in Ancient China, page 29).

Threads of Ancient Practice: Ancestor Worship Today



IN CHINA A FORM OF ANCESTOR WORSHIP DATES BACK AT LEAST as far as the Shang dynasty. There is ample evidence of Shang religious ceremonies in which kings made offerings and sacrifices to royal ancestors and also appealed to them for guidance about the future.

In conjunction with the 2001 Arthur M. Sackler Gallery exhibition *Worshipping the Ancestors: Chinese Commemorative Portraits*, Chinese American teens from the Washington, D.C., area researched contemporary ancestor worship. These teens, who have family origins in Taiwan, introduce on the following pages a present-day altar and also offer personal stories of ancestor worship that reflect the importance of family relationships and lineage.

FOCUS ON



Worshipping the Ancestors

June 17–September 9, 2001

This exhibition displayed the magnificent ancestral portraits of the late Ming (1368–1644) and Qing imperial courts, as well as the social and military elite. Displayed near family altars, these portraits functioned as a focal point for honoring the deceased.

This portrait of Prince Hongming was featured in the Sackler exhibition. It is an example of the kind of portrait that would have been used near the ancestral altar of a member of the Qing imperial family. Commoners used similar but less elaborate portraits.

Portrait of Prince Hongming (1705–1767). China, Qing dynasty, 1767 or later copy. Hanging scroll; ink and color on silk; 200.8 x 115.4 cm (image only). Arthur M. Sackler Gallery, Smithsonian Institution. Collections Acquisitions Program and partial gift of Richard G. Pritzlaff, S1991.61

Detail, ritual wine vessel (*fangyi*). China, Shang dynasty, 12th–11th century B.C.E. Bronze; 19.1 x 10.7 x 7.7 cm. Freer Gallery of Art, Smithsonian Institution. Purchase, F1954.13

Ancestor Worship Today: Teen Research

Looking at the Altar

This photo is of the altar used during my grandfather's funeral in Taiwan in the summer of 1975. Normally altars are taken down forty-nine days after the person's death, because the altar was used by the family for paying respects to the recently deceased during the forty-nine-day period, when the spirit of the deceased is going through judgment. After this altar was taken down, my grandfather was considered one of our ancestors, and my family paid their respects to him along with the other ancestors.

Gloria Huang



Notes on a Contemporary Altar

Fruit baskets and food offerings

The fruit and bowls of food are offerings made to the deceased to earn the soul merits. They consist of food that the deceased enjoyed eating in his or her lifetime. The food offerings are usually replaced daily, but fruits can be left on the altar for a little while longer. Offerings of fruits and vegetables are preferred; meats are avoided because they symbolize the killing of animals. These symbols strongly reflect the Buddhist religion.

Portrait

The portrait of the deceased on the altar lets mourners see an image of their loved one. In earlier times, portraits like the ones displayed in the *Worshipping the Ancestors* exhibition took the place of these small portraits. In the past, only wealthy families and members of the imperial court could afford elaborate commemorative portraits. In modern times, a photograph is a common replacement for an expensive commemorative portrait.

Plaques

The plaque under the portrait shows the name of the deceased person. These plaques usually give the name of the deceased and a short inscription, perhaps an epitaph of some sort. The larger, red object is another plaque. Instead of having inscriptions dedicated to the person depicted in the portrait, the larger plaque shows the family name or names of both ancestors. Memorial altars may include either of the two plaques or both.

Money

The money stacked off to the side is also an offering made to the soul of the deceased for use in the afterlife. The Chinese perceive the afterlife to be similar to real life. Since the deceased loved ones only recently arrived in the afterlife, they need money to help them get started.

Wine bottles and cups

Much like the food offerings, wine is placed on the altar for the benefit of the late family member's soul. During the funeral, more important necessities, paper symbols of money, clothing, and shoes, and today, even computers, are sacrificed. Daily luxuries, including food, wine, and small sums of money are offered during the mourning period.

Mike Liu

Ancestor Worship Today: Teen Research (cont.)

Personal Stories

Carol and Kenneth Chiu

This story begins many years ago in Taiwan, when Kenneth Chiu and his wife, Carol, were dating. Kenneth and his family paid respects to their ancestors each year with ceremonies and offerings. One year, Carol happened to be visiting Kenneth during one of the ceremony days. She was a Christian and didn't understand the significance of the rituals. Kenneth responded to her questions by asking for her ancestors' names and their land of origin. Then he took some paper "spirit" money, sealed it in an envelope, and burned it as an offering to her ancestors.

The next morning, Carol's mother, who had just arrived from China, began to talk about a strange thing that had just happened to her. She first told Carol something that she had never mentioned before: ever since the death of her own mother (Carol's grandmother), she had been haunted every year by her ghost. This happened on *Qingming jie* (Grave Sweeping Day). In the recurring dream, her mother stood before her, looking at her, but never saying a word. She was always wearing the clothes she had been buried in, now worn and tattered, and she was always frowning, seeming sad and unhappy. Every *Qingming jie* for twenty years, Carol's mother had this dream.

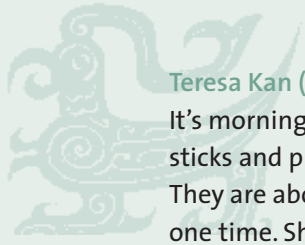
Carol still hadn't spoken a word before her mother continued with her story. The night before, the eve of *Qingming jie*, the dream had occurred again. The same spirit approached her, but this time her mother was smiling! She had a look of contentment and was richly garbed with glowing, beautiful robes. Carol's mother finished her story with a look of awe on her face. Then Carol fully realized the importance of paper "spirit" money that Kenneth had burned as an offering to her dead ancestors. Her grandmother, as a spirit, had acquired the money in the offering.

Wu Meifun

In my family, women did not take part in the major roles of the funeral ceremony. Watching my brother, who was just a child, play an important role during [my grandmother's] funeral made me feel sad, neglected. I was related to my grandmother as much as he was. I was already a teenager.

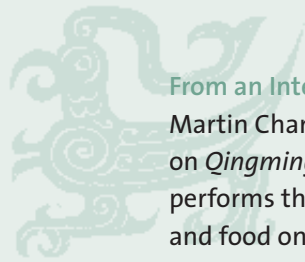
Now that I am a mother, I believe that all of my children, no matter what gender, have a responsibility to respect me because I love them and have endured hard work to raise them.

I also think a lot about my mother, who lives in Taiwan. I remember when she set up the table to invite the spirits of our ancestors. It was done sometimes spontaneously, and I didn't understand why. But now, I understand. My mother had not seen her parents for forty years because they stayed on the mainland instead of moving to Taiwan. Setting up the spirit table was the only way she could think of to commemorate her parents and lessen the pain within.



Teresa Kan (recounting a childhood memory)

It's morning again, and it's time to worship our ancestors. My mom is lighting the incense sticks and putting them into a small pot filled with rice, which allows the sticks to stand up. They are about the size of sparklers used for fireworks. Mom usually burns three sticks at one time. She places the pot in front of the ancestral table that contains all of my family's names. Then we sit in front, peacefully, and watch the incense sticks burn. They give off a nice aroma which fills the entire house. We often **kowtow** toward the table to show our respect for the ancestors.



From an Interview with Martin Chang

Martin Chang is an immigrant from Taiwan. He cannot travel to his father's grave every year on *Qingming jie* (Grave Sweeping Day). When he does go to Taiwan, he visits the grave and performs the necessary ceremonies for his father. By putting fresh flowers near the grave and food on the gravestone, he pays respect to his father. Then he prays and using incense sticks, tells his father that he has come home. To pay even more respect, he does three kowtows. Although it is supposed to be done on *Qingming jie*, he cleans the grave by cutting all the weeds. To keep the gravestone in good shape, he repaints the words that are already carved, putting his father's name in gold and his mother's name in red, since she is still alive.

FOCUS ON

Grave Sweeping Day (Qingming jie)

This early spring holiday gives Chinese families an opportunity to honor their ancestors with a visit to their grave sites. At the graves, families sweep away dirt and repair any damage to the graves. They engage in prayer and make offerings

to the deceased of wine, food, incense, flowers, and paper "spirit" money. Paper reproductions of television sets, refrigerators, and computers are also burned as offerings to the dead. Often, the families light firecrackers to scare away evil spirits.

Discussion Questions: Ancestor Worship Today

1. Using the information you have about Shang-dynasty ancestor worship and contemporary ancestor worship, compare and contrast the two. What has remained intact from the Shang dynasty? What has changed? How?

Suggested answers

Similarities

- belief in afterlife
- belief that spirits need material goods from this life to enjoy in the afterlife
- honoring of ancestors
- offerings made to ancestors

Differences

- During the Shang dynasty, rituals were conducted by male kings.
- Today, all family members can participate in ancestor worship (although in many families the senior male still leads the ceremonies).
- During the Shang dynasty, it was believed that ancestors could act as intermediaries with Shang Di.
- During the Shang dynasty, offerings to ancestors included wine, animals, and even humans.
- Today families most often give offerings of food, paper money, and other paper items, which are burned to send the items to the spirit world.

2. How do you, your family, or your friends commemorate the deceased?

3. In the story of Carol and Kenneth Chiu, Carol and Kenneth have different religious beliefs. How can two (or more) religious traditions coexist in one family? What are the potential problems? What are the advantages?

4. In her interview, Wu Meifun tells of her disappointment that her younger brother was given a much bigger role in her grandmother's funeral than she was. What kinds of gender divisions have you noticed in American society? In your community? What do you think may be the reasons for these divisions?

Vocabulary



alchemy the pursuit of developing substances that would, in theory, confer immortality

bronze an alloy of copper, tin, and often lead that produces a strong metal

Buddhism a religion founded in India in the sixth century B.C.E. based on the teachings of Siddhartha Gautama (ca. 563–ca. 483 B.C.E.). In Buddhist belief, desire is the cause of all suffering, and by adhering to specific moral principles known as the Eightfold Path, one can be released from desire and permanently relieved of all suffering.

burnished made shiny, generally by rubbing

chimera an imaginary horned and winged creature with the body of a lion, which originated in West Asia and was transmitted to China, where it came to symbolize peace and prosperity

Confucius a philosopher of the Eastern Zhou dynasty who developed a system of thought that stressed the importance of good government, the correct placement of a person in the family and social structure, and the role of proper rites. Confucianism became one of China's most important cultural forces.
(Kong Qiu, 551–479 B.C.E.)

Daoism a complex system of beliefs that can be loosely divided into two overlapping categories — philosophical Daoism and religious Daoism.

