



ASIAN ART IN FOCUS: A RESOURCE GUIDE FOR EDUCATORS



ASIAN ART IN FOCUS:

A Resource Guide for Educators

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Valance (detail-cover)
Embroidered silk satin and painted cotton tabby
China, Qing dynasty, dated to 1911
H. 45 1/4 in (114.8 cm); W, 256 1/2 in (651.3 cm)
Gift of the family of Mr. and Mrs. William M. Young
2003.35

INTRODUCTION

With the opening of the Lenora and Walter F. Brown Asian Art Wing in May, 2005, the San Antonio Museum of Art hosts one of the largest and most comprehensive collections of Asian Art in the southwestern region. This astonishing array of more than 1400 works of art spans more than 3000 years of history and encompasses all of the major cultures, and reflects many of the major trends, of Asia.

Technological developments, religious and social movements, trade routes, and even military history can be observed in the collection. The collection provides a multi-cultural treasure trove for examining a diverse range of subjects on many levels.

The first section of this Guide provides an overview of the primary cultural regions addressed in the collection, with maps and a timeline to assist in teachers' development of lessons to utilize the collection. Each geographical region includes some highlights of the collection, with curatorial notes about the significance of the object, its function and how it was made.

The second section of this material provides a specific resource for Texas educators to address requirements of Texas standards. These prepared lesson plans are meant to inspire.

Above all, as you examine this material, we hope you enjoy the beauty and elegance of this rich resource: objects that serve as time capsules, cultural marking stones that whisper from the past.

The San Antonio Museum of Art is grateful to the SBC Foundation for underwriting the Asian Art in Focus: A Resource Guide for Educators. The Foundation has been instrumental in bringing the Museum's unique cultural resources to classrooms throughout the region.

This Guide is intended to help facilitate and enrich your students' experience at the Museum, and can also be used independently in the classroom setting. Although it is designed to be used with grades 4 - 12, teachers of younger students will be able to adapt the information and activities for their own needs.

The Guide is also available as a pdf downloadable file via the Museum's website, www.samuseum.org. This feature allows the Museum to bring its Asian collection to the classroom thereby providing accessibility to students worldwide.

We hope that you will enjoy this educational resource, and that your visit to the Museum will be an exciting experience that provokes interest and inquiry of Asian art and culture. If you would like to schedule a tour of the Lenora and Walter F. Brown Asian Art Wing, please call 210.978.8138 or email us at tours@samuseum.org.

Sincerely,



Rose Demir
SBC Curator of Education
San Antonio Museum of Art

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CHINA



While the rise of secular society in the West can be traced to the Renaissance five or six centuries ago, society in China was shaped by secular values since the founding of an empire in 221 BC. Law and historical precedent both resulted from its strong central government and defined society for over 2,000 years. Decrees emanated from the emperor; those appointed to administer or enforce them attained social recognition and enjoyed the privileges of their position. From the earliest periods of Chinese civilization, court rank was the key determinant of social status, economic stability, and prestige.

So pervasive was the belief in a central authority that the court also served as model for both domestic and religious life. At family gatherings such as weddings, birthdays, or New Year celebrations, the patriarch and his wife sat on throne-like chairs to receive homage of family members ranked like courtiers: by generation, birth order, and gender. Similarly, pantheons of gods and goddesses were thought to hold court when they received the adoration of the faithful, as in the painted scene decorating one side of the embroidered, silk satin valance from the last year of Qing dynasty.

Attitudes about politics, society, and religion were shaped by the teachings of the fifth-century BC philosopher Confucius. His *Five Confucian Classics* describe and celebrate an idealized period of social stability and peace under the Western Zhou kings (c. 1050 - 771 BC), considered China's golden age. According to Confucius, the unrest that characterized his own time arose because people no

longer understood their assigned roles and place in society. Those roles required them to defer to superiors while acknowledging the needs of inferiors. Confucius proposed a code of social conduct based on the family, with its precisely defined relationships. By extension, he argued that the family was the basis for an ordered political life. Just as the authority of the patriarch was assumed, the right of rulers to rule was unquestioned. Nevertheless, the ruler - like a father - was morally obligated to rule for the benefit of society.

In the Confucian plan for moral government, the ruler was aided by a class of educated scholar-officials, who held rank based on their education and performance on three sets of rigorous examinations based on the *Classics*. Those attaining the highest, or *jinshi*, degree were guaranteed a position in the imperial civil service. Rank and position were clearly marked: Objects, which served in many contexts, declared status. Entitlement to specific kinds of goods and materials in the public sphere raised awareness of the value of art and encouraged connoisseurship and the discipline of collecting and displaying decorative arts privately. Rank, privilege, and the arts were inextricably connected. Decorative objects signified and perpetuated the class system, and those associations remain strongly embedded in Chinese society: It is one factor that contributed to Mao Zedong's decision to unleash the Cultural Revolution in October 1966, which witnessed the destruction of so many historical artifacts and structures.

The emphasis on education reflected the Chinese preoccupation with written language. Writing developed on the North China Plains during the second millennium BC, and accorded dominance in East Asia to the culture that became China.

Writing allowed the culture to keep records and to store its collective knowledge. Through writing, the superiority of Chinese civilization was lauded and communicated widely.

One of the great achievements of the unification of China into an empire in the third century BC was the standardization of official language and writing. Despite these efforts, the written language remained complex and difficult to learn. These challenges encouraged educated people to distinguish themselves by showing off their skills with particularly demanding literary styles. The state examination system also perpetuated the use of complex, rather than simplified, forms of writing. Expanding the language to include new ideas and new vocabulary was also burdened by its written form.

Early 18th-century dictionaries list over 50,000 separate characters, the vast majority of which were rare or obscure variants that had been accumulated over the millennia. Historically, an educated person would probably have recognized about 6,000 characters. Under Mao, characters were simplified to facilitate writing them mechanically and make them easier to learn; since his character reforms of the 1950s, a person needs to recognize only 3-4,000 words to read a newspaper. Despite these efforts at modernization, there is a certain irony in the fact that Mao's own calligraphy, which was steeped in historical tradition, was much praised and served as a model for school children.

It, like the lyric poem inscribed on the glazed earthenware pillow or Wang Bo's seventh-century preface and poem, which occupies an entire side of the massive underglaze cobalt blue vase, demands a highly educated audience. Even the woman's canopy bed, with its finely detailed words carved into the railings, is meant to be read. The carving, which includes the words "good luck", "long life", and "prosperity", hints at the conception of sons who will succeed in passing the civil service examinations, thus securing status and rank for the next generation.

Writing is also at the heart of the sophisticated symbolism that characterizes Chinese decorative arts. All Chinese characters have only a single syllable. Therefore, many words are homophones, sharing the same or similar pronunciations. In oral communication, meanings rely on context, intonation, and placement within a phrase. Despite this, a certain ambiguity exists and verbal puns are a common feature of the spoken Chinese. Written language, however, is extremely precise. The symbolic language seen in decorative motifs plays with this dichotomy; images that have the same pronunciations as other words are used to evoke phrases of wishes for happiness, long life, or wealth.

The decoration on the embroidered valance [2003.35] transmits auspicious wishes through symbols and rebus. For example, the pair of ducks with lotus in a pool-side setting symbolizes a happy marriage, as Mandarin ducks were thought to mate for life. The lotus was particularly valued because it blossoms and bears fruit simultaneously. The name for lotus, *lian*, is pronounced the same as the word "to repeat" and "continuous".

Lotus seeds, called *lianzi*, express a potent message for continual birth of children, because *zi* means both "seed" and "child". In the border at the top, among dragons chasing pearls, are bats - common rebus for wishes of happiness. The name for bat, "fu", is pronounced the same as the word "happiness" and "contentment". The lower border includes *Citrus medica* (Buddha-hand citron), peach, and pomegranate. Together, these motifs can be arranged to read, "May you have an abundance of luck, long life, and children."

Confucian society valued the efforts of individuals on behalf of the group. In the family, all contributions were directed toward the benefit of clan. In government, massive public-works projects, such as the building and maintenance of the Great Wall, were organized with conscripted labor. This trend toward subdivision of labor and centralized control is reflected in the earliest production models for the manufacture of luxury goods. The consistently high quality of these goods over time is remarkable, but not surprising given the social significance of objects.

The sheer number of art objects produced in this period in China is unparalleled. The volume of production encouraged the development of extensive marketing and distribution systems. High aesthetic standards made these luxury goods desirable both within and outside China. Traditionally, Chinese diplomacy was centered on the person of its ruler.

Securing the loyalty of subordinates and the support of foreign allies involved distributing lavish gifts. Sanctioned trade, the corollary of gift-based diplomacy, spread Chinese luxury goods and ideas far beyond the borders of the empire. Through gifts and trade, Chinese rulers attempted to develop tributary relationships that kept the empire at the center of the civilized universe.

Trade also opened China to foreign goods such as the heavenly steeds, or *tianma*, of Central Asia, that were prized by the Han and Tang dynasties ruling elite. The artists and artisans who created these works have also been inspired by foreign influences: materials, such as cobalt ore from the Middle East, used to produce the intense blue on underglaze painted porcelains that have come to define "chinaware"; technologies, such as pink overglaze enamels; and religions, such as Buddhism, which introduced new customs and forms.

The artifacts that follow offer a sampling of the San Antonio Museum of Art's collection. They include goods made for burial, dishes for the emperor's table, objects of devotion, items for export, art for collectors, and furnishings for the home. Together, they span more than 4,000 years of history. Demonstrations of consummate skill and artistry, these works also embody cultural values, celebrate status, and proudly proclaim the tangible benefits of rank.

CHINA



The borders of the nation we now know as China have been flexible over the centuries. While the dominant population at the center of the nation are the ethnic Han Chinese, and most dynasties throughout China's history were defined by these people and their customs, many diverse populations of other ethnicity have existed, and continue to

exist, particularly the edges of graphical China and in the remote mountainous reaches to the West and North. At points in China's history, various tribal groups have asserted influence, and even gained political dominance, some of them established dynastic rule.

TIMELINE

CHINA	BCE	OTHER CIVILIZATIONS
Neolithic Cultures (8000-2000 BCE)		Indus Civilizations (4000 BCE) Egyptian Civilizations (3000 BCE) Code of Hammurabi (1750 BCE) Babylon
Shang (1600-1027 BCE)	1800	Minoan-Aegean Civilization (1750-1000) Greece
Western Zhou (ca. 1027-771 BCE)	1000	
Eastern Zhou (771-256 BCE)	800	Greek City States (750-400) The Buddha (ca. 563-483) Socrates (469-399) Alexander the Great (356-323)
Qin (221-206 BCE)	300	Punic Wars and Roman Conquest of Mediterranean World
Former Han (206 BCE-9 CE)	100	Roman Peace (Pax Romana) (27 BCE-CE 180)
Introduction of Buddhism into China	BCE/CE	
Xin (9-23)	100	
Later Han (25-220)		
Period of the Three Kingdoms (220-80)		
Jin (220-316)	300	Emperor Constantine (306-37)
Period of Division (316-588)		Germanic Invasions of Rome
Northern Wei (386-534)		
Sui (518-617)	400 500	Gupta Empire (ca. 320-540) India
Tang (617-907)	600	Muhammad and the Koran
	800	Charlemagne (crowned) Holy Roman Empire

TIMELINE

Timeline	
Five Dynasties (907-60)	900
Northern Song (960-1127)	Liao (907-1119)
Southern Song (1127-1279)	Jin (1115-1234)
Yuan (1279-1368)	1000
Marco Polo in China	The Crusades (1096-1204)
Ming (1368-1644)	1200
Qing (1644-1911)	1400
Chinese Republic (1912-49) Nationalist Rule (1928-49) People's Republic of China/ Republic of China (1949-Present)	1600
	1700
	1900

Looking at Art: China



Ewer

Red earthenware

China, probably Shaanxi province, Longshan culture,
Keshengzhuang II phase, Neolithic period 2800-2000 BC

H. 8 7/8 in (23 cm)

Gift of The Nathan Rubin - Ida Ladd Foundation's Ester R. Portnow Collection of Asian Art
on the occasion of the opening of the Lenora and Walter F. Brown Asian Art Wing

L.2003.20.12

Background

Continuous development of ceramic manufacture using kilns for firing has flourished in China for more than 8,000 years, although isolated evidence of ceramic production recovered from some Chinese archaeological sites can be dated to 10,000 BC.

Production covered a wide range of goods, including dishes and vessels used in daily life to specialized objects for ceremony and burial, architectural ornaments and trade goods. Over the centuries huge quantities of ceramics were made, yet only a small portion survives. Broken pieces called sherds (pronounced shards), which survive in burials, garbage dumps, or destroyed buildings also contribute to our knowledge of Chinese ceramic history.

Several distinct Neolithic cultures developed along the Yellow River in North China and the Yangzi River in the south, from around 5000 BC. These were characterized by permanent settlements and a lifestyle based on agriculture. In the north, Neolithic cultures using chipped stone and bone tools grew millet. In the south, they cultivated rice. Dogs and pigs were domesticated. Several of these cultures developed jade carving technologies to produce items for ritual and decoration.

China's historical age began during the 16th century BC when conquest brought the populations of the entire North China Plains under the political control of one state. Prior to that time, a series of distinguishable cultures succeeded or coexisted with each other. Distinctive ceramics are associated with many of these Neolithic civilizations.

How to look at this object

Three-legged vessels are one of the most distinctive shapes to evolve in East Asia. The legs offer stability and raise the body above the fire. By exposing the maximum surface to heat the vessel helps speed cooking and saves fuel.

Here, three smaller components, each with a pointed bottom, have been joined to a fourth vessel with a shaped spout. A strap handle joins the neck and rear leg. Although the works are plain, the potter has taken pains to create a polished surface and apply a strip of clay with pinched crenellations linking the two legs under the spout. These crenellations complement the notches that ornament the strap handle where it attaches to the back leg.

Function

We do not know exactly how this vessel was used. The shape is functional and suggests it was made to heat its contents over a fire: The handle would have facilitated removing it from the flames and controlled pouring the heated contents. The absence of soot or discoloration on the legs indicates that this vessel was never placed over a fire, leading us to surmise it was made specifically for burial, either for ritual or as a symbol of goods used in daily life that would be needed in the next world.

Tripods were used in the preparation and serving of both food and drink. By the Shang dynasty (c1600-1027 BC) three-legged food and pouring vessels were prominently displayed in sets of ritual dishes. By the Zhou dynasty (1027-221 BC) the three-legged vessel called *he*, for pouring libations of heated liquors, had fallen out of fashion. However, tripod, serving containers, called *ding*, continued to be conspicuously displayed on altars throughout Chinese history.

How this object was made

This earthenware jar was made from fine, grainy clay using a coiling method. Each section was probably made individually. The work was then assembled and smoothed by hand and by beating with a paddle on the outside against a pad held on the inside of the pot. Once the clay had dried, the potter rubbed or burnished the surface with a smooth stone to create a metal-like sheen. The shiny, burnished areas contrast with the rough, unburnished areas on the underside of the handle and interior of the spout.

The piece was fired in a simple, wood-burning kiln dug into the ground. Temperatures would have reached temperatures between 800° and 1050° Celsius, causing the silica in the clay to fuse creating a ceramic classified as earthenware.

NOTES:

Looking at Art: China



Wine storage vessel or *yu*

Piece-mold cast bronze

China, Western Zhou dynasty, 11th-10th century BC

H. 11 5/8 in. (29.5 cm.); W. 10 in. (25.5 cm.)

Lent by Lenora and Walter F. Brown

L.2001.7.4

Wine storage vessel or *yu*

L.2001.7.4

Background

China's Bronze Age extended from around 1800 to 500 BC. Bronze technology transformed Chinese culture by providing more effective weapons and better tools. The rulers of the Shang dynasty (c1600-1027 BC) also used bronze objects in ritual.

Excavations at Anyang, which served as capital of the late Shang dynasty kings between 1300 and 1050 BC, have revealed large palaces, workshops, including bronze foundries, and burial sites with many bronze vessels. These bronze objects were mainly made for the king and nobles.

In 1027 BC the Shang kings were defeated by a group from the West who established a dynasty called Zhou (1027-221 BC) and built a new capital at Xian. Bronze vessels, once reserved for ritual, now served as items of luxury and demonstrations of power.

How to look at this object

The bucket-shaped container has a lid and swinging bail handle. Zones of ornament contrast with smooth areas of the vessels surface, emphasizing the vessel's elegant shape and calling attention to functions of its particular parts. The points of attachment for the bail handle are marked with three-dimensional buffalo heads with bottle-shaped horns and a band of relief ornaments. Complementary bands of ornament mark the foot, which supports the bulging body of the vessel, and the rim of the lid.

On each band are stylized hooked designs organized around a stylized "eye." They represent birds with crests. On the central band, birds flank a small animal mask called *taotie* (pronounced "ta-o-taya"). Under the Shang, these fantastic creatures may have served as intermediaries between the world of men and the realms of the spirit. Their meaning, seems largely to have disappeared after the Zhou took political control, although they continued to appear as ornaments.

NOTES:

Function

This elegant bucket with its oval cross section was used to store and transport liquid, probably wine. It has a fitted lid.

Cast bronze vessels were first used in rituals conducted by the Shang kings. Those rites focused on communicating with gods and ancestors. The belief that the spirits of the dead had the power to influence events on earth was important in early Chinese culture and continues to shape many social attitudes. Since the spirits were powerful, they required attention and appeasement. Periodically, rulers conducted sacrifices, preparing ritual meals to which the spirits were invited. Elaborate bronze cooking and serving vessels evolved to meet this need. The importance of these ritual obligations to the rulers may account for the fact many bronze vessels were buried in tombs.

Bronze vessels continued to be used in rites to honor the ancestors under the Zhou, but they also became status symbols which conveyed information about rank and prestige.

How this object was made

Bronze is an alloy of copper and tin, mixed with a small amount of lead. The knowledge of how to smelt or melt these materials into bronze was probably introduced to China from western Asian. However, the method of casting bronzes using ceramic molds was unique to China.

A model of the vessel was first made of clay. Once it had hardened, more clay was packed around it to make a mold, which was carefully cut into sections and removed. These mold pieces would have been fired, then assembled around a slightly smaller clay core. Molten metal was then poured into the space left between the mold and the core, which, on cooling, formed the vessel. The piece-molds method allowed both complex shapes and fine decoration

Looking at Art: China



"Hill jar" censer

Red earthenware with green lead glaze

China, Eastern Han dynasty, AD 25-220

H. 9 1/2 in. (24 cm); Diam. 8 in. (20 cm.)

Gift of Elizabeth H. Maddux

93.93.1.a-b

NOTES:

"Hill jar" censer

93.93.1

Background

In 221 BC the king of the Qin state unified North and South China and declared himself first emperor of China; He proclaimed a dynasty that would "last 1000 years." The Qin dynasty was in fact short-lived. Soon after the death of the first emperor, the throne was claimed by the Han dynasty (206 BC-AD 220). The Han consolidated political power and established many of the cultural values that persist to this day. Through conquest, the borders of the empire reached from the Pacific to Central Asia in the West, and from Vietnam to Manchuria. International trade flourished, bringing a steady supply of goods and people to the Han capital.

Censers

From as far back as the East Zhou period (771-221 BC), the Chinese used censers, like these openwork bucket-shaped bronzes, for burning aromatic woods. Such customs may have been influenced by contact with non-Chinese peoples living in southern Siberia, who were known to inhale the vapors of burning narcotics.

"Hill jar" censers like this *boshan* became popular during the Western Han dynasty (206 BC-AD 24) and may have been influenced by contact with the Sichuan culture. The Sichuan civilization was conquered and assimilated into Han culture, but it contributed many influences on Chinese Daoist beliefs.