Daoism (cont.) Philosophical Daoism is largely based on the principles outlined in the *Daode jing*, traditionally attributed to Laozi (Li Er, 6th century B.C.E.). This text advocated that all people follow the dao, or the “Way” — the natural path of the universe — to achieve personal and societal harmony. Religious Daoism, while drawing from important concepts of philosophical Daoism, is a belief system that emphasizes immortality and/or longevity and includes deities, rituals, temples, and a priesthood.

divination the act of foretelling future events or revealing hidden information with the aid of supernatural powers

dragon an imaginary animal sometimes represented with a snakelike body. In China, by the Han dynasty (206 B.C.E.–220 C.E.), the dragon was considered a symbol of good luck, peace, courage, and wisdom.

kowtow the act of kneeling and touching the forehead to the ground in a gesture of worship or to demonstrate deep respect

lacquer a substance made from the sap of the *Rhus vernicifera* tree, which grows in central and southern China. It is brownish-black in color after exposure to oxygen, and when purified it can be applied with a brush to objects to serve as both a sealant and a decorative coating. Lacquer was used in China as early as 1300 B.C.E.

millet any variety of a small-seeded grass cultivated for its grain and used for food

motif a theme or visual image repeatedly employed in a work

Neolithic the latest period of the Stone Age in which people used polished stone implements

nomadic a state of roaming from place to place in search of water and seasonal food for oneself and one’s herds

openwork a form of decoration that contains openings or perforations

- oracle bones** ox scapulae or tortoiseshells used as tablets by shamans of the Shang dynasty who wrote requests on them to royal ancestor spirits, asking for guidance on important events or information about the future
- ox scapulae** the large triangular bones (otherwise known as the shoulder blades) found in the upper back of an ox
- pendant** an object, often decorative, that is suspended (as on a necklace) or allowed to hang free
- pictograph** an ancient or prehistoric drawing or painting that was a precursor to written language
- prototype** a model on which other things are patterned
- Qin shi Huangdi** (259–210 B.C.E.) the ruler who united a fragmented China in 221 B.C.E. He standardized weights and measures, coinage, and the writing system. *Qin shi Huangdi* literally means “First Emperor of Qin.”
- relief** three dimensional forms raised up from a flat background
- scribe** a person who writes down or copies text
- shaman** religious figures who are believed to have special powers, such as the ability to see into the future or cure the sick
- Silk Route**
(Silk Road) a series of trade routes that extended from China, through central Asia and the Near East, to Rome from the first to the twelfth century
- trapezoid** a four-sided shape with only two parallel sides



Pronunciation Guide

For easy access, this pronunciation guide can be photocopied and kept at the teacher's side during classroom lessons. This publication uses a romanization system for Chinese called "pinyin." In pinyin, "a" is pronounced "ah," thus the pronunciation for "Han" is spelled "hahn," and anytime "ah" is used it should be pronounced as such. Please note that these are approximate sound values only.

Please note that the name of the chimera character "Chi" in the CD-ROM *Chi's Adventure in Ancient China* is not Chinese and therefore should not be pronounced "chee" as it would be if it were pinyin. It is pronounced "kai," as in chimera (pronounced "kai-mare-ah").

bingwu: bing-woo

Deng Shiru: dung shur-roo

chi: chir

Di: dee

Chu: choo

dizi: dee-dzuh

cong: tsong

Dongwanggong: dong wahng-gong

Da Chi: dah chir

Erlitou: er-lee-toe

Dai: die

Feng Jing: fung-jing

Daode jing: dow-duh jing

gengyin: gung-yin

Guangdong: gwang-dong

gui: gway

guiyou: gway-yo

Guangling: gwang-ling

Han: hahn

Henan: heh-nahn

hu: hoo

Hubei: hoo-bay

Hunan: hoo-nahn

jia: jee-ah

jian: jee-en

Kong Qiu: kong chee-oh

Laozi: lao (rhymes with “cow”)-dzuh

Li er: lee-er

Liangzhu: lee-ahng-joo

lin: lyn

Liu Bang: lee-yo bahng

Lu: loo

Lu Wang: loo wong

Luoyang: law-yahng

Machang: mah-chahng

mu paixiao: moo pai-shao

pipa: pee-pah

qi: chee

qigong: chee-gong

Qin: chin

Qin shihuangdi: chin shur-hwong-dee

Qing: ching

qingbai: ching-bye

Qingming jie: ching-ming jee-eh

se: suh

sen: sun

Shaanxi: shahn-shee

Shandong: Shahn-dong

Shang: shahng

sheng: shung

Shijing: shur-jing

taijiquan: tai-jee-choo-en

taotie: tao-tee-eh

Wai Ji: why jee

Wei: way

Wu: woo

Xia: shee-yah

Xi'an: shee-ahn

xiao: shao

Xiao Yi: shao ee

Xiaowen: shao-wen

Xiwangmu: shee-wong-moo

Xu Chaoming: shoo chao-ming

Yangzi: yahng-dzuh

Yi: ee

you: yo

Yu: yoo

Yuan: yoo-ahn

Yuan Yung-ping: yoo-ahn yung ping

Yue Gao: yoo-eh gao

Zeng: dzung

Zheng: jung

zhong: jong

Zhou: jo

zhu: joo

Lesson Plans

On the following pages you will find four lesson plans written by teachers using the material in this guide. Each lesson was implemented in the classroom, and examples of student work are included.



Jing's Gui and the Timeless Art of Gift-Giving

CONTRIBUTED BY TONI CONKLIN AND LISA O'NEILL, TEACHERS,
BANCROFT ELEMENTARY SCHOOL, WASHINGTON, D.C.

SUBJECTS:
VALUES EDUCATION/
LANGUAGE ARTS/ART

GRADE LEVEL:
ELEMENTARY SCHOOL;
ADAPTABLE TO MIDDLE
AND HIGH SCHOOL

TIME NEEDED:
FOUR 40-MINUTE
CLASS PERIODS

Goal

To instill an awareness of the many aspects of a gift, pride in one's personal "gifts" or skills, an appreciation of those who help us develop these skills, and an understanding of the role an object can have in sharing the value of these skills or talents with others.

Objectives

- Students will discover and articulate the different aspects of gift-giving based on a teacher-directed activity.
- Students will connect the aspects they discovered from their own classroom experience to the elements of gift-giving in the story of the bronze food-serving vessel cast during the Western Zhou dynasty in the tenth century B.C.E. (see "The Story of Jing's *Gui*," page 65).
- Students will write the story of a skill or a talent they are developing. The story will include: 1. the ways they have learned this skill, 2. events during which they have used this skill, 3. the names of those they have helped or will help by using this skill, and 4. the names of those who have helped them develop this skill.

Vocabulary

ancestors An ancestor is someone from whom you are descended, and in Western thought is usually more remote than a grandparent; however, in Chinese culture, deceased parents and grandparents are considered ancestors. A descendant refers to a child, grandchild, great-grandchild, and so forth.

archer a person who shoots with a bow and arrows, thus practicing the skill of archery

- character** 1. a printed or written letter, symbol, or mark, especially representing a sound, a syllable, or an idea; 2. the qualities or traits that represent a person's moral beliefs and actions; 3. a term used to refer to written Chinese words
- dedication** to create a book or work of art for someone for a special reason, especially in appreciation
- gift** 1. something given, a present; 2. an ability or talent to do something
- gui** a vessel or a container of a particular shape
- inscription** words written on paper or carved into stone, metal, or another material's surface
- recognition** the act of showing appreciation, rewarding
- record** to write down or set down in a permanent form for later use
- royal** having to do with a king or a queen
- symbol** a sign, drawing, or word that represents an idea or an act
- vessel** a container such as a cup, bowl, pot, or dish

Motivation and Discussion

Hold a discussion of what students *know* about gifts. First allow each student to “pair share” ideas during a set amount of time with a partner. When this time is up, tell the group that you, the teacher, are going to record ideas on a chart. Each student will receive a small “gift” at the end of the discussion in appreciation for following one simple rule: waiting to be called on when raising a hand to add a new idea to the list.

After the student-generated list is completed, the teacher distributes a small gift (a sticker, lollipop, or certificate) to each student who has followed the directions. Students will then analyze the nature of this gift by answering the following questions about it:

1. For what skill did you receive a gift? (For waiting one’s turn; for showing respect.)
2. In what way is this “skill” a gift? (It is a special ability; it “gives” others a chance to learn and to share.)
3. Who did this skill help? (The teacher, the other students who want to learn, and you yourself—gifts and skills help the giver too.)
4. What did you get? (A sticker, praise, recognition, pride in yourself.)
5. What did you “give” in return for this gift? (Thank you. More respectful behavior.)
6. Who helped you develop this skill? (Teachers, parents, church leaders, encouraging friends.)

List all of the gifts in this experience. Divide them into objects (stickers), actions (raising one’s hand to speak), and personal characteristics (respectfulness).

Activity

MATERIALS

- image of the tenth-century B.C.E. ritual food container (*gui*) (page 38)
- image of the ninety-character inscription inside the vessel (page 38)
- “The Story of Jing’s *Gui*” (page 65)

1. Show the picture and/or copies of the tenth-century B.C.E. ritual food container. Ask students to describe what they see on the front of the vessel and on the inside. Ask them to guess why characters are inscribed in the bottom on the container.

2. Tell or read the story of the Jing *gui* bronze vessel. Review vocabulary before, during, and after the story.

3. Have the students respond to the following questions based on what they have learned about Jing’s *gui*:

- For what skill did Jing receive a gift? (Being a skilled archer.)
- In what way is this skill Jing’s gift? (It is a well-developed talent and he can share it with others.)
- Who did his skill help? (The king, the students he taught, and himself.)
- What did he get as a gift (reward) for his skill? (An arm bow, praise, recognition, and a sense of pride in himself.)
- What did he give in return for this gift? (He created a beautiful bronze bowl with his story written in it, and he gave it to his mother.)
- Who gave Jing the gift of developing his ability to focus and concentrate on a single activity? How? (His mother, by teaching him to sew.)
- List all of the gifts in this story. Divide them up into objects (the *gui*), actions (Jing doing archery, making the *gui*, and giving it to his mother), and personal characteristics (Jing’s discipline to learn and practice archery, his respect and love for his mother, and his generosity).

4. Make a list on the board of five to ten things that you, the teacher, are good at doing. Model your thought process as you go, thinking about abilities related to home, work, family, and school. Think out loud as you write them down.
5. Ask students to brainstorm with a partner (“pair share”) things that they are good at, skills that they are proud to be developing. Then have them write them down. This could be a homework assignment with which parents could help.
6. Have students select a skill from the list generated above and write a story about that skill and why they are proud of learning it. The story will include:
 - a. the ways they have learned this skill
 - b. events during which they have used this skill
 - c. the names of those they have helped or will help by using this skill
 - d. the names of those who have helped them develop this skill

Assessment and Evaluation

- Did the student participate in the discussion about gifts?
- Did the student participate in the discussion about Jing’s *gui*?
- Did the student create a list of skills and talents for which he/she is proud?
- Did the student complete a story about his/her skill, and did the story include the four components outlined in the directions for the final activity?