Sacred Mountains

China's earliest surviving writing dates from the end of the Zhou dynasty (1027-221 BC). It includes descriptions of rituals, songs, and myths incorporating animistic and shamanistic beliefs, ancestor worship, and a cosmology that included heaven, earth, and man. Mountains, particularly tall ones, occupied an important position in this system as intermediaries between man and heaven. Five Sacred Mountains together with Four Sacred Rivers represented all existing mountains and rivers, symbolically embodying the power of the earth as a whole. They were the sites of state ritual where the emperor made report to heaven and where he received the mandate by which the dynasty ruled.

Among the powers ascribed to mountains, the ability to provide water was the most significant to China's farmers. Mountains were sources of clouds, which brought rain. "Cloud breath," seen as the trailing wisps of clouds in Chinese art, was regarded as an auspicious omen. Mountain wildernesses were home to many sorts of creatures: The deities who presided over mountain ranges often combined human and animal traits.

Daoism

Daoism, one of China's three main philosophical systems, is first described in the *Dao de jing* (Book of the Way and its Power) attributed to Lao Zi (Old Master), who reportedly lived during the 6th century BC. In answer to the question "What is the nature of the natural world?" Lao Zi replied that it is the visible manifestation of the Dao, the Way, which contains within itself the matter and form of every physical phenomenon. The central teaching of Daoism is that one must live in intuitive harmony with the Dao. In the Han dynasty, the teachings of Lao Zi were incorporated into a religious movement in which elaborate rituals and sacred writings were developed.

How to look at this work

This censer is made in two parts. A cylindrical body is supported on three curved legs resembling animal paws. A removable lid is sculpted into a mountain peak. The bottom part imitates a metal vessel. Its straight wall is decorated with ring handles suspended from monster masks. There are a variety of animals above a "cloud breath" band, which includes two important Daoist symbols relating to the ordinal directions. Facing a ring handle are depictions of the tiger of the West and the dragon of the East. These animals relate to Daoist notions of the *yin-yang* balance and often served as guardians in Han dynasty tombs.

Function

Censers were meant to be used to burn aromatic woods and incense to invoke the gods in ritual or to enhance daily life by making pleasant odors. This ceramic is actually only a model of a censer. Its lid does not have holes hidden among the clefths in the mountain for the smoke to escape. It was made for burial to represent a much more expensive metal censer.

How this object was made

This vessel of red clay was made using a mold. The potter covered the outside with glaze made of silica to which he added lead that served as a flux, (a substance that lowered the temperature at which the silica fused or melted to become glass) thus reducing production time and fuel. Copper oxide in the glazing solution produced the bright green color.

Lead-glazed earthenwares are the first consciously-glazed Chinese ceramics. The technique of using lead as flux was probably introduced from the West. Most Eastern Han dynasty lead-glaze ceramics made for burial were colored green with copper-oxide, which actually made them poisonous for human use.

Looking at Art: China



Civil official

Earthenware with *sancai* glaze

China, Tang dynasty, AD 618-906

H. 34 in. (86.4 cm.); 19.1 cm.

Purchased with funds provided by Lenora and Walter F. Brown

82.84

Civil official

82.84.291

Ceramics

Production covered a wide range of goods, from dishes and vessels used in daily life, to specialized objects for ceremony and burial, as well as from architectural ornaments to trade goods. Over the centuries huge quantities of ceramics were made but only a small portion survives.

Tombs

Archaeological excavations of early Chinese burials reveal retainers and servants were sacrificed and buried with the bodies of their royal or noble owners. These early tombs were square pits dug into the soil. At the bottom of this deep shaft there was a central excavation for a coffin surrounded by a step-like terrace on which ritual bronze vessels, weapons and the bodies of sacrificed servants and attendants were placed. By the 5th century BC burial practices changed. Rather than caches of luxury goods, tombs began to resemble residential complexes under the ground. Rooms were furnished with objects that reflected the good life, attesting to beliefs in an afterlife in which those activities continued. Possibly responding to a South China custom of including wooden models of servants needed in the next world, Chinese tombs started to include clay reproductions of attendants, armed escorts, entertainers and even pets and farm animals.

Confucius

Confucius (551-479 BC), a teacher and minor government official, changed attitudes about politics and society and influenced religion. In contrast to the period of political fragmentation and unrest which characterized the Eastern Zhou period (771-221 BC), Confucius wrote and compiled a set of works known today collectively as the Five Confucian Classics, which describe and celebrate an idealized period of social stability and peace under the previous Western Zhou kings (1027-771 BC), considered China's golden age. According to Confucius, the reason for the unrest that characterized his time was that people no longer understood their assigned roles and place in society that required them to defer to superiors, but acknowledge the needs of inferiors. He proposed a code of conduct based on the family with its precisely defined relationships. The family patriarch was at the apex of authority. By extension, Confucius argued that the family was the basis for an ordered political life. Like a family, every member of the imperial court looked to the emperor as father of "all under Heaven." In the same way that the authority of the head of family was assumed, the right of rulers to rule was unquestioned. Nevertheless, the ruler, like a father, was morally obliged to rule for the benefit of society.

Confucius acknowledged the importance of religion and spiritual life, but because they were intangible, he concentrated his efforts on reforming society. As a result much of Chinese culture is focused on secular issues rather than sacred ones.

Confucian bureaucracy

In the Confucian plan for moral government, the ruler was aided by a class of educated scholar-officials who held office due to their talents, rather than hereditary nobles related to the king. The trend continued during the Qin dynasty (211-206 BC) and became state policy under the Han dynasty (206 BC-AD 220). A civil service examination system, which in theory was open to all males throughout the empire, was established to determine the most qualified candidates for office. This group held rank based on merit and were subject to dismissal or discipline. Civil officials were evaluated on their ability to pass three sets of rigorous examinations based on the Confucian Classics. Those attaining the highest or *jinshi* degree were guaranteed a position in the imperial civil service. Rank and position were clearly marked and objects, which served in many contexts, declared status. Entitlement to specific kinds of goods and materials in the public sphere raised awareness of the value of art, encouraged connoisseurship and the discipline of collecting and displaying decorative arts privately.

How to look at this work

This figure wears a high hat and stands on a pedestal that is molded to suggest a rock. He looks straight ahead, his lips solemnly closed. The head and face are unglazed and now appear whitish gray. He wears a two-piece costume. The three quarter-length coat has very wide sleeves, which hang to the knees. It is worn over a long skirt that flares at the hem and drapes over the toes of his shoes. His clasped hands are tucked into the sleeves of his under robe in a gesture of subservience. The under robe is marked with parallel broken lines to indicate its softness. He also wears rectangular chest and back plates fixed to shoulder straps. These are marked with impressed patterns. The plaques and the high hat identify the figure as a civil official.

Function

This figure was made to be placed in a tomb. It would have been one of a larger group of models including military officers and a variety of goods required in daily life. The size of this figure, the shaped pedestal and that fact the hands of the figure are covered in a gesture subservience suggest this model was made for a member of the Tang dynasty court, possibly a member of the imperial family.

Life at court was guided by regulations based on rank and entitlements. Similarly, tomb sizes and the quantities of burial goods were strictly regulated. While such objects were included in burials as acts of homage for an ancestor, it attested to the wealth, status and personal interests of the deceased.

How this object was made

Tang dynasty tomb figures were generally made of earthenware (a type ceramic fired at temperatures between 800° and 1100° Celsius). Figures were shaped in molds, then assembled and finished by hand. There were separate molds for the front and back of the body and for the head. Once the piece had dried in the air, it was covered with white slip (a very liquid form of clay) that served as the ground for glazing and possibly for pigments painted on the face and hat (traces of this slip form a chalk-like surface on the face).

The potter has applied three colored glazes to the surface of the piece, which, because they melted at slightly different temperatures, have run and blended together. He has also used a resist, possibly paper, that burned off more slowly causing the glazes to flow around these areas leaving, lighter areas of slip exposed. The result is an interesting abstract design imitating the famed patterned Tang silks, which were used to indicate the rank of court officials.

The term *sancai* (pronounced “san-tsigh”) or “three colors” describes colored lead flux glazes used on Tang dynasty ceramics. In addition to amber, green and cream, the *sancai* palette also included blue and black glazes.

NOTES:

Looking at Art: China



Horse tomb model

Buff earthenware with white slip and amber, cream, and green lead glazes

Sancai ware

China, Tang dynasty, early 8th century

H. 24 3/8 in (62 cm); W. 24 1/2 in (62.3 cm)

Gift of Lenora and Walter F. Brown

82.174

Horse tomb model

82.174

Ceramics

Production covered a wide range of goods, from dishes and vessels used in daily life, to specialized objects for ceremony and burial, as well as from architectural ornaments to trade goods. Over the centuries huge quantities of ceramics were made but only a small portion survives.

Tombs

Archaeological excavations of early Chinese burials reveal retainers and servants were sacrificed and buried with the bodies of their royal or noble owners. These early tombs were square pits dug into the soil. At the bottom of this deep shaft there was a central excavation for a coffin surrounded by a step-like terrace on which ritual bronze vessels, weapons and the bodies of sacrificed servants and attendants were placed. By the 5th century BC burial practices changed. Rather than caches of luxury goods, tombs began to resemble residential complexes under the ground. Rooms were furnished with objects that reflected the good life, attesting to beliefs in an afterlife in which those activities continued. Possibly responding to a South China custom of including wooden models of servants needed in the next world, Chinese tombs started to include clay reproductions of attendants, armed escorts, entertainers and even pets and farm animals.

Horses

The *tianma*, or heavenly steeds, of Central Asia were prized by China's ruling elite from the Han through the Tang dynasty - a period of nearly a thousand years. Imported from the pasturelands of Ferghana (in what is now Uzbekistan), often with their foreign grooms and trainers, these highly-coveted animals marked the high status and prestige of their aristocratic owners in life. Beautifully sculpted and glazed tomb models often accompanied their owners in death.

How to look at this work

This horse stands solidly on four legs attached to a base which has bowed during firing. The elegant lines of the head and neck and musculature of the front and back legs, are prominently displayed. These anatomical features distinguish these horses from the smaller Mongolian ponies that are native to northern China.