The Story of Jing's *Gui*

Long ago in the ancient kingdom of China there lived a young man named Jing. Jing was born into a poor but hardworking family. His father was always away in the fields sowing seeds and harvesting crops, and Jing's mother stayed at home caring for her four sons and five daughters. By sewing clothes for King Zhou's family, Jing's mother was able to help earn enough money for her family to live.

When Jing was five years old he would sit with his mother while she sewed and told him stories about the needle and the importance of guiding it carefully. "If the needle doesn't pull the thread in a straight line," she would say, "the clothes won't fit. They'll droop at the shoulder, scoop at the neck, and stoop at the knee. If you take care with even the smallest pointed tool, you will know how to be a success with anything!"

Jing's mother let him sew a little, and she always praised his effort. She let him know which of his stitches were beautiful and straight, and which stitches were almost, but not quite, right. She showed him that even she sometimes had to go back and start all over on a row. Jing felt good about himself and his work.

When Jing went off to school, he learned the skill of archery. For Jing, archery was like sewing; the bow, like the needle, was a sharp tool that needed a careful master. Jing excelled at archery. He took the movements of the bow and arrow seriously and became a successful player in the sport.

One day a member of the royal family came to Jing's home to speak with his mother and father. The messenger from King Zhou asked that Jing come to the palace to train a group of young men to become royal archers. Jing's parents agreed. They were proud that news of his skill had reached royal ears.

After many months of training, the archers that Jing taught were in a competition at the palace. His group won every match they entered. The king was very pleased and rewarded Jing by giving him an arm guard. Jing was proud and also grateful.

To record forever this important occasion, Jing cast a bronze vessel called a *gui*. He put on the outside two mirror-image birds with heads turned backwards, a symbol of the Western Zhou kingdom. On the inside he inscribed the story of his success as an archer and as the teacher of archery. It took many characters for him to tell the story of the successful competition at the palace. He finished his inscription by dedicating the vessel to his mother and by expressing hope that his descendants would continue to use it for ten thousand years.

This is a fictional rendering of the life of the archer named in the inscription in the tenth-century B.C.E. ritual food container (gui). The actual social status of archers of this era is still unclear.

Student Work

THE GIFT OF PLAYING THE FLUTE BY LYND A NGUYEN

Have you ever played an instrument? I play the flute. I've been playing the flute for three years now. I've been taught by many teachers in the past. I am very grateful for all of the support my teachers have given me. One of my most supportive teachers is Mr. McKinley. He has helped me through some rough spots.

Mr. McKinley is a perfect role model. He plays his trumpet very well, and went to college. He traveled all around the world and is educated. He is also a single father. Mr. McKinley is supportive; he's a kind of guy you could look up to. Mr. McKinley is my hero!

One rough spot he has helped me through is the mistakes I make when I play. One way Mr. McKinley helps me correct my mistakes is by clapping the rhythm out with me. He also shows me how the rhythm goes on his piano. And he always praises me even though I make a mistake. His help is a gift of kindness and skill.

Another problem Mr. McKinley has helped me with is getting to the D.C. Youth Orchestra. He gets off work early just to take me to orchestra. The orchestra is very far away and I could never walk there! Every Thursday night he waits for me there from 6:30 to 8:45. That adds up to about two and a half hours. He even asked the P.T.A. to pay for my lessons there. He gave me the gift of time and patience.

Mr. McKinley also helped me find a flute that I could buy. I really wanted to buy my very own FLUTE! I got the money to buy my flute from the Vietnamese New Year money that I got in a bright red envelope; the other money came from my allowance that I saved. Mr. McKinley found a music store where I could buy a flute. It was all the way in Virginia. He also got the store owner to lower the price. Now I have a flute of my own and someone else can have a chance to play my old flute. The instrument is a gift from him to me.

Mr. McKinley talks about where I could go with my flute and what might happen. I could enter a contest and win a scholarship for college. He says anything can happen! I can play for the President or play in the New York Symphony . . . if I keep on practicing and practicing. After all "practice makes perfect." Mr. McKinley provided me with possibilities.

I have a really good passion for music, so good that I might even get accepted to Duke Ellington High School for the Arts or Georgetown Day School! After that I might go to Juilliard for college. I have BIG hopes so wish me luck!

Someday I'll find a way to thank Mr. McKinley for all the things he helped me on and for all his support. And I could teach someone else how to play the flute and pass on the gift of playing the flute.



Lynda Nguyen and Mr. McKinley.



Riddle of the Chinese Chimera, Dragon, and Taotie

CONTRIBUTED BY ANN R. ERICKSON, ART RESOURCE TEACHER AND CURRICULUM DEVELOPER, FAIRFAX COUNTY PUBLIC SCHOOLS, VIRGINIA

SUBJECTS:
ART/SOCIAL STUDIES

GRADE LEVEL:
ELEMENTARY SCHOOL

TIME NEEDED:
FOR CLASSROOM TEACHER
THREE TO FOUR 1-HOUR
PERIODS; FOR ART TEACHER
TWO TO THREE 60- TO
90-MINUTE PERIODS

Goal

To compare and contrast three mythological creatures found in Ancient China and design an original, stylized composite creature for metal repoussé.

Objectives

- Students will learn that art objects are central to understanding China's earliest history.
- Students will use a data retrieval chart to organize research on three Ancient Chinese mythological creatures.
- Students will learn that animal forms can be used as symbols, guardian figures, gods, or as decoration.
- Each student will create an original composite animal design that is symmetrical and stylized into a pattern of angular or curved lines.
- Each student will transfer his or her design to tooling foil and emboss with modeling tools to create a metal repoussé.
- Each student will wrap the completed repoussé around a mounting board, buff it with acrylic paint to create a patina, and tape it to a die-cut cardboard frame for display.

Vocabulary

ancient from long ago

artifacts human-made objects

bronze a mixture of tin, copper, and other metals

chimera mythical beast with wings, a long tail, and a dragon's head

data retrieval chart a graphic organizer for collecting and organizing research data from several sources in the form of a grid or matrix

- dragon** an imaginary serpentlike animal
- frieze** a horizontal band that decorates an object or wall
- jade** a hard rock that comes in a range of colors, including white, green, and black, and which takes a beautiful polish
- mold** an outer housing used to shape an object
- motif** a single or repeating design
- ornament** an object or motif used for decoration
- patina** a green film formed on bronze or copper when it is exposed to air
- relief** three-dimensional forms raised up from a flat background
- ritual** a set pattern of behavior for a religious or other kind of ceremony
- stylize** to alter or simplify a form to emphasize visual aspects such as line or pattern
- symbol** a sign that stands for something
- symmetrical** a mirror image in which objects on one side of an imaginary line are exactly like the objects on the other side
- taotie** a monster face-mask design that was a popular motif on bronze vessels
- vessel** a container
- zoomorphic** shaped like an animal

Classroom Research Project

Motivation and Discussion

- Present the class with the question “How do we know about ancient China?” Encourage the students to consider what we might learn from studying the art and artifacts of a culture.
- Show the interactive CD-ROM *Chi’s Adventure in Ancient China* (included with this guide) and lead a discussion in which you call attention to different aspects of the culture (technology, natural resources, values, and beliefs) revealed through study of the artworks.
- Using the images of the chimera on page 1, the dragons on pages 25 and 31 and the *taotie* on page 42 introduce the chimera, dragon, and *taotie* and have the students learn about the Chinese use of these creatures by completing a group research project.

Activity

1. Divide the class into three groups and assign each group one of the three creatures — chimera, dragon, *taotie* — to research.
2. Each group will be responsible for obtaining the following information about their creature:
 - a. pronunciation and definitions
 - b. written description of the visual appearance of the object/image
 - c. information about where this object was found
 - d. information about what this object/image was used for
 - e. information about the symbolic meaning of the creature
 - f. commentary on the artistic qualities of the object
 - g. any additional interesting information

3. After the group has completed their initial research, a draft of the information they have collected along with a list of references used to gather the information should be given to the teacher, who will review their research and make suggestions for additions and revisions that should be made before the classroom presentation. (Each group member should contribute at least one item to the reference list.)

4. After the teacher has reviewed each group's research material, the groups will give a classroom presentation of their findings. Each of the mentioned categories should be reported on. A different student should report on each of the categories in order to include as many students in the presentation as possible.

5. Prior to the presentations, all students should receive a copy of the handout (data retrieval chart) found on page 78. All students should make notes on the handout based on the information presented by each group. After all three groups have presented their research, each student should have a completed data retrieval chart.

6. Using the completed data retrieval chart, each student will write a short paper comparing and contrasting two of the Chinese mythological figures.

Assessment and Evaluation

- Did the student contribute to the group research (reference input, presentation participation)?
- Did the student complete the data retrieval chart?
- Did the student write a paper comparing and contrasting two of the Chinese creatures?

Metal Repoussé Project

MATERIALS

- image of the tenth-century B.C.E. ritual food container (page 38)
- image of the ninety-character inscription inside the vessel (page 38)
- “The Story of Jing’s *Gui*” (page 65)
- design worksheets (page 76)
- beginner pencils
- 6 x 6-inch sheets of copper or brass tooling foil or heavy-duty aluminum foil (one per student)
- 4 x 4-inch mounting board (one per student)
- wooden styluses or other dull tools
- pads of newspaper or felt
- white-mat frames with 4 x 4-inch openings (one per student)
- black, red, and green acrylic or tempera paint
- buffing clothes or paper towels
- masking tape

Motivation and Discussion

- Review findings from Classroom Research Project.
- Show images of the chimera and bronze vessel and discuss the difference between sculpture in the round and surface relief.
- Discuss the artists’ use of symmetry and stylization.
- Discuss how these designs reflect purpose of the objects.

Activity

1. Present each student with the Metal Repoussé Design Worksheets (page 76) and explain that they are to design a symmetrical, stylized, composite creature by following the instructions on the worksheet.
2. After the students have completed the worksheet, have them transfer their designs onto the center of a 6 x 6-inch piece of copper or brass tooling

foil or heavy-duty aluminum foil by tracing over the design with a pencil, leaving a one-inch border on all sides (blank border will be folded around 4 x 4-inch mat board for final presentation).

3. After student designs have been transferred to the foil, the teacher will demonstrate embossing techniques using a wooden stylus or another dull tool.

4. Put foil on styrofoam or thick mat of newspaper. Press over design, creating indentations and concave areas. Create protruding lines and convex areas by turning the work over and pressing into the reverse side. Embellish designs with more patterns to fill in empty space.

5. When embossing is complete, dab red, green, or black tempera paint all over the relief, particularly into the indentations. Allow a few minutes of drying time. Then use a soft cloth or paper towel to wipe off the excess pigment, leaving some paint in the crevices and indentations.