Many of these deluxe steeds were caparisoned or decorated with elaborate harnesses and saddles decorated with finely cast and gilded metal fittings. Much like today's private jet airplanes, these horses were trophies of position and rank.

Function

This figure was made to be placed in a tomb. It would have been one of a larger group of models including human figures and other animals as well a variety of goods required in daily life. Life at court was guided by regulations based on rank and entitlements. Tomb size and the quality of burial goods were also strictly regulated. While such objects were included in burials as acts of homage for an ancestor, they attest to the wealth, status and personal interests of the deceased.

How this object was made

Tang dynasty tomb figures were generally made of earthenware (a type ceramic fired at temperatures between 800° and 1100° Celsius). Figures were shaped in molds, then assembled and finished by hand. There were separate molds for the two sides of the body, the legs and head. An iron armature was generally employed to support the weight of the clay on the four thin legs. The harness and saddle were separately molded and applied. Once the piece had dried in the air, it was covered with white slip (a very liquid form of clay) which served as the ground for glazing.

The potter has applied three colored glazes to the surface of the piece, which, because they melt at slightly different temperatures, tend to run together. He has left the saddle and blanket unglazed.

NOTES:

Looking at Art: China



Ewer in the shape of a pair of geese

Buff earthenware with white slip and amber, green, and pale yellow lead glaze

Sancai ware

China, Liao dynasty, late 11th - 12th century

H. 9 7/8 in. (25.2 cm.); L. 11 7/8 in. (32.7 cm.)

Purchased with funds provided by Faye Langley Cowden

92.14.30

Ewer in the shape of a pair of geese

92.14.30

Ceramics

Production covered a wide range of goods, from dishes and vessels used in daily life, to specialized objects for ceremony and burial, as well as from architectural ornaments to trade goods. Over the centuries huge quantities of ceramics were made but only a small portion survives.

Tombs

Archaeological excavations of early Chinese burials reveal retainers and servants were sacrificed and buried with the bodies of their royal or noble owners. These early tombs were square pits dug into the soil. There was a central excavation for a coffin surrounded by a step-like terrace on which ritual bronze vessels, weapons and the bodies of sacrificed servants and attendants were placed. By the 5th century BC burial practices changed. Rather than caches of luxury goods, tombs began to resemble residential complexes under the ground. Rooms with furnished with objects that reflect the good life, attesting to beliefs in an afterlife in which those activities continued. Possibly responding to South China custom of including wooden models of servants needed in the next world, Chinese tombs started to included clay reproduction of attendants, armed escorts, entertainers and even pets and farm animals.

Liao

The Qidan, a nomadic tribe from north of the Great Wall, established a dynasty and empire called Liao in 947. With the collapse of the Tang dynasty in 960 the Liao seized control of North China and ruled until 1125. Liao society was clan based; their ambitions of empire based on a highly disciplined cavalry. As emperors of China, the Qidan quickly established a dual state, using Chinese advisers and adopting methods of bureaucratic government while instituting legislation to protect their own language, tribal organization, food and clothing. They established five capitals, each the center of a circuit with its own army and bureaucracy. The emperor moved his court in rotation through these centers.

The Qidan captured Tang potters and set them up at kilns within the Liao empire. Thus the Liao continued many of the Tang ceramic traditions. The Liao introduced new vessel shapes based on nomadic goods and valued naturalism in rendering imagery.

How to look at this work

On this vessel nature is animated, a hallmark of Liao ceramic style. Here, the potter has used a number of molded components, which are themselves decorated with stylized, even abstract patterns, like the feathers on the bird's bodies, the overlapping petals of the lotus that forms the base of the piece, or the whimsical wisp of cloud that makes a handle. Nonetheless, they have been assembled and modeled to form of a pair of geese into a convincing display of intimacy that suggest observation of water fowl in nature.

Function

This vessel was made for pouring liquid, but its form resembles a sculpture of two geese with necks entwined and wings spread. It was probably made for burial and never intended for daily use.

How this object was made

Liao earthenware were often made in molds, like this figure, then assembled and finished by hand. There were several separate molds for the bodies, wings, heads and necks and handle. Once the piece had dried in the air, it was covered with white slip (a very liquid form of clay) which served as the ground for glazing.

The potter has applied three colored glazes to the surface of the piece, which, because they melded at slightly different temperatures, have run and blended together.

NOTES:

Looking at Art: China



Censer

Grey earthenware with white slip and with amber, green, and pale yellow lead glaze

Sancai ware

China, Ming dynasty, 16th-17th century

H. 26 1/4 in (67.7 cm); W. 21 3/4 in (56.3 cm)

Gift of Lenora and Walter F. Brown

81.193.11

Censer

81.193.11

Ceramics

Production covered a wide range of goods, from dishes and vessels used in daily life, to specialized objects for ceremony and burial, as well as from architectural ornaments to trade goods. Over the centuries huge quantities of ceramics were made but only a small portion survives.

Altars and temples

Selected ritual vessels found in Shang dynasty (c1600-1027 BC) burials have a continuous history in China. Altars of Daoist, Buddhist and Confucian places of worship were decorated with three, five and seven-piece altar sets. Sets included a three-legged incense burners flanked by a pair of tall beaker-like vases and sometimes a pair of candle sticks and a pair of offering dishes. The original function of the ancient vessels was associated with food preparation to honor the spirits. For example, the three-legged vessel called *ding* was used for cooking food over a fire. Altar vessels were concerned with five offerings—incense, light, water, flowers and fruit.

How to look at this work

This large vessel was designed to be seen from a distance and would have occupied a central place in temple. The rounded body is set on three legs. A pair of handles rises from the rim of the vessel. Originally these would have facilitated lifting the vessel from a fire. Every part of the vessel is decorated with three-dimensional lotus flowers, foliage and writhing dragons. The legs of the vessel are animal masks evoking the *taotie* (pronounced “ta-o-taya”) of ancient ritual bronzes.

Function

This censer would have held a layer of ash into which burning incense sticks would have been placed, symbolically carrying the prayers of the worshipper to the gods above. Its large size suggests it was made for a temple. Although this piece bears no dedicatory inscription, it is likely to have been ordered from the kiln for a specific temple in a commission that may well have included other altar furnishings (vases, candlesticks, offering plates). Such offerings were typically made by wealthy individuals or groups of individuals who used such donations as a means of demonstrating their support and devotion to a particular institution.

How this object was made

Earthenware is a type ceramic fired at temperatures between 800° and 1100° Celsius. The central section of this vessel was wheel thrown of gritty clay. Additional molded pieces like the legs and handles were added. The three-dimension flowers, leaves and dragons were also molded or made by hand and applied to the surface of the vessel. Once the piece had dried in the air, it was covered with white slip (a very liquid form of clay) that served as the ground for glazing.

The potter has applied three colored glazes to the surface of the piece, which, because they melted at slightly different temperatures, have run and blended together. During the Song and Ming dynasties *sancai* glazing techniques were utilized for architectural ceramics and for burial and ritual wares.

Looking at Art: China



Jar

Porcelain with painted cobalt blue under a clear glaze

Jingdezhen ware

Qing dynasty, Kangxi period, 1662-1722

H. 28 in. (70.9 cm.)

Gift of Lenora and Walter F. Brown

92.25.49

Jar

92.25.49

Ceramics

Blue and white porcelain has been among the most popular and influential types of ceramics both in and outside China. The first blue and white wares were produced during the Tang dynasty of the 9th century. However, the development of the blue and white porcelain industry and its widespread export dates to the mid-14th century.

Jingdezhen kilns and imperial patronage

The kilns at Jingdezhen in Jiangxi province became the most important center for porcelain manufacture during the 10th century and continue to produce quality wares to this day. During the Yuan dynasty, (1279-1368) select kilns came under imperial control. These kilns were geared toward producing tablewares for imperial use and prestige gifts for diplomacy and trade. The Yuan dynasty was established by nomadic peoples from the north called Mongols. They brought new ideas to China and established a widespread trade network across Asia. Cobalt ore, the blue coloring agent for blue and white porcelain was traded from West Asia and was known in China as Islamic blue.

The following Ming dynasty (1368-1644) restored Chinese control of the empire. The Ming continued patronizing Jingdezhen kilns from the early 14th until the very early 17th century. Imperial patronage ceased under the Manchu who replaced the Ming with the Qing dynasty in 1644. Patronage of the kilns was resumed only in the 1680s, after the Qing armies completed the conquest of South China.

Literati tastes

During the 16th and 17th centuries, Jingdezhen porcelains were produced for many markets. Those decorated with literary scenes and motifs were created for civil officials. This class held rank and position predicated on their ability to pass three sets of rigorous examinations based on Confucian writings. Attaining the highest, or jinshi, degree guaranteed a position in the imperial civil services, which conferred prestige and status, as well as a steady income.

NOTES:

How to look at this work

One side of this massive jar features a striking landscape emulating the brushwork of an ink painting. The other side contains a very lengthy inscription, which quotes the preface to a collection of poems written by renowned Tang dynasty poet Wang Bo (649-676). The inscription quotes one of the most beloved works in Chinese literature. The preface describes a journey to a famed beauty spot, the pavilion of Prince Teng, which he finds neglected and in disrepair. The poem considers the temporary nature of all things.

*The lofty pavilion of Prince Teng
stands facing the river.
Sounds of jade pendants and carriage bells:
the singing and dancing is over.
Mornings, over the painted beam
soar clouds from South Shore.
Evenings, through raised vermilion blinds
come rain from West Mountain.
The reflection of the leisurely clouds in the lake
is sadder by the day;
The scene changes, stars shift in the sky:
how many autumns have come and gone?
The pavilion's prince-where is he now?
Beyond the railing, the long river
flows emptily on its own.*

Function

This object was a status symbol, probably acquired by a scholar-official or someone who prided himself on literary accomplishments. It reflected good taste as well as the education of its owner. The inscription is copied from a well-known text filled with allusions and images that derived from classical literature.

Although the image and inscription is reminiscent of a scroll painting, this decorative porcelain jar was meant to be displayed on a shelf or pot stand. Originally, this showy display piece had a lid and may have been part of a pair of vases. This jar was probably meant to be displayed in the reception room of a private home to impress visitors with its size and extraordinary imagery.

How this object was made

This object was thrown on a potter's wheel. It is made of porcelain, which becomes nonporous, vitrified (glasslike) (and, on a thin pot, translucent) when fired at temperatures above 1300° Celsius. Porcelain is a combination of two clays, kaolin and petuntse. While other wares vary in body color, porcelain is nearly always white.

After the potter made this jar, it was air-dried. Other artists applied cobalt-oxide mixed with water to paint the landscape and characters on the body. The jar was then covered with a colorless glaze and fired in a kiln. Different densities of cobalt oxide produced the shaded effects in the painting.

Looking at Art: China



Valance

Embroidered silk satin and painted cotton tabby

China, Qing dynasty, dated to 1911

H. 45 1/4 in (114.8 cm); W, 256 1/2 in (651.3 cm)

Gift of the family of Mr. and Mrs. William M. Young

2003.35

Background**Silk**

Silk is produced by the moth *Bombyx mori*: it is processed from the cocoon in which the larva reside during metamorphosis. Neolithic Chinese farmers domesticated the "silkworm" over 5000 years ago. From the late Bronze Age until the 4th century silk textile production was a Chinese state monopoly, which enhanced the prestige of its elite and furthered the diplomacy of its rulers. Silk weaving eventually spread across Asia to Europe, where it remained a luxury industry. Thread production, dyeing and weaving complex patterned fabrics involved levels of capitalization and marketing practices beyond the reach of most households.

Rulers used silk to enhance China's image and as a reward of government service. Silk clothing and furnishings often indicated rank, conveying status and prestige. Silk textiles adorned the furniture and interiors much as costume adorned people. Cloth transformed both ceremonial and social occasions.

NOTES:**How to look at this work**

The embroidered face includes fantastic animals amid birds and flowers in a symbolic landscape. The painted surface depicts the Xiwangmu, the Queen Mother of the West, one of the most ancient deities in China. She is associated with Mt. Kunlun and is often viewed as a patron of learning.

The viewer is expected to "read" this work as a painting and would have been aware of the particular symbolic meanings of the motifs that convey auspicious wishes for good luck, prosperity and long life. For example, the pair of ducks with lotus in a pool-side setting symbolized a happy marriage. Mandarin ducks were thought to mate for life and the lotus was particularly valued because it blossoms and bears fruit simultaneously. Its name, *lian*, is pronounced the same as the word "to repeat" and "continuous." Lotus seeds, called *lianzi*, express a potent message for continual birth of children, because *zi* means both "seed" and "child."

Function

This piece would have hung near the ceiling across a doorway or alcove opening. It was intended to convey an air of special celebration to the room in which it was hung. This particular valance is unusual in that it had decoration on both sides, implying that it was to be viewed from both sides. The inscriptions on the borders of the piece proclaim it was "Made by Yusheng Branch of Zhuangyuan Workshop in the Capital of Guangdong Province for the Hall of Jiqing, Ji County," and the date: "autumn of the Third Year of Xuantong Emperor's Reign" (1909-1911; i.e. 1911). The hall for which it was made may have been an ancestral or clan hall for a family, as much of the symbolic imagery relates to domestic events such as weddings or the passing of civil service examinations.

How this object was made

The valance is made of a number of different textiles. Those on the red side are all silk. They have been embroidered with floss silk in colors and with gold wrapped threads that have been sewn to the surface of the silk with another thread (a technique called couching). The other side is made of cotton cloth; it is unbleached, retaining its natural beige color. The outlines and some of the textures of the scene have been painted with brush and black ink. Tints of color have also been applied with a brush.

An artist working for the embroidery workshop would have planned the design and drawn it on the various pieces of fabric that would have been stretched on a frame. Embroiderers and painters would have worked on each piece. Once all were complete, other needle workers have sewed the pieces together to form the valance.

NOTES:

JAPAN AND KOREA



Japan and Korea - one an archipelago, the other, a peninsula - lie at the eastern edge of the Asian continent. For both, harsh terrain and the sea contribute to a sense of isolation and self-sufficiency. Geography also shapes attitudes about nature and human existence within it. Although each nation is small, rugged mountains and swift-flowing rivers cut the land into parcels, making travel and communication disproportionately difficult. For this reason, both countries turned to the sea, which augmented agriculture for sustenance, provided local and international transport, supplied lines of communication, and at times fostered careers in trading or piracy.

Korea and Japan each evolved distinct social and political systems over long periods of time, while their relative isolation allowed evolution from tribal communities to refined court systems. The geography of each conferred a degree of autonomy. As technologies advanced in transportation and materials, other influences intruded, most notably those of China, the region's dynamo for a millennium.

The arts of Japan and Korea therefore reflect their proximity to China and its nearly overwhelming size, economic power, and political might, as well as its written language. China served as a conduit for ideas and goods moving eastward across Asia; sometimes these were carried by missionaries and merchants, and sometimes imposed by invasion or tribute. In spite of the scope of Chinese influence, Japanese and Korean arts remain distinctive from those of the Middle Kingdom in style, execution, materials, and temperament. They reflect the complex interaction of geography, climate, social pressures, religious beliefs, and history that influences art production and the opportunities afforded its makers.

Korea's climate, like its geography, is severe, buffeted by the weather patterns of the Asian landmass. Summers are hot and humid; winters are bitterly cold and dry. Sudden weather changes and a rugged terrain made for a hard life. To cope with the precariousness of human existence within these environmental extremes, Koreans turned to the mediation of the shaman, who traveled between the world of spirits and humans. The shaman tradition evolved from the practices of the Siberian taiga and nomads from the Eurasian steppe, ancestors of Korea's original settlers. Korean artists often infuse their works with a boldness and naturalism unknown in China.

By contrast, Japan's climate is moderated by the surrounding ocean, which produces a more hospitable environment. Throughout the islands, four distinct seasons occur with predictable regularity, measuring time and giving the Japanese an acute awareness of nature. For the Japanese, viewing cherry blossoms or observing maple leaves are major social occasions, often promoting a kind of celebratory craze. Japan's indigenous religion, Shinto, is based on awe and respect for nature. Whereas Chinese art-making emphasized technical mastery, Japanese artists believe that materials found in nature, such as wood, clay, and rock, are imbued with the spirit of the *kami*, or gods; they therefore tend to prize "natural" effects, imperfections, and spontaneity.

The Longshan-culture tripod ewer [2003.20.12] from Shaanxi province and the Jomon-period jar [188.3] are comparable in date, but reveal two very different attitudes about production standards. Both were made in the third millennium BC and are formed of coils of clay that are pressed together

and smoothed by hand. Both are complex shapes. The Chinese potter has paid particular attention to make each of the leg units identical; all traces of the potter's hand have been eliminated, suggesting mechanical perfection. The surface has been burnished to a metal-like sheen. The Japanese potter, on the other hand, has made a point of being spontaneous. Finger marks remain on the elaborately sculpted crown with pierced projections, which give the vessel its name, *kaenshiki*, flamed shape.

Whereas conscripted labor and mass-production methods encouraged monumental projects in China, Japanese art production is generally more intimate in scale. Art production was traditionally carried out in family workshops dedicated to particular fields such as ceramics, lacquer, or sculpture. Individual craftsmen held a much higher position in Japan than in China, as objects reflect the artist's involvement and personal respect for the materials. In the 19th century, westerners first observed this underlying respect for nature in things such as bonsai, ikebana, and temple gardens; it remains a fixture of our perception of Japan.

Less focused on the natural world, China's cultural conceit placed it at the center of the universe, a role the nation's political and economic might guaranteed. Korea and Japan reacted with a mixture of dread and envy. For them, being dominated or independent, receptive or exclusionary, were constants factors of life.

The northern half of Korea was colonized by China as early as the second century BC - part of a strategy to secure the empire's northern borders from nomadic invaders. In 1218, the peninsula was incorporated into the empire: The Mongols would control it as rulers of China's Yuan dynasty (1279-1368).

The Korean peninsula was frequently a launching pad for invasions of Japan. The Mongols used it as a base of operations to launch assaults on Japan in 1279 and again in 1281. They had no navy of their own, but appropriated Korean vessels, sea captains, and fighting forces. Weather intervened: Winter storms in the Sea of Japan, and the threat of being stranded without secure lines of supply, caused the first invasion to be abandoned. A second ended in catastrophe because of a typhoon. Rescued once again by nature, the Japanese immortalized this feature of the East Asian climate as the Heavenly Winds, or *kamikaze*. Others, including the Russians in the early years of the 20th century, would continue to use Korea to assail Japan.

Throughout the centuries, China also practiced means other than force to exert its influence. Among potentially hostile nomadic groups to the northeast, Chinese strategy played favorites, conferring status on one group to set the factions against each other, thus weakening collective political and military power. This divide and conquer philosophy reflected China's cultural bias that its non-Han Chinese neighbors were barbarians. With Korea and Japan, Chinese strategies were markedly different; shared histories and common values linked Korea and Japan to China.

The Korean court received China's imperial envoys and became a tributary to the Son of Heaven in the seventh century and again in the 14th century. Japan maintained diplomatic relations with the Chinese court from the mid seventh through the early ninth century. In acknowledging the supremacy of the Chinese emperor, Korea and Japan entered into what was essentially a non-aggression pact and most-favored-nation trading arrangement. Tribute guaranteed trade with China, and gave

Korea and Japan access to markets along the Silk Road further west.

Significantly, the Silk Road not only served as a trans-Asian conduit of commerce but facilitated the movement of people and ideas. In the fourth century, merchants and monks brought Buddhism to Korea, from which it was transmitted to the Japanese court in mid sixth century. Buddhism's flexibility and inclusiveness introduced rich new ways of thinking.

Iconographic models for Buddha images were transmitted from India and Central Asia together with a vast number of scriptures and a complex liturgy. The finely cast bronze image of *A'mita* Buddha, which dates from the late 17th or early 18th century, acknowledges 1,500-year-old iconographic models for making images of this Buddha. Its proportions, physical marks such as the snail-shell curls and domed cranium, yogic posture, and hand gestures were fixed. Nonetheless, the Korean artist's hand is present in the sweet disposition of the Buddha's face and the precision of casting, which captures the floral patterns on the textiles of his patchwork mantle.