6. Center a 4 x 4-inch piece of mounting board on the back of the foil design (*repoussé*) and fold the blank edges of foil around the mounting board.

7. Center *repoussé* in opening of white-mat frame, and tape it to the mat on the reverse side.

8. Display the students' work and engage the class in a discussion about their designs, paying particular attention to the use of symmetry and stylization.

Assessment and Evaluation

See Metal *Repoussé* Critique Sheet on page 75.

For Further Reference

Cotterell, Arthur. *Ancient China*. New York: Dorling Kindersley Publishing, 2000.

Freer Gallery of Art and Arthur M. Sackler Gallery. *Chi's Adventure in Ancient China*. Washington, D.C.: Smithsonian Institution, 2000.

Knox, Robert, ed. *Ancient China*. New York: Warwick Press, 1979.

Miller, Stacy. *Asian Art Portfolio — Masterpieces from the Asia Society*. New York: New Press, 1997.

Simpson, Judith. *Ancient China*. Alexandria, Va: Time-Life Books, 1996.

Yang, Xiaoneng. *The Golden Age of Chinese Archaeology — Celebrated Discoveries from The People's Republic of China*. New Haven: Yale University Press, 1999.

NAME _____

Metal Repoussé Critique Sheet

WORKSHEET (DESIGN PROCESS)

TEACHER

STUDENT

Composite animal drawing

Two symmetrical designs

Stylized final design

METAL REPOUSSÉ (ART PRODUCT)

Design originality

Craftsmanship

Exploration of medium

EFFORT

Use of time

Responsibility

COMMENTS

Student

Teacher

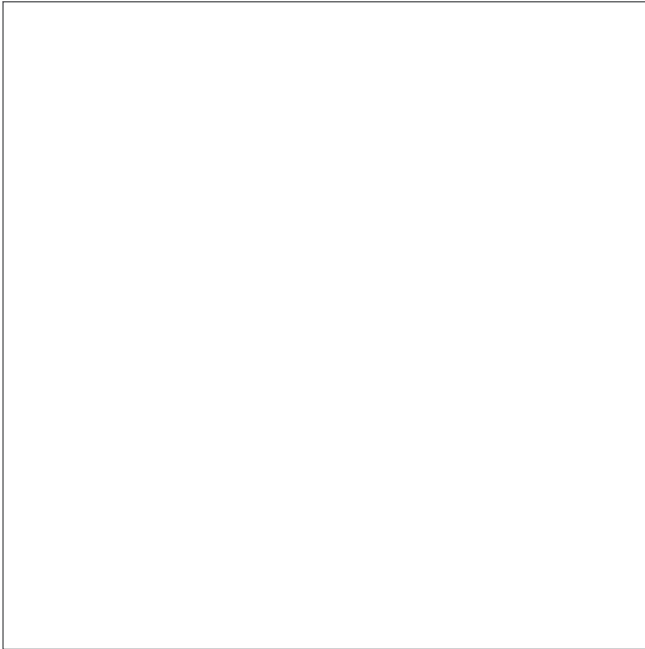
FINAL GRADE

TEACHER

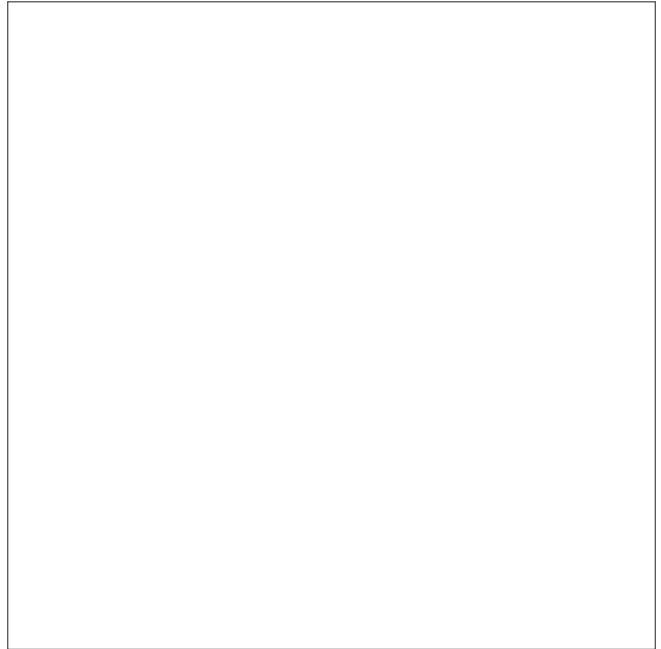
STUDENT

Metal Repoussé Design Worksheets

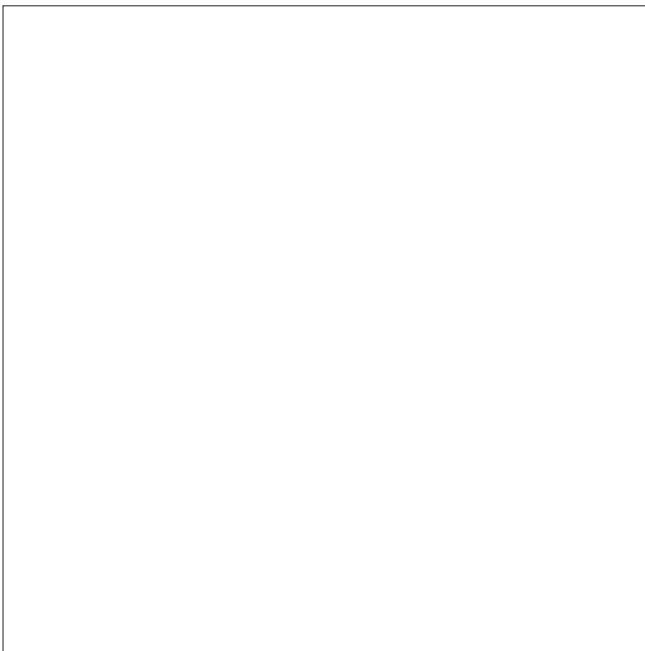
NAME _____



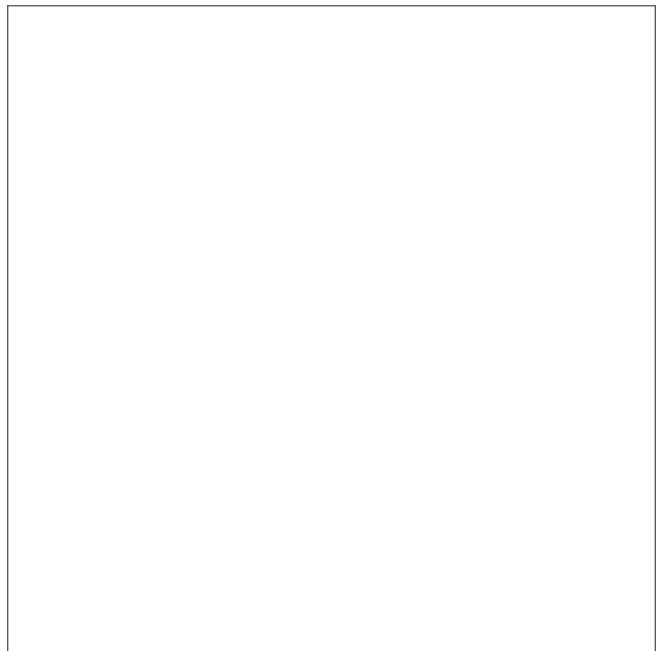
1. Draw different animal, reptile, or fish parts in this block.



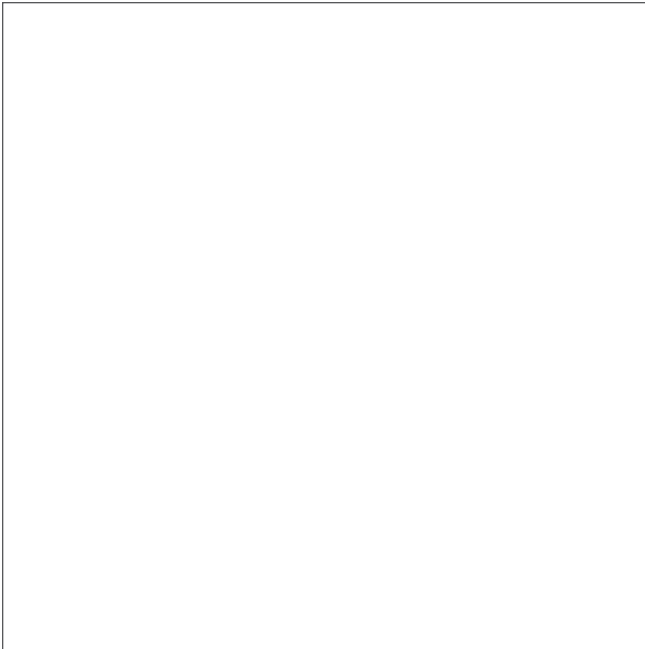
2. Create a composite animal made of at least three different animal parts. Make your design touch the edges of the square.



3. Draw a symmetrical frontal view of your creature. Make your design touch the edges of the square.



4. Draw the side views on half of the square. Flip design for other half of square — like a mirror image.



5. Select best design from design number 3 or 4. Simplify design even more with simple angular lines or curves. You can use templates. Embellish design with patterns to fill empty space.

ANSWER THESE QUESTIONS ABOUT YOUR FINAL DESIGN:

1. Is your creature made up of parts from different animals, reptiles, birds, or fish?
2. Is your design symmetrical (the same on both sides)?
3. Is your design stylized (simplified into angular lines or curves)?
4. Does your design touch all edges of the square?
5. Have you embellished your designs with patterns, if necessary?

Data Retrieval Chart: Ancient Chinese Mythological Creatures

	Chimera	Dragon	Taotie
PRONUNCIATION AND DEFINITION			
WRITTEN DESCRIPTION OF VISUAL APPEARANCE			
WHERE FOUND AND PURPOSE			
SYMBOLIC MEANING			
ARTISTIC QUALITIES			
ADDITIONAL INTERESTING INFORMATION			



Student artwork: Metal repoussé project.



Treasures of Ancient Chinese Tombs

CONTRIBUTED BY CHRISTINA HANAWALT, ART TEACHER,
WESTFIELD HIGH SCHOOL, FAIRFAX COUNTY PUBLIC SCHOOLS, VIRGINIA

SUBJECT:
ART

GRADE LEVEL:
HIGH SCHOOL

TIME NEEDED:
FOUR CLASS PERIODS PER
PROJECT (BOOK, SEAL,
CERAMIC CONTAINER)

Goal

To learn about ancient Chinese tombs in relation to modern life and create clay containers to be used as “personal time capsules.”

Objectives

- Students will learn about the ways in which the contents of ancient Chinese tombs reveal beliefs in the afterlife and also inform us of many aspects of everyday life of the ancient Chinese peoples.
- Students will consider what future generations might learn about everyday life in our society from the art and artifacts we leave behind. They will create a book of writings and drawings that reveal what is important to their everyday lives.
- Students will learn about the guardian figures used to protect the ancient Chinese tombs. They will create a clay container with a guardian figure on it to “protect” the books they have made and to serve as a “personal time capsule.”
- Students will learn about the seals ancient Chinese artists used as a form of signature and will design and create their own clay seal to use as a stamp.

Vocabulary

afterlife a life or existence believed to follow death

decoration that which adorns, enriches, or beautifies; something added by way of embellishment; ornament

form the shape and structure of an object

granary a storehouse for threshed grain or animal feed

linear characterized by, composed of, or emphasizing drawn lines rather than painterly effects

- relief** the projection of figures or forms from a flat background, as in sculpture
- seal** a design or emblem belonging exclusively to the user
- stamp** to imprint or impress with a mark, design, or seal
- taotie** a mask with a dragon or animal-like face common as a decorative motif in ancient Chinese art
- time capsule** a sealed container preserving articles and records of contemporary culture for perusal by scientists and scholars of the distant future

Motivation and Discussion

- Present images of objects from this guide that were found in tombs. (These objects include: rice pounder, tomb model of a stove, model of a watchtower, tomb model of a granary, and model of a well.)
- Lead a discussion using the questions below:

DESCRIBE

- What size do you think these objects are?
- What do you suppose they are made of, and what indicates that this material was used?

IDENTIFY

- Can you identify what any of these objects are?
- For what do you think these objects may have been used?
- Where do you think these objects may have been found? (Have students think about where many ancient Egyptian artifacts have been found.)

INTERPRET

If students cannot guess what these objects are, explain that they were found in ancient Chinese tombs. Tell students what each object represents and explore the following questions:

1. What do these objects tell us about the everyday lives of the people in whose tombs the objects were found?
2. How are these tombs like time capsules?
3. What types of everyday objects do you think would be interesting to leave behind from today's society for future generations to find?
4. What do you think future generations might learn about us from the objects we might leave behind?
5. What would these objects say about what is important to our everyday lives?

Activity

Day One

MATERIALS

- chipboard, mat board, or poster board
- any type of paper
- hole punch
- yarn or twine
- magazines
- drawing supplies
- other materials of choice (paint, fabric, markers, etc.)

Students will make a small book to be included as a treasured object in their personal time capsule. Have students imagine that three thousand years from now someone is going to find this book and learn about them just by looking at it. Students will decorate the cover of their books and include images and text that they think will help someone learn about them and their everyday lives.

1. To make the books, use chipboard, mat board, or poster board for the front and back covers. Use any type of paper to make the pages of the book. Punch two holes on the side of the book where the binding will be. Use twine or yarn to weave in and out of the holes to bind the book.
2. Students will decorate the front and back covers of the book with paint, fabric, markers, etc. Students might consider using their stamp design (see Day Two) as part of the design for the cover of their book.
3. Students' books should include any of the following:
 - a. Writings or images that refer to important events that have taken place during their lifetime. This would add to the "time capsule" aspect of the project and could involve doing some research on these events.
 - b. Narrative writing about what has been important to students in the various stages of their lives, noting what has remained the same and what has changed. They could also describe an important event in their lives.
 - c. Photographs, magazine images, or drawings of what is important to students and written reflections about the images.

Day Two

MATERIALS

- paper for sketching ideas
 - pencils/markers
 - clay
 - clay tools
1. Show students some examples of Chinese seals and explain their purpose.
 2. Have the students use letters from their names or their initials to create a linear design that will serve as their own seal. Explain that the seals will be used as part of a design to personalize the exterior of their clay containers.

3. Once students have created their final seal designs, have them create a clay stamp and carve their seal out of the bottom of the stamp.

STAMP DIRECTIONS

Start with a ball of clay about the size of a tennis ball and shape it into a cube. Form the top half of the cube into a handle shape, making sure to leave the bottom half square. On the bottom of the stamp, draw the seal design in block-letter format with a needle tool. Remember that most designs will need to be drawn backwards in order for them to be read correctly when they are stamped. Next, carve out the negative space surrounding the seal design, so that only the seal design is left. Finally, remove any unnecessary clay from the handle or base area, making sure that there are no areas that are more than three-quarters of an inch thick. In remaining areas that are still fairly thick, use a needle tool and poke holes to allow air to escape during the firing process. When the stamps are completed, they should be fired so that they are ready for construction of the clay containers.

Day Three

MATERIALS

- paper for sketching
- poster board

1. Show students the chimera figure and discuss its purpose in protecting a tomb and its contents. Explain to students that they will be creating a clay vessel to serve as a “personal time capsule.” It will have a lid to “protect” their books, and students can use the slab or the coil techniques to create their containers.
2. There will be two major elements to the decoration of the clay container:
 - a. Some type of guardian figure must be included somewhere on the container. Students should design their own guardian figures by merging different types of animals (like the chimera). The figure may be included on the main vessel or on the lid and can be created through engraving or low relief.
 - b. The student’s personal seal must be used as part of the decoration (possibly in a repeated manner in order to create a pattern).

3. Show students examples of ancient Chinese bronzes to stimulate ideas for the forms and decorative aspects that their projects might embody. Make sure to point out the *taotie* images that often appear on these bronzes so that students get some ideas about how to include their guardian figure(s) on their container. Also, remind students that this container will hypothetically serve as their “personal time capsule to be discovered many years in the future. The people who discover these time capsules will learn about the students through the contents of the books as well as the containers themselves.

a. Students should start by sketching the form of their clay vessel, keeping in mind that their book must fit inside. Students may decide to include handles or feet on their vessels. Once they have decided on the form, they should draw it on a piece of poster board so that it is the size of the actual container.

b. Next, students should sketch their plans for the decoration of their container. The decoration should be used in a way that enhances the form of the vessel. The plans for decoration will involve designing guardian figure(s), which might incorporate portions of the lid, handle, and/or base. (Students may need to look at animal images in order to design their guardian figures.) Students must include their seals as part of the surface design as well.

Day Four

MATERIALS

- clay
- clay tools
- glaze
- wax resist

1. Using their sketches from Day Three as a guide, students will begin forming their vessel from clay using either the coil or the slab method of construction.

2. Make sure that students use their stamps and employ other imprinting and relief techniques while the clay is still fairly moist. (For slab construction, it may be easier to stamp flat sheets of clay before they are put together to form the container.)

3. After the containers are dried and bisque-fired, the students should apply glaze. Due to the complexity of the container decoration, it is suggested that students stick to one color

for the outside and either the same or a different color for the inside. The glaze color should enhance the contrast created by the relief and imprinting techniques that were used in the surface design.

4. Underglaze pens may be used to incorporate text into the designs.
5. Students should use wax resist, not glaze, on the bottom of their containers so that the objects do not stick to the kiln shelves.

Note about the container size: Remember that the students' books will be placed inside the container in order to complete their "personal time capsule."

Assessment and Evaluation

- Have the students complete a self-evaluation using the components of the grading rubric below and by answering the following questions:
 1. If someone found your "personal time capsule" many years in the future, what would they learn about you (consider the contents of your book as well as the container itself)?
 2. How does the decoration of your container enhance the form of the container?
 3. What are some of the most important concepts you have learned about ancient Chinese tombs?

Grading Rubric

BOOK (30 POINTS TOTAL)

1. Thoughtful content 15 points
2. Creativity of exterior design 15 points

CLAY CONTAINER IN BISQUE FORM (100 POINTS TOTAL)

1. Clay technique 40 points
(well-constructed overall, proper use of slab or coil method, proper use of stamping and relief or engraving)
2. Decorative design 40 points
(creative use of guardian figure(s), creative use of seal, overall design enhances the form of the container)
3. Craftsmanship 20 points
(overall neatness and quality of work)

GLAZED CONTAINER (30 POINTS TOTAL)

1. Craftsmanship 20 points
(overall neatness of glazing)
2. Color choice 10 points
(choice of glaze color(s) should enhance the overall artwork)



Student artwork: Time capsule books.

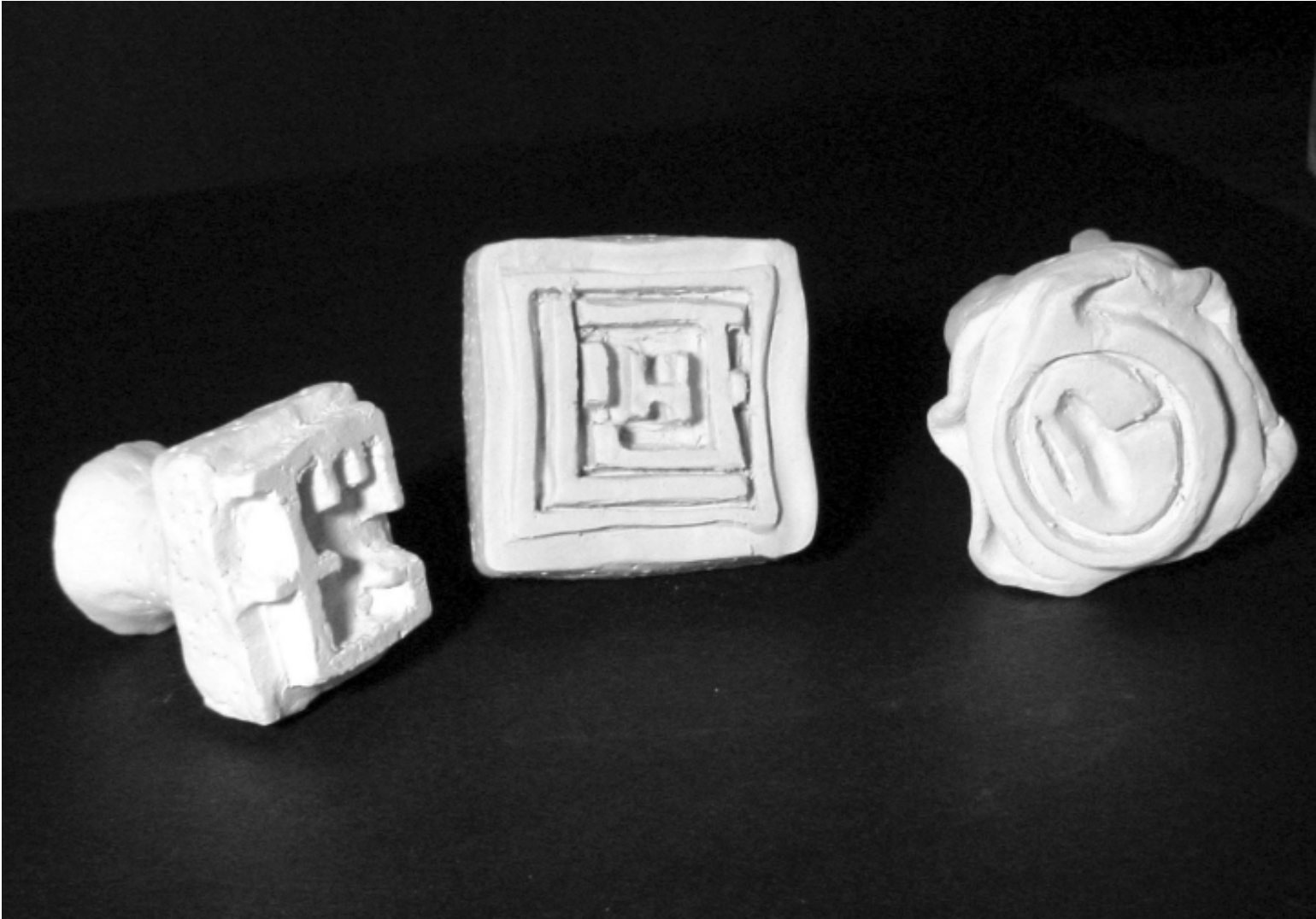
Student Artwork Samples



Ceramic book container (time capsule).