In contrast, the scriptural basis for *Aizen Myo-o*'s [91.20] wrathful appearance originates in an eighth-century Chinese text that returning pilgrim monks brought to Japan, where his fierce image was formulated during the 13th century. The artist turned to Japanese warrior imagery. The fierce, mask-like face is reminiscent of samurai helmet faceplates.

The seemingly greater independence in Japanese artistic tradition reflects an actual political and social condition: China's attempts to keep Japan a tributary of the Dragon Throne were less successful, and somewhat less pressing, because of distance. The

story of Taishokan, or the Legend of the Great Woven Cap, focuses on the mission sent by the Chinese emperor Taizong (r. 627-650) to ask for the hand of the daughter of Fujiwara Kamatari (614-699). Fujiwara Kamatari founded the Fujiwara clan that established the dynasty that ruled Japan during the late ninth through the 12th centuries. Such diplomatic marriages added immeasurably to local prestige and gave China a foothold in foreign politics.

In contrast, the Wanli emperor's (r. 1573-1619) efforts to subdue the growing power of Japan met with the wrath of the ruling Generalissimo Hideyoshi Toyotomi in the 1580s, when the general discovered that the emperor's gifts of presentation robes were only appropriate to the rank of duke, not king. This diplomatic faux pas may have solidified Hideyoshi's resolve to mount a campaign to conquer China. Japan's invasions in 1592 and 1597 wreaked havoc on Korea. The campaign was called off with Hideyoshi's death in 1598.

Korea and Japan were also affected by a wide range of non-political influences from China. The introduction of the Chinese system of writing and Chinese Confucian philosophy were critical factors in the early development of both countries.

When Chinese statecraft was imposed, Korea quickly adjusted its centralized government, headed by a hereditary monarch. Unlike the Chinese ideal - which opened advancement to the most qualified candidates regardless of family background - the scholar bureaucrats who served the king in Korea were almost exclusively drawn from old aristocratic families: The traditional court wore a kind of Confucian veneer. Patronage by the ruler and the circle of aristocratic families affected technical and aesthetic achievements such as the development of celadon wares that gained international renown as

“first under Heaven” during the 12th and 13th centuries. Under the Korean court, ceramics had a magnificent development - fully the equal of anything in China - particularly in a consistent tradition of excellence in fine porcelain.

Japan was freer to select the aspects of Chinese culture that suited its needs, thus maintaining a stronger sense of what constituted “Chinese” in contrast to its “Japanese” identity. While certain Confucian concepts, such as filial piety and a hierarchical class system, were adopted and even celebrated, they were redefined to meet the needs of Japan’s martial society. Bushido, or the way of the warrior class, outranked the Analects, or teachings of Confucius.

For most of its history, Japan was governed simultaneously by an emperor and a shogun. In China, although the emperor was called “Son of Heaven” and expected to fulfill ritual functions, his primary responsibilities as political leader and Commander-in-Chief placed him at the head of all administrative and military operations. Japan’s emperor, in contrast, claimed divine ancestry; as a living god, his function was only ceremonial. This opened the way for aristocratic families to manage the military and political operations of the country. While China advocated a meritocracy, Japanese society remained locked in feudal rigidity.

The severe discipline and codes of behavior that militarism imposed on Japanese society also set the stage for a kind of duplicity in the arts. The lacquered palanquin, [91.130] or *norimono*, like today's ultra-luxury car, celebrated the status of its owner. Lest an observer mistake the owner's identity, a family crest, or *mon*, is liberally displayed on the carriage and carrying bar. During the 18th and early 19th century, when this object was made, the use of

such ostentatious luxury goods was strictly regulated. Only the wives of daimyo, or feudal lords, would have been entitled to travel in such a splendidly decorated norimono. The formal processions to and from the capital from the daimyo's home province were momentous occasions, for which such a carriage was an essential symbol of authority and status.

The *norimono* is only large enough to bear a woman - who is never to be seen. Dressed ornately in a silk kimono beautifully patterned with embroidery or special dyeing techniques (that were also strictly regulated), she rides in a kind of elaborate gift box. The palanquin is lavishly decorated inside and out with patterns and images that charm and delight the eye with their sumptuous materials and imaginative design, but have little significance within the larger social value structure. A comparable woman's space in China, such as the Museum's canopy bed with its elaborately carved ornament, is squarely focused on Confucian values of social harmony and continuity. The marriage bed was the most important piece of furniture, signifying a woman's role as a sexual partner to her husband and her social role as the bearer of sons. The words "prosperity", "good luck", and "long life", which form part of the decoratively carved railing, reinforce the social obligations of its inhabitant. Chinese art emphasized social, therefore public, function. There is no private role for art equal to the private, playful images made for the appreciation of the woman transported in the Japanese palanquin.

Throughout history, there were periods during which political power plays in East Asia ignored Korea and Japan. These decades offered opportunities for independent action and development. At times, Japan, more remote and distant than Korea (whose land links with the Asian continent prohibited strict isolationism), restricted the entry of foreigners and

banned Japanese from traveling abroad. Such exchange was forbidden for 250 years during the Edo period.

This isolationism not only served as a defense from Chinese influence, but also buffered Japan from the colonial aspirations of European nations. Seen as an enviable market and source of trade goods, Japan was also viewed by Western interests as a thorn in the side of colonialism. So long as Japan held out its independence, other, occupied nations, would resist the advances of western capital interests. In 1853, superior military technology forced the opening of Japan when a small fleet of U.S. warships, led by Commodore Perry, fired on the harbor at Edo (modern Tokyo).

Long steeped in a martial tradition that emphasized a warrior code, Japan had nonetheless made few advances in military technology. While battles were fought with other Asian nations and within its own borders, the strategies and materials of warfare changed slowly. With the harsh introduction of western military technology, Japan's isolationism collapsed, and the Japanese began to embrace and adapt the technologies the West presented. The ability to adopt and expand on introduced technologies - honed through long exposure to China - is now recognized as a force behind Japan's emergence as a major world economic power.

In the 20th century, military activities in and occupation of both Japan and Korea would serve to bring both cultures more forcefully into western consciousness. As China vanished into its own era of isolationism under Mao and communism, these two nations established their identities in the world. Korean and Japanese arts, with their elaborate and elegant expression of philosophies, history, ideas, and relationship to materials, provide a rich and compelling entry to engage their unique cultures.

NOTES

JAPAN AND KOREA



TIMELINE

JAPAN		OTHER CIVILIZATIONS
BCE		
7500-300 BCE	Jomon (7500-300 BCE)	Cuneiform in Sumeria (3200 BCE)
1600-1200 BCE		Hittite Empire in Asia Minor (Anatolia) (1600-1200 BCE)
334-323 BCE		Conquest of Alexander the Great (334-323 BCE)
27 BCE-14 CE		Principate of Augustus Caesar in Rome (27 BCE-14 CE)
370		The Huns invade Eastern Europe (370)
300 BCE-300 CE	Yayoi (300 BCE-300 CE)	
300-500	Kofun (300-500)	
552	Asuka (552-645)	
552	Spread of Buddhism in Japan (552)	
645-710	Hakuho (645-710)	
710-794	Nara (710-794)	Muslim conquest of Spain (711-715)
794-1185	Heian (794-1185)	Reign of Charlemagne (768-814)
900	Woodblock printing of books in China, Japan, and Korea (900)	
1185-1573	Kamakura/Muromachi (1185-1573)	The Age of Mongol Dominance (1200-1350)
1347-1350		Black Death (1347-1350)
1573-1603	Momoyama (1573-1603)	
1603-1868	Edo (1603-1868)	The First Industrial Revolution: Textiles and Steam (1712-1830)
1868-1912	Meiji (1868-1912)	
1912-1926	Taisho (1912-1926)	
1926-1989	Showa (1926-1989)	
1945	Japan Since 1945	1937: Incident at Marco Polo Bridge leads to war with China. 1941: Japan attacks Pearl Harbor 1945: U.S. bombs Hiroshima and Nagasaki

Looking at Art: Japan



Jar

Earthenware

Japan, Jomon period, 3000-2000 BC

H. 24 in (60.8 cm.); Diam. at mouth 18 in. (45.6 cm.)

Purchased with funds provided by the Lenora and Walter F. Brown Asian Art Challenge Fund

88.3

Jar

88.3

Background

The Jomon period is the earliest and longest period in Japanese history. Scholars date the period from 10,500 BC to 300 BC - a period of nearly ten thousand years. The era peaked around 2500 BC and came to a close around 300 BC, when rice production and metallurgy were introduced from China.

The Jomon people survived on berries, nuts, wild animals and fish. They were a hunting and gathering culture. There is very little known about the Jomon people and excavations from ancient shell mounds have produced the most evidence. The first Jomon period excavation was made near Tokyo in 1879 by the American scholar Edward Morse. Morse used the term 'Jomon' to describe the cord marked decorations found on the surfaces of the ceramic vessels. The word Jomon is literally a translation of the Japanese term for "cord markings".

How to look at this object

The vessel has a narrow foot that widens into the body and expands into an opening at the lip. It has a flat bottom, but the circular projections at the rim suggest that it was not a utilitarian jar. The rim decoration undulates in waves from sharp peaks to shallow valleys. The rim-like projections have been referred to as resembling flames in a fire or waves in the ocean. Below the rim a bamboo stick has been used to carve vertical lines.

Obviously we do not know the maker, but the artist's presence is strongly communicated through the marks he leaves on the object. The maker has formed the circular rings and projections on the rim with his fingers in the wet clay. He or she has created a surface texture with a braided cord, by rolling the cord over the body of the vessel.

Function

No one is certain how these vessels were used. Most Jomon pots are more plainly decorated and may have been used for cooking or storing food, but these larger, more lavishly decorated pieces are ill-suited for daily use. Their upper bodies are often soot-blackened, suggesting they were placed over a vigorous fire that later died down. This leads scholars to conclude that these pots may have been used to prepare food for ritual.