Ceramic book container with top off.



Personal seals.

Dragon-Bone Soup

CONTRIBUTED BY KRISTA FORSGREN, DIRECTOR, *WINDOWS ON ASIA*, ATLANTA, GEORGIA, IN CONJUNCTION WITH THE LOVETT SCHOOL, ALSO IN ATLANTA

SUBJECTS:
ANCIENT OR
WORLD HISTORY

GRADE LEVEL:
MIDDLE SCHOOL/
HIGH SCHOOL

TIME NEEDED:
TWO CLASS PERIODS

Goal

To have students study and analyze the meaning of oracle-bone inscriptions, study the symbols, and create their own inscriptions based on current events.

Objectives

- Students will study Chinese characters and inscriptions in order to understand the written word's relevance and its reflection of cultural values.
- Students will use the image of the oracle bone on page 41, in addition to other examples the teacher will provide (see reference list, page 94), to understand the complex system of oracle writing and interpreting in Shang-dynasty China.
- Students will write their own modern oracles and present them to the class.

Vocabulary

charge the topic of the oracle-bone inscription

oracle 1. a person (such as a priest) through whom a deity is believed to speak;
2. an authoritative or wise expression or answer

paleography study of ancient Chinese writing

preface the first part of an oracle-bone inscription that usually explains which priest presided over the shell cracking and on which day

prognostication the interpretation of the cracks produced on the oracle bone during the divining process

Shang dynasty the earliest Chinese dynasty verified by scholars
(1600–1050 B.C.E.)

verification the actual outcome of the situation originally referred to in the inscription

Motivation and Discussion

- Review this guide’s information about oracle bones on pages 41.
- Present the image of the oracle bone on page 41 along with other oracle-bone images from books or the internet (see reference list, page 94, for suggestions), and use the following questions as an introduction and basis for object-based class discussion.

DESCRIBE

- What kinds of bones (animal and body part) do these appear to be? How would you describe one of these bones — its texture, shape, weight?
- Does anything about the appearance indicate the age of the bone? If so, what?
- Describe any cracks you see and any discernible pattern to the cracks.

IDENTIFY

- What characteristics identify these objects as part of Chinese culture?
- Look at the writing — what kind of tool might have made these inscriptions onto this hard-bone surface?

ANALYZE

- Look closely at some of the characters scratched onto the surface of the bones and try to decipher a few and what they might represent.
- What might have been the advantages and limitations of writing on bone or shell?

INTERPRET

- What kinds of phrases might be inscribed upon oracle bones?
- What kinds of people might be involved in the process of creating, interpreting, and storing the bones?
- What might the discovery of thousands of such bones tell us about the organization of the government during the Shang dynasty?

Activity

MATERIALS

- images of the oracle bone on page 41 and various oracle-bone examples (either photocopied as packets for each student or shown on a projector to the entire class)
- copies of the Dragon-Bone Soup Worksheet on page 95
- pencils/pens, blank paper

Day One

1. Consider humankind's desire to know the future and discuss how various cultures have attempted to predict it (oracle bones in China are one such technique).
2. Present information below on the background of oracle bones in China as well as the story of the discovery of these "dragon bones" in 1899, by a scholar of ancient Chinese language:

The most widely accepted version [of the discovery of the earliest Chinese writing] begins with a malaria epidemic that struck Beijing in 1899. The city's residents, like many modern urbanites, showed great susceptibility to new medical fads. One of the most popular cures for malaria was to grind dragon bones into a powder and then to drink a soup made from them. With no dragons available, Chinese pharmacies marketed the scapulae of cattle and the undersides of turtle shells as dragon bones, and they did a brisk business selling them to ailing customers.

One of the customers for the dragon bones was related to a scholar who specialized in the study of ancient Chinese writing, or paleography. Earlier generations had studied the different forms of characters used before 221 B.C.E., when a reform had standardized the script, and the field of ancient writing experienced a revival during the eighteenth and nineteenth centuries. The scholar's curiosity extended to all things, whether ancient writing or medicine. When he examined the latest remedy prescribed for his relative, he was stunned to see scratches on the dragon bones that resembled ancient Chinese writing on bronze vessels. He immediately went to the druggist to buy out his entire supply.

The source of the dragon bones proved to be a town called Anyang in the central Chinese province of Henan. There, enterprising peasants had dug up large quantities of bones and shells in the ground. They noticed the scratches on them,

but they did not realize the scratches were actually ancient writing, since they looked so different from modern characters. Because the peasants thought scratches would lower the value of the bones and shells, they rubbed them off before they sold them to druggists. The shell that led to the discovery of the oracle bones proved to be an exception. Since it contained characters the peasants had not managed to efface, it provided the first clue to the earliest Chinese writing.

From Valerie Hansen, *The Open Empire: A History of China to 1600*, New York: W. W. Norton, 2000.

3. Give students background on Shang-dynasty China and the Chinese language and writing system (see reference list, page 94). Although more than 100,000 oracle bones have been discovered, containing around 4,500 characters, only about 1,700 of those characters have been deciphered.
4. Present the method used to create, crack, and interpret oracle bones (see page 41). Discuss the people involved in the process: the priests, scribes, kings, and ancestors.
5. Explain the four parts of most oracle-bone inscriptions: the preface (the beginning or introduction), the charge (the topic), the prognostication (interpretation of cracks), and the verification (the actual outcome). Discuss why the inclusion of the actual verification is significant to historians of ancient China.

EXAMPLE FROM LESSON HANDOUT (ORACLE 2)

[preface] Crack-making on ... Que divined:

[charge] “Lady Hao’s childbearing...”

[prognostication] The king read the racks....

[verification] After thirty-one days, on *jiayin*....

Day Two

1. Divide the class into pairs or small groups and hand out the following worksheet on analyzing oracle bones. Assign each group one of the oracle-bone inscriptions (found on the worksheet) to interpret. Explain that the purpose of this exercise is to help students understand the purpose of oracle bones, and how they are useful in understanding Shang-dynasty society and culture. Tell students not to be deterred by some Chinese words that describe the names of days, the priests presiding over the cracking of bones/shells, or the ancestors to appease — they should just do their best to interpret and analyze the exact translations of the oracle inscriptions as they are presented here.
2. Give the students most of a class period to analyze and complete their questions on the oracle inscriptions and to create their own oracles. Regroup as a class to discuss interpretations, answers, and oracles. Have students keep track of when their oracle actually happens, so that they can go back and compare the actual outcome with their interpretation.

Assessment and Evaluation

- Did the student participate in the group discussion and analysis of the artifact?
- Did the student work well in the small group and participate equally in coming up with answers and interpreting the oracle inscription?
- Did the student create a realistic and interesting modern-day oracle inscription?
- Did the student's final product show careful reflection, analysis, and group cooperation?

Reference List

Ebrey, Patricia Buckley. *The Cambridge Illustrated History of China*. Cambridge: Cambridge University Press, 1996.

Hansen, Valerie. *The Open Empire: A History of China to 1600*. New York: W. W. Norton, 2000.

Lindqvist, Cecilia. *China: Empire of Living Symbols*. Reading, Mass.: Addison-Wesley, 1991.

Mair, Victor, ed. *The Columbia Anthology of Traditional Chinese Literature*. New York: Columbia University Press, 1994.

Dragon-Bone Soup Worksheet

In your assigned group, read one of the following inscriptions found on ancient oracle bones from more than three thousand years ago, and then answer the questions concerning the meaning of the oracle.

ORACLE 1

Crack-making on *xinyou* (day fifty-eight), Que divined:

“This season, the king should follow Wang Cheng to attack the Xia Wei, for if he does we will receive assistance in this case.”

“Praying to lead away this sick tooth [?], the *ding* sacrifice will be favorable.”

“You sacrifice a dog to Fu Geng and *mao* sacrifice a sheep.”

“Sick tooth will be favorable.”

ORACLE 2

Crack-making on *jiashen* (day twenty-one), Que divined:

“Lady Hao’s childbearing will be good.”

The king read the cracks and said: “If it be on a *ding* day that she give birth, it will be good. If it be on a *geng* day that she give birth there will be prolonged luck.”

After thirty-one days, on *jiayin* (day fifty-one), she gave birth. It was not good.

It was a girl.

Second, abbreviated version of Oracle 2 (found on left side of bone)

Crack-making on *jiashen* (day twenty-one), Que divined:

“Lady Hao will give birth and it may not be good.”

After thirty-one days, on *jiayin* (day fifty-one), she gave birth.

It really was not good. It was a girl.

ORACLE 3

On the day *gui-si*, Que consulted the oracle:

“Will any misfortune occur in the next ten days?”

The king read the cracks and said: “Misfortune will occur. Perhaps disturbing news will come.”

When it came to the fifth day, *ding-you*, disturbing news did indeed come from the West. Guo from Zhi said: “Tufang is besieging our eastern border and has attacked two villages. Gongfang has also plundered the fields on our western border.”

Dragon-Bone Soup Worksheet (cont.)

(Oracles 1 and 2 from Valerie Hansen, *The Open Empire: A History of China to 1600*, New York: W. W. Norton, 2000, 17. Oracle 3 from Cecilia Lindqvist, *China: Empire of Living Symbols*, Reading, Mass.: Addison-Wesley, 1991, 18.)

1. Please answer the following questions about your oracle-bone inscription in writing (on a separate sheet of paper), then present your findings to the class.
 - a. Restate the oracle-bone inscription in your own words.
 - b. We discussed how oracle-bone inscriptions are usually divided into four parts: preface, charge, prognostication, and verification. Please divide your inscription into these parts, if possible. (You may simply label your restatement from the previous question.)
 - c. Who is mentioned in the inscription, and what is their role in the events mentioned or in the process of divination?
 - d. What was the purpose (or purposes) of the oracle-bone inscription that you are interpreting?
 - e. What was the final result of the oracle-bone inscription's stated "charge"?
 - f. What can you infer about Chinese society and culture during the Shang dynasty based on this inscription?