How this object was made

The artisan made of soft clay coils, which were layered one on top of the next to create the vessel shape. A paddle is used to reinforce the vessel walls and create an even surface. The artist added additional coils of clay to the rim and formed flame-like shapes with his fingers. Additional incisions to the rim were made with the bamboo tool. The surface of the vessel was decorated with a braided rope or cord that was rubbed along the surface of the soft clay. Additional details were added with the bamboo tool. After the surface decoration was complete the pot was fired in an open bonfire.

Looking at art: Japan



Aizen Myo-o

Wood with gesso, pigment, and gilding and with gilt metal fittings

Japan, Late Kamakura period, 14th century

H. 19 3/4 in. (49.8 cm.) plus pedestal 18 1/4 in. (46.2 cm.)

Purchased with funds provided by the Lenora and Walter F. Brown Challenge Fund

91.20

Aizen Myo-o

91.20

Background

Buddhism originated in India in the fifth century BC with the teachings of the Buddha or the "Enlightened One." Born in Nepal 563 BC, this spiritual leader known as Sakyumuni taught that all of life is suffering. He preached that the cure lay in the suppression of the ego and the release from reincarnation to which all living beings were thought to be destined.

Buddhism traveled over trade routes and ultimately influenced all mainland Asia. It was brought to Japan from Korea in AD 538. The Mahayana form of Buddhism, which was first adopted in Japan, included many Buddhas and Bodhisattvas. Later, many different sects of Buddhism were introduced, among them Esoteric Buddhism, Pure Land Buddhism and Zen Buddhism. Esoteric Buddhism was introduced in Japan in the 9th century several hundred years after it was developed in India. Esoteric Buddhism promised the attainment of salvation or enlightenment in this life if the devotee practiced the proper rituals and rites. Esoteric Buddhism, or Vajrayana, is the same form of Buddhism that was introduced into Tibet. It was incredibly complex with numerous deities. Painted images such as mandala diagrams and sculpture of powerful deities were made for meditation by priests and initiates.

Aizen Myo-o, the Lord of Passions, is one the guardian kings of Buddhist truth. He was a major deity within the pantheon of Japanese esoteric Buddhism as taught by the Shingon sect. The scriptural basis for Aizen's wrathful appearance originates in an 8th century Chinese text that was brought to Japan, where during the 13th century his fierce image was formulated. Colored red, emblematic of human desire, Aizen sits on a lotus throne surrounded by flames, glaring intensely and baring fangs. A third eye and lion crown symbolizes commitment to the path of spiritual awakening; the attributes held in his six hands indicate his swiftness of action.

How to look at this work

This wrathful deity has three eyes: His mouth is open, bearing fangs. His body is colored red and he wears a black robe which covers his right shoulder. His flaring bands of hair accentuate the emerging lion head which rises from his head. He wears a necklace and crown made of metal.

Wrathful deities were often depicted with numerous arms and heads to illustrate their power to protect the devotee from evil. This deity has six arms and probably held iconic symbols in each hand. Today three emblems remain. The figure holds a bow in his middle right hand. The bow is a symbol of his swiftness in action. In his lower left and right hands he hold a bell and vajra, or thunderbolt. When they appear together these two emblems symbolize the unity of wisdom achieved from seemingly opposite principles

Aizen's pedestal is more distinctive than most Buddhist deities. It features an open lotus blossom atop a bulbous gilt vessel with a thin neck and flaring mouth. The vessel is wrapped with ribbon. The gilt vessel represents the bounty issuing from Aizen's powers.

Function

Esoteric images of deities, such as this image of *Aizen Myo-o*, were considered so powerful that they were kept in shrines behind closed doors, opened for viewing by devotees at certain fixed times of the year and only for certain special occasions.

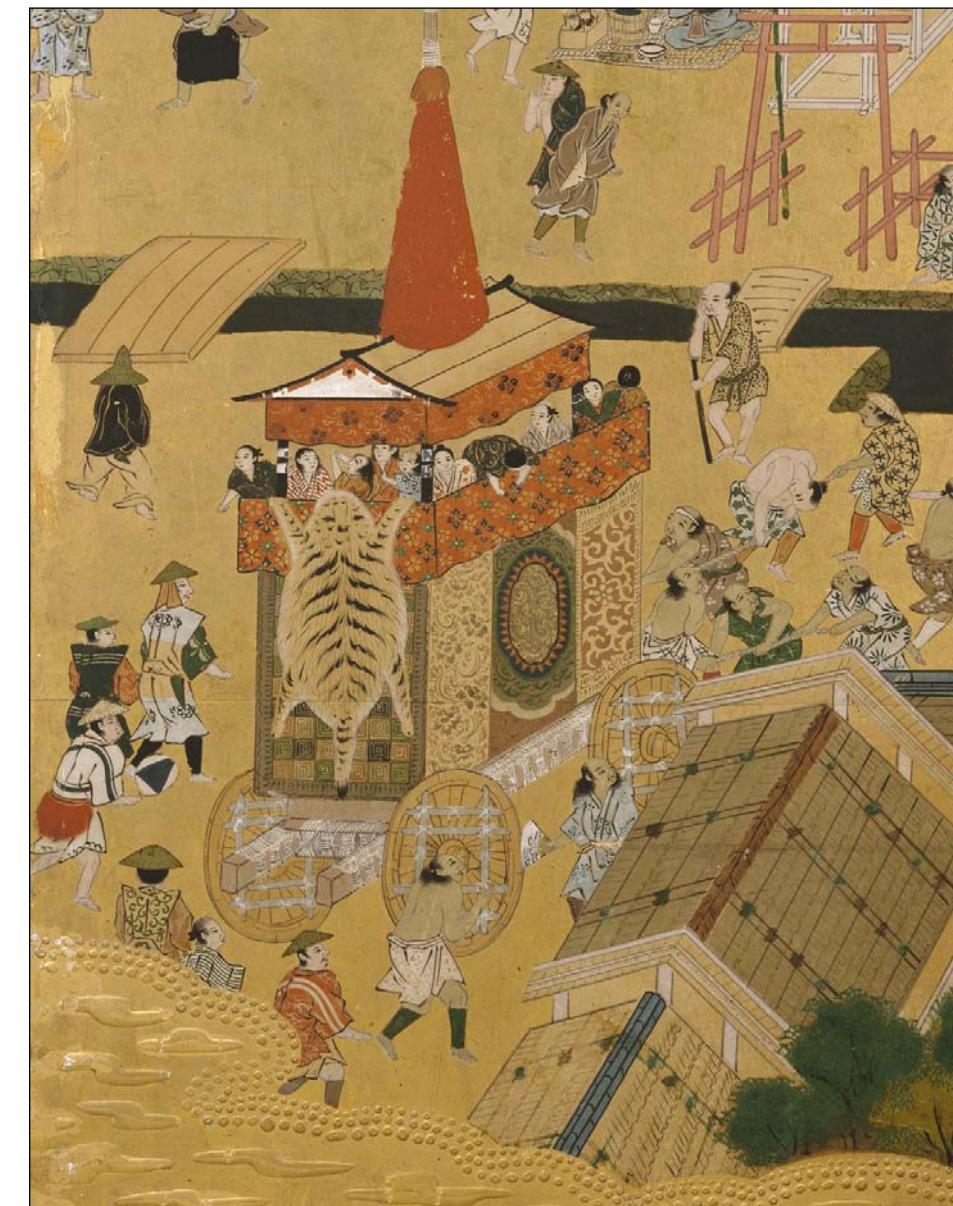
How this work was made

This sculpture is comprised of two parts, the seated figure and the lotus pedestal base. Although earlier Buddhist sculptors carved images out of a single block of wood: This sculpture was created from several rectangular blocks. The artists first carved several rectangular blocks of wood into the desired shapes: back of the head; back and front of the image; crossed legs, etc. The blocks were then assembled, creating a lightweight image. The surface of the sculpture is coated with red and black paint and lacquer. The lotus pedestal base was also carved of wood. It was coated with lacquer and gold leaf.

Before the head was assembled crystal eyeballs were inset. Most likely Buddhist prayers and relics were deposited into the head. The metal crown and necklace were attached to the figure and the icons were placed into the hands.

NOTES:

Looking at art: Japan



Scenes In and Around Kyoto

Pair of six-fold screens

Ink, color, and gold leaf on paper

Japan, Edo period, first half 17th century

Each screen H. 66 in (165.4 cm); W. 144 in (366 cm)

Purchased with funds provided by the Lillie and Roy Cullen Endowment Fund

2001.51.a-b

Background

From 1615 to 1868 Japan experienced a period of relative peace under a military government ruled by a hereditary Shogun based in Edo (modern-day Tokyo). As peace brought prosperity and a burgeoning merchant class clamored for art that reflected their lives, genre subjects became the most important pictorial imagery for screens and paintings. Kyoto, which was the ancient capital, was a popular destination as it was filled with ancient temples and lively entertainment districts. Travel was restricted to the upper class and religious pilgrims - and was by no means easy - so seeing the sites of Kyoto was something to brag about. These screens celebrate the ancient capital and its great festival.

How to look at this object

These screens present a bird's-eye view of the ancient Japanese capital city of Kyoto with its major thoroughfares and buildings. They focus on scenes of bustling life in the crowded streets. An unusual feature of this set of screens is the inclusion of a Portuguese merchant with his black servant, as well as Japanese dandies dressed in fashionable Western clothing. Equally distinctive is the focus on the Gion Festival, an ancient celebration of Gion district sponsored by Kyoto merchants.

When looking at this object it is important to notice:

1. a cityscape
 2. a festival
 3. unusual floats and costumes
 4. traditional Japanese architecture
 5. postcard of a city
 6. a period of peace and prosperity

Function

The term for screens in Japanese is byobu which means, literally, to guard against the wind. Large Japanese palace and castle interiors were dark and drafty. Screens were used to create smaller, intimate spaces and to keep out the cold draft. When illuminated by lanterns, the screens created rich displays with their glittering surfaces and bright colors.