2. Using the same process we have talked about and analyzed in the oracle-bone inscriptions above, create your own modern-day, oracle-bone inscription. Relate it to a current event that is happening in the world now, or to something significant that is pending in your life. Be sure to include three parts (preface, charge, prognostication). However, since the event has not concluded yet, you will need to keep track of how things turn out and write a "verification" when the event concludes.

Student Work

DRAGON-BONE SOUP BY HILARY BACHMA AND ALI CASCINO

1. ANALYZING AN INSCRIPTION

a. Restatement of oracle 3

We consulted the oracle bone and asked if misfortune would occur. The king read the oracle bone and said that misfortune would occur. Five days later, news came from the west that was not too pleasing to hear. Tufang attacked two villages, and Gongfang ruined the fields on the western border.

b. Preface, charge, prognostication, verification

There were four main parts to our oracle-bone inscription. The first part, the preface, was when Que consulted the oracle. The second part, the charge, was that misfortune would occur in ten days. The third part, the prognostication, stated that disturbing news would come. Indeed it did, in the verification, we saw that Tufang and Gongfang attacked our borders.

c. Who is mentioned?

There were many people present in our oracle-bone inscription. Que was the priest who consulted the oracle bone. The king read the cracks. Guo brought the unfortunate news of the misfortune. Tufang and Gongfang were two malevolent people who brought ruin to the eastern and western borders. Each person affected the verification of the oracle.

d. Purpose

The purpose of the oracle bone was to tell about a horrible event that happened to a Chinese civilization, and the troubles that were laid before the people.

e. Result of charge

The final result of the oracle bone's inscription was that misfortune did come in ten days of the people divining the information.

f. Inference

You can infer that battle was a major part of the Shang-dynasty's culture.

2. MODERN-DAY, ORACLE-BONE INSCRIPTION

Preface: In 2003, United States President George Bush consults the oracle bone.

Charge: Will Turkey let the United States Army use its military bases?

Prognostication: The cracks in the oracle bone are read and it is interpreted that Turkey will not allow the United States to utilize its bases.

Verification: The verification is wrong, Turkey is allowing the United States to use its bases.

Resources



The Legacy of Ancient Chinese Music: Special Recommendations

Audio and Video Resources

A wide variety of videos and CDs are available that can allow students to explore the links between Chinese music heard today and its antecedents in the ancient period. Some of the musical instruments uncovered in China through recent excavations—such as flutes, zithers, and mouth organs—have endured in active use for twenty-five hundred years while evolving into the modern instruments that are widely played today. Other instruments—the stone chimes and giant bell sets—did not survive in living tradition. A serious but very imperfect revival took place after a six-hundred-year gap during the Song dynasty (960–1279 C.E.), a form that continues today in Confucian temples in China, Taiwan, and Korea. It can be heard on ***Korean Court Music*** (Lyrichord, www.lyrichord.com). Archeological excavations since the 1970s have led to a new revival of music for the ancient bells, including creative re-creations of ancient music as well as new compositions for the bells with Western orchestra. Scholars have long suspected that the best guide to the style of ancient Chinese music may be found in Japan, with the ritual court music of *gagaku*, which came to Japan from China in the early eighth century and can still be heard today. This stately, austere music, played at an extremely slow tempo, features zithers, flutes, and mouth organs—instruments derived from those of the ancient Chinese orchestra—along with drums and double reeds. Two excellent new recordings, with detailed notes, have been made by the Tokyo Gakuso ensemble: ***Gagaku and Beyond*** and ***Gagaku: Gems from Foreign Lands*** (Celestial Harmonies, 2000, 2002; www.harmonies.com).

The world of ancient Chinese music, particularly the bells and *qin* zither, is compellingly (if speculatively) depicted in the readily available Chinese feature film ***The Emperor's Shadow*** (1996, 116 minutes, directed by Xiaowen Zhou). In this lavish saga set in China

Detail, bell (*bo zhong*). China, Shang dynasty, ca. 12th–11th century B.C.E. Bronze; 31.0 x 24.8 x 15.2 cm. Arthur M. Sackler Gallery, Smithsonian Institution. Gift of Arthur M. Sackler, S1987.10

in the third century B.C.E.—and loosely based on a famous incident—China’s first emperor seeks a court composer and takes as prisoner a childhood friend who has become a master of the *qin* but who plots an assassination in revenge. (This film is unrated but contains violence and sexual situations.) The film is available at better video stores and for purchase from www.moviegallery.com.

All of the recordings listed here can be obtained directly through the labels listed. Many are also available through the World Music Institute in New York (www.heartheworld.org) or as discounted used copies (for \$5 and up) through www.amazon.com or www.addall.com.

Ancient Chinese Bells

A replica of the giant set of sixty-five bells from the fifth century B.C.E. can be heard on the CD ***The Imperial Bells of China*** (Fortuna Records, 1990), recorded by the Hubei Song and Dance Ensemble at the Cathedral of St. John the Divine in New York. Nine living Chinese composers studied ancient sources and surviving folk music before attempting their own re-creations of ancient court music for bells, flutes, zithers, vocal soloists, and chorus. Track 2 was written exclusively for the unaccompanied bells. The recording and companion booklet are available through Celestial Harmonies. The replica bells were employed to dramatic effect by the Academy Award–winning composer Tan Dun in his ***Symphony 1997: Heaven Earth Mankind*** (Sony Classics), written to commemorate the reunification of Hong Kong with China. The second movement, “Earth,” is a concerto for the bells and cello, played by Yo-Yo Ma.

Qin and Zheng Zithers

The ancient ten-string *qin* zither changed in size and shape throughout the ancient period to become, by the first centuries C.E., the classical seven-string *qin* that remains in use today. The *zheng*, a larger and much louder zither, has retained its basic thirteen- to fifteen-string design from the fifth century B.C.E. to the present. The large, twenty-five-string *se* zither, on the other hand, fell out of favor after the Han dynasty and is preserved only in a limited repertoire of Confucian ritual music in Korea. An idea of the instrument’s potential, however, might be imagined from the twenty-five-string koto developed by Japanese musician Keiko Nosaka. She has recorded five CDs of contemporary music, including “Pipa Xing,” composed by Akira Ifukube to invoke an ancient Chinese story. The only zither that failed to endure beyond the ancient period seems to have been the five-string *zhu*, which may have been played with a stick.

The prominent place of the *qin* in Chinese history is presented in the video *Resonance of the Qin in East Asian Art* (2000, 33 minutes), with *qin* performances by Yuan Yung-ping. It is available from the China Institute in America (www.chinainstitute.org/gallery/catalogs.html; (212) 744-8181). Video performances of *zheng*, along with *dizi* (flute) and other instruments, are included in *The JVC Video Anthology of World Music and Dance* (1990, National Museum of Ethnology, Osaka, and Smithsonian/Folkways), volume 3, tape 3, of the East Asian set, which includes a book. The anthology is available for rental through many university video libraries. The five-video East Asia set can be purchased for \$299 from Multicultural Media (www.multiculturalmedia.com) and www.world-alliance.com, among other sources.

The *qin* and *zheng* can be heard on a number of readily available recordings. The China volume of UNESCO's ambitious *Musical Anthology of the Orient* (1960) features music from the sixth to the tenth century for *qin*, *zheng*, *pipa* (lute), and *xiao* (flute), along with extensive notes. It was reissued in 1998 as *China/Anthology of World Music* by Rounder Records (www.rounder.com, whose website includes audio samples). For the *qin*, American students may enjoy the blueslike, syncopated sounds of the "Fisherman's Song" (track 5) or the fancy harmonics and other guitarlike techniques in the second half of "The Song of Guangling" (track 7). The excellent notes explain that the latter piece tells the incredible story of a man from the Warring States Period (475–221 B.C.E.) who studied the instrument for ten years simply to gain an audience with the emperor, whom he wanted to kill to avenge his father's execution. (This is a version of the same ancient story retold in the feature film *The Emperor's Shadow*. Some students may relate to the *qin*'s role as an instrument often meant to be played for one's own private pleasure and contemplation, rather than for a public audience.

The larger of the surviving ancient zithers, the *zheng*, can be heard on two CDs from Lyrichord: *China's Instrumental Heritage* (1989) and *The Chinese Cheng Ancient and Modern* (1990), and also on *China: Classical Music*, on the Playasound label (www.playasound.com). More than thirty CDs of *qin* and *zheng* music can be obtained on the Hugo Productions label through DaTang Art and Music (www.datang-art-and-music.com), including four recommended by the editors of the Garland Encyclopedia of World Music: *Guangling Qin Music* (1988), *Yaomen Qin Music* (1991), *High Mountains and Flowing Water* (1990), and *Zheng Music* (1989, with notes in Chinese and English).

Wind Instruments

All three of the wind instruments found in ancient Chinese tombs have remained in continuous use up to the present day: the horizontal flute (ancient *chi*, modern *di*), panpipes (*paixiao*), and mouth organ (*sheng*). Certainly the most unusual to Western ears is the *sheng*. It consists of a central spherical body with several pipes and bamboo reeds extending from it. Blowing into the body through a mouthpiece and covering various holes on the pipes produces simple melodies as well as complex and dissonant tone clusters (the

latter heard in the Japanese *gagaku* music mentioned above). Examples excavated from ancient Chinese tombs had ten to eighteen pipes. The central bodies evolved from gourds and molded gourds to wood and bronze. Today, minority ethnic groups in southern China continue to use gourd bodies, while professional urban musicians use instruments with copper bodies and eighteen pipes. The instrument spread throughout East and mainland Southeast Asia, where it is common in folk and classical music today. The Chinese *sheng* has reached a broader audience through the tours and recordings of the Guo Brothers, whose repertoire ranges from ancient tunes and popular music to contemporary compositions and traditional music from remote areas of China. They perform on the soundtrack to the feature film *The Last Emperor* (1987, 116 minutes, directed by Mark Peploe) and in collaboration with Irish musician Pol Brennan on *The Guo Brothers: Yuan* (Realworld, 1990).

Books and Magazines

Children

A Coloring Book of Ancient China. Santa Barbara, Calif.: Bellerophon Books, 1985.

This coloring book includes line drawings of emperors, empresses, bronze animals, and handscrolls.

“China’s First Emperor: Shi-Huangdi.” *Calliope*, A Cobblestone Publication (October 1997). This issue focuses on the first emperor of China, from his birth to his rise to power.

“The Han Dynasty.” *Calliope*, A Cobblestone Publication (October 1998). This issue examines the Han dynasty and includes articles that explore innovation in the arts and technology, and introduces creative minds from the period.

Adults

Chang, K. C., ed. *Food in Chinese Culture: Anthropological and Historical Perspectives*. New Haven: Yale University Press, 1977.

Chase, W. Thomas. *Ancient Chinese Bronze Art: Casting the Precious Sacral Vessel*. New York: China Institute in America, 1991.

China’s Buried Kingdoms. Alexandria, Va.: Time-Life Books, 1993.

Debaine-Francfort, Corinne. *The Search for Ancient China*. New York: Harry N. Abrams, 1999. This compact book gives a general overview of Chinese history from its earliest period to the Han dynasty. It also contains a chapter on the development of archaeology in China.

- de Bary, Wm. Theodore and Irene Bloom, comps. *Sources of Chinese Tradition*. 2 vols. New York: Columbia University Press, 1999.
- Gernet, Jacques. *A History of Chinese Civilization*. Trans. by J. R. Foster, et al. Cambridge: Cambridge University Press, 1995.
- Hartz, Paula. *Taoism*. New York: Facts on File, 1993.
- Hoobler, Dorothy and Thomas Hoobler. *Confucianism*. New York: Facts on File, 1993.
- Masterpieces of Chinese and Japanese Art: Freer Gallery of Art Handbook*. Washington, D.C.: Smithsonian Institution, 1976.
- Perkins, Dorothy. *Encyclopedia of China: The Essential Reference to China, Its History and Culture*. New York: Facts on File, 1999. A useful reference guide containing information on China's geography, religions, languages, politics, and other subjects.
- Pope, John Alexander, et al. *The Freer Chinese Bronzes*. 2 vols. Washington, D.C.: Smithsonian Institution, 1967–69. Volume one includes photographs and descriptions of the extensive bronze collection at the Freer Gallery of Art. Volume two contains the results of technical studies performed on the bronze collection.
- Rawson, Jessica. *Chinese Bronzes: Art and Ritual*. London: British Museum Press, 1987.
- Rawson, Jessica. *Chinese Jade from the Neolithic to the Qing*. London: British Museum Press, 1995. This extensive catalogue examines Chinese jade work throughout Chinese history.
- Rawson, Jessica, ed. *The British Museum Book of Chinese Art*. London: Thames and Hudson, 1993.
- Rawson, Jessica, and Emma Bunker. *Ancient Chinese and Ordos Bronzes*. Hong Kong: Oriental Ceramic Society of Hong Kong, 1990. This catalogue offers detailed information about bronzes produced in ancient China.
- Shaughnessy, Edward L., ed. *China: Empire and Civilization*. Oxford: Oxford University Press, 2000. This guide introduces the reader to a wide variety of topics on China, including geography, religious beliefs, and technology.
- So, Jenny F., ed. *Music in the Age of Confucius*. Washington, D.C.: Smithsonian Institution, 2000.

Stuart, Jan, and Evelyn S. Rawski. *Worshipping the Ancestors*. Washington, D.C.: Smithsonian Institution, 2001.

Thorp, Robert L., and Richard Ellis Vinograd. *Chinese Art and Culture*. New York: Harry N. Abrams, 2000. This book surveys the art and culture of China from the late Neolithic Period to the twentieth century.

Tregear, Mary. *Chinese Art*. London: Thames and Hudson, 1997.

Waley, Arthur, trans. *The Analects of Confucius*. New York: Vintage Books, 1989.

CD-ROM

University of Pittsburgh Chinese Studies Faculty. *Contemporary Chinese Societies: Continuity and Change*. New York: Columbia University Press, 2001.

Videos

Please note that these videos have not been previewed or evaluated by the staff or curators of the Freer and Sackler galleries. Contact information for film distributors may be found on page 104.

Ancient China

This program traces Chinese history and explores the roots of today's Chinese culture. It includes discussions of ancestor worship, Buddhism, Daoism, the Great Wall, the Imperial Palace, and Chinese opera. 1985. Video; 50 minutes. Available for rent or purchase. UCLA Center for East Asian Studies.

Ancient Civilizations for Children — China

This video designed for children in grades 3–7 examines Qin shihuangdi and the Qin dynasty, as well as the lasting legacy of the Shang and Zhou dynasties. It also includes discussion of Chinese innovations such as silk, calligraphy, and the yo-yo, and the history of the Silk Road. A pamphlet-sized teacher's guide with discussion questions, vocabulary, bibliography, internet resources, and follow-up activities is included. Video; 23 minutes. Available for purchase. Crizmac Art and Cultural Educational Materials.

China

Beginning with a graphic reconstruction of a Chinese village from seven thousand years ago, this video — an episode from the series *History's Ancient Legacies III* — traces the story of the Chinese people. It includes information on the terra-cotta army of Qin shi Huangdi and Beijing's Forbidden City. 2000. Video; 25 minutes. Available for purchase. Ambrose Video.

China: Dynasties of Power

This episode from the series *Lost Civilizations* reveals the glory of ancient China's great rulers and explores the secrets of their tombs. 2002. Video; 50 minutes. Available for purchase. Ambrose Video.

Lost Treasures of the Ancient World III: Ancient China

The ancient civilization of China is brought to life using detailed reconstructions, new photography, and three-dimensional computer animation techniques. Video; 50 minutes. Available for purchase. Media for the Arts.

Contact Information for Videos

Ambrose Video
145 W. 45th Street
Suite 1115
New York, NY 10036
(800) 526-4663
www.ambrosevideo.com

Media for the Arts
360 Thames Street
Suite 2N
Newport, RI 02840
(800) 554-6008
www.art-history.com

Crizmac Art and Cultural
Educational Materials
P.O. Box 65928
Tucson, AZ 85728
(800) 913-8555
www.crizmac.com

UCLA Center for East Asian Studies
Asia Institute
11288 Bunche Hall
Los Angeles, CA 90095
(310) 825-0007
www.international.ucla.edu/asia

National Educational Resources

Asia for Educators
East Asian Curriculum Project/Project on
Asian in the Core Curriculum
afe.easia.columbia.edu

Asia Society
Education Department
725 Park Avenue
New York, NY 10021
Tel: (212) 327-9227
Fax: (212) 717-1234
www.asiasociety.org/education/

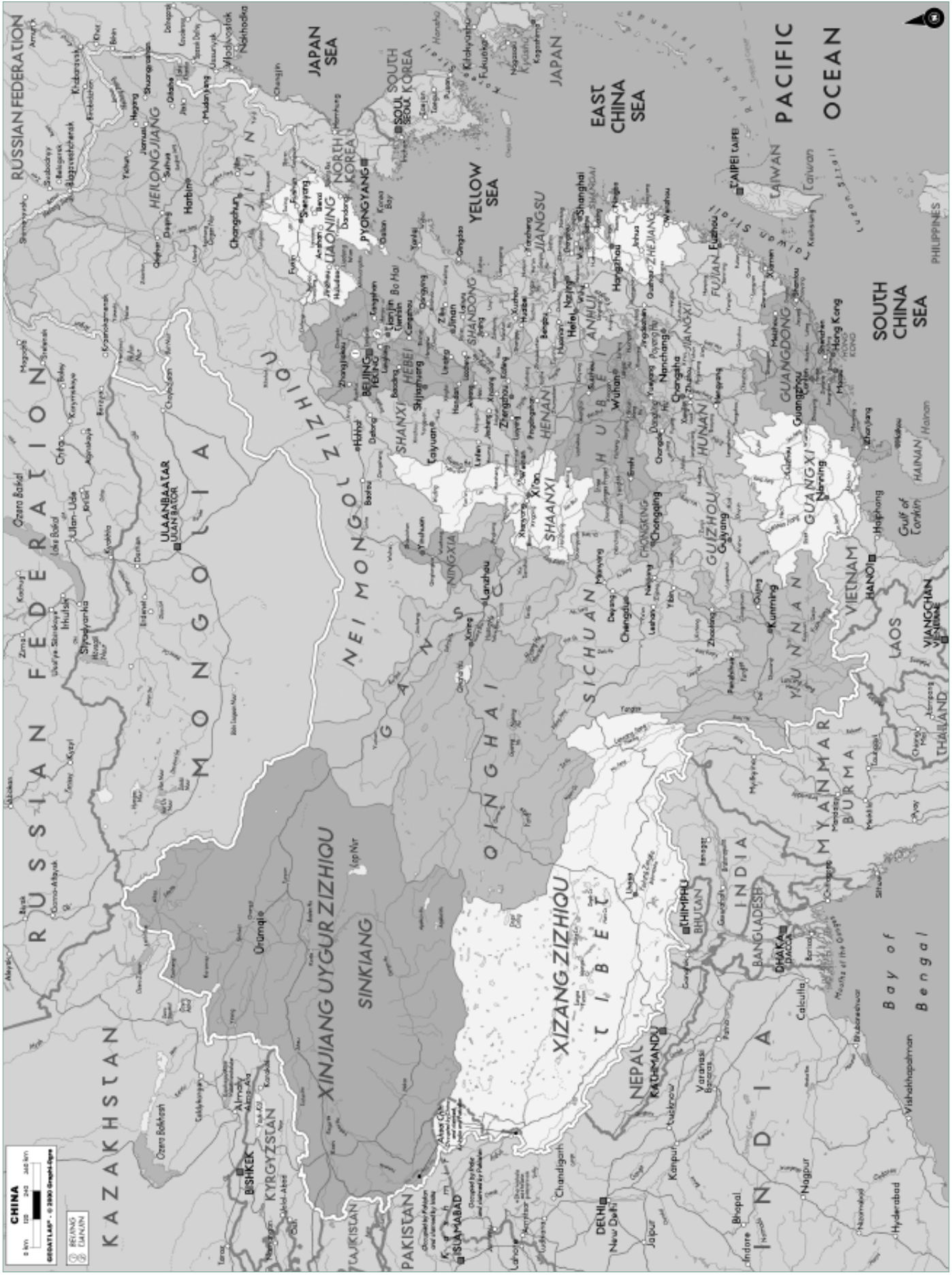
Asian Art Museum
Chong-Moon Lee Center
for Asian Art and Culture
Education Department
200 Larkin Street
San Francisco, CA 94102
Tel: (415) 581-3663
Fax: (415) 581-4706
www.asianart.org

China Historical Geographic Information
System (CHGIS)
Harvard Yenching Institute
www.fas.harvard.edu/~chgis

Five College Center for East Asian Studies
Smith College
69 Paradise Road
Northampton, MA 01063
Tel: (413) 585-3751
Fax: (413) 585-3748
kmasalsk@smith.edu
www.smith.edu/fceas

Wyckoff Teacher Resource Center
Seattle Asian Art Museum
1400 East Prospect Street
Volunteer Park

Mailing address:
P.O. Box 22000
Seattle, WA 98122-9700
Tel: (206) 654-3186
trc@seattleartmuseum.org
www.seattleartmuseum.org/trc



Political map of China.