Very much like today's deluxe tourist picture books and videos, Rakuchu rakugai screens functioned as a record of activities and the landscape of the time. For interior rooms with limited windows, these moveable wall units created rich displays with their glittering surfaces and brilliant colors.

How this object was made

Screens were made in two phases. They were first painted in the artist's studio and then taken to the screenmounter's shop, where the paintings were trimmed and applied to the front-facing folds of the screens.

The composition was drawn in the artist's studio, often based on cartoons (smaller drawings used for other genre paintings). After the initial composition is drawn, members of the studio paint figures, buildings and foliage. The artists grind minerals into pigments and add an animal binder to paint colors. Layers of thin gold leaf are burnished onto the surface. In the areas with raised gold, crushed shells are used with an animal binder and applied to the surface. Gold is either painted or applied to these raised surfaces.

A light wooden trellis wrapped in layers of paper frames the painted screen. The panels are attached with paper hinges to enable them to fold up, making them light and portable. A textile border covers the edge of the painting, which is capped by a lacquered wood border fitted with metal hardware. An appropriate paper backing is attached to the opposite side.

NOTES:

Looking at art: Japan



Palanquin

Wood with lacquer, gold leaf, and gilt and copper mounts; interior painting: ink, color and gold on paper; blinds: bamboo and silk

Japan, Edo period, early 19th century

Cab: H 40 7/8 in (122 cm); L. 46 in (116.8 cm); W. 32 1/2 in (82.5 cm);

Beam: L. 163 in (414.5 cm)

Purchased with funds provided by the Lenora and Walter F. Brown Fund, the John and Karen McFarlin Purchase Fund and an anonymous donor

91.130

Palanquin

91.130

Background

A palanquin is a carriage powered by servants. Like today's ultra luxury cars, this palanquin, with its gleaming black lacquered surfaces patterned gold leaf, would have celebrated the status of its owner. Lest an observer mistake the owner's identity and status, the family crest, or mon, is liberally displayed on the carriage and carrying bar. The notched lozenge shape is the mon called matsukawabishi, or pine bark.

From 1615 to 1868, Japan experienced a period of relative peace under a military government ruled by a hereditary Shogun based in Edo (modern-day Tokyo). Prior to and during the Edo period, Japan was divided into a little more than 100 provinces, each ruled by a feudal lord, or *daimyo*.

These feudal lords, their family and entourage were required to reside in the capital during alternate years. The formal processions to and from the capital from the *daimyo*'s home province were momentous occasions for which such a carriage was an essential symbol of authority and status.

How to look at this object

A luxury item such as the lacquered palanquin would have been reserved for a feudal lord or someone in his family. With its gleaming black lacquered surfaces patterned in gold leaf, this vehicle celebrates the status of the owner. The family crest is displayed in gold on the carriage and carrying bar. It is also engraved in the copper mounts. The notched lozenge shape is known as the pine-bark shape. It is difficult to say which particular feudal domain used this lozenge as their family symbol. Many feudal families had numerous symbols, making this exploration more complicated.

This particular palanquin is clearly a vehicle for a woman. The inside is painted with symbols of autumn (in the form of maple leaves) and symbols of spring (in the form of morning lilies). The ceiling is divided into numerous square blocks, each painted with a different flower. Palanquin for men did not include painted interiors or cushioned arm and backrests.

NOTES:

Function

During this period the use of ostentatious goods was strictly regulated. Only the wives of feudal lords would have been entitled to travel in such a splendidly decorated palanquin. It would have been carried by six bearers. The formal processions to and from the capital from the feudal lord's home province were momentous occasions for which such a carriage was an essential emblem of status and authority.

How this object was made

The palanquin is comprised of a cab and a large horizontal beam. The cab, beam and the copper mounts feature the same decorative elements: the pine-bark lozenge symbol and scrolling foliage. The cab is a wooden box with two doors that slide on and off via a wooden hinge. There is a window in each door and a window in the front of the cab. Copper mounts attached to the top of the cab provide a structure for the wooden beam.

The beam and the cab are made of wood. Layers of black, gold and clear lacquer are applied to the surface. Copper mounts are added for both structural support and decoration.

The interior ceiling and four sides are painted with mineral pigments on paper, which is applied to the lacquered wood surface. Cushioned arm and back rests are wrapped in woven silk fabric. The bamboo blinds have silk tassels. They are bordered with woven silk fabric.

NOTES:

Looking at Art: Japan



Noh theater robe

Embroidered silk satin

Japan, Edo period, early 19th century

L. 62 1/2 in. (159 cm.); W. across shoulders 52 in. (132 cm.)

Purchased with funds provided by Emory A. Hamilton, James Dickie II, Lenora and Walter F. Brown, Christopher Hill and Rick Liberto

2002.17

Noh theater robe

2002.17

Silk in Japan

Sericulture, or silk manufacture, involves the rearing of the larvae of the moth *Bombyx mori* to the chrysalis stage when it spins a cocoon, then processing the cocoon filament into thread. Sericulture arrived in Japan from Korea between the 3rd and 4th century. Luxury Chinese silk textiles sent to Japan as trade goods frequently served as models for local production. During the 8th century, the Japanese court was directly involved with fine silk textile production.

When the Manchu invaded China in 1644 and established the Qing Dynasty, some Chinese textile workers emigrated to Japan from South China and established large weaving workshops near Osaka. During the early 20th century, Japan exported much of the silk used around the world. Today its production accounts for less than 5% of that total.

Noh theatre

The Japanese Noh drama stands in stark contrast to other Asian theatrical forms. Noh plays are very short, virtually plotless, and tragic in mood. Performances are highly stylized, and move at an extremely slow pace, often stretching a text of two or three hundred lines into an hour-long stage play. Such performances integrate singing, speech, instrumental music, dancing, and mime into a unity in which no single element dominates. Wooden masks are used by the principal character to portray women and old people.

Noh drama was developed in the 14th century, bringing together elements from the earlier musical traditions. It was patronized by Japan's military leaders and the samurai class. Although thousands of plays were written for the Noh stage, only about 250 are still performed. The language of the Noh is highly concise and symbolical. Quotations from Chinese and Japanese poetry are included to give the works a traditional basis; they are often central to the theme.

Legend of the Great Woven Cap, Taishokuhan

This famous Japanese legend is based on events surrounding the life of Fujiwara Kamatari (614-699), founder of the Fujiwara clan, which established the dynasty that ruled Japan during the late 9th through the 12th centuries. The story is framed by the arrival of a diplomatic mission from the emperor of Tang China, who summons Kamatari's daughter to become an imperial consort. Kamatari's daughter accepts and departs for China accompanied by a great retinue.

The legend itself involves Kamatari's decision to construct Kofukuji temple in Nara. From China, Kamatari's daughter sends precious gifts including a rare jewel. The ship that carries them to Japan is wrecked and the treasures stolen by agents of the Dragon King, who hides them in his castle at the bottom of the ocean. Kamatari's second wife, a pearl diver, succeeds in taking the treasure back from the Dragon King. Although she is killed, she saves the treasure by swallowing the jewel, which is eventually recovered from her body and installed in the forehead of the Buddha at Kofukuyji.

How to look at this work

This garment was decorated with seashells and treasures tossing in waves: Palace gates appear in the distance. These images are related to the legend of the *Great Woven Cap* or *Taishokuhan*.

The robe served as a costume for the Noh theater, where it would have been worn by a male actor portraying a female character. The decoration is concentrated at the hem of the garment, as the robe would have been belted with an *obi*.

Function

Originally the robe was made for wear in the daily life of a samurai or merchant's wife. It was made as a woman's short sleeved coat called a kosode and was meant to worn as an over robe, possibly for an outing, where it would have been viewed and appreciated as high fashion.

There are remains of embroidered family crests, or mon, which would have marked the center back and shoulders. We assume the original coat probably suffered damage, as the sleeves and fronts of the garment have been reassembled and a double width collar, or edi, added to make it conform to style of Noh costume.

This is somewhat unusual in that most Noh costumes were custom made from very luxurious fabrics. We do not know why this particular garment was altered.

How this object was made

The blue satin fabric was measured for the garment. Designs of treasures tossing in waves and palace gates, which had been pre-drawn, were transferred to the fabric in the correct places. These fabrics would have been mounted on frames and embroidered by needle workers using floss silk threads. In addition, a variety of specially twisted silk threads and gold-wrapped threads have been sewn on the surface of the cloth with other threads (a technique called couching). Once the embroidery was complete, other workers would have sewn the garment together and added a lining.

Later, parts of the original embroidered fabric were taken apart and other pieces of blue satin were added to extend the sleeves and produce the double wide collar piece which is characteristic of Noh costumes.

NOTES:



SOUTH ASIA AND THE HIMALAYAS

Western cultural myth runs deep about South Asia and the Himalayas. The arts are rich and mysterious to an outsider, laden with a sense of esoteric knowledge, demanding clues to decode them. Yet, in many ways, the mystery exists only because traditions of the West have so deeply entrenched a sense of the exotic.

Geography and climate sharply differentiate South Asia from the Himalayas, marking them as distinct from other regions of Asia. The tropical south can be lush. Changes in climate are largely determined by monsoons blowing southwest from May to October and northeast from November to April. In contrast, at the “roof of the world” the climate is dry; summer offers a brief respite from fierce winter. For both regions, environment produced extremes that influenced attitudes about nature and the place for human society within it. Violent, relentless weather patterns affected mobility and survival, and shaped cultural principles about coexistence with a hostile nature. Meditation strategies arose, aimed at extinguishing human existence in order to merge with a greater force. Notions of cyclical time emerged, to encompass the universe throughout eons of existence.

With its keen spirituality and complex pantheon of deities, many of which celebrated sensual subject matter thought too delicate, the region captivated Europeans as perhaps no other. Towering peaks of the Himalayas added to the mystique. The first British outpost in India was established in 1619, in an era of profound religious intolerance in Europe. India’s spiritual beliefs, necessary to a comprehension of their art, could not be examined, only dismissed as heretical. Europeans formally colonized the region in the 19th century. Among

others, England claimed India, and France colonized Vietnam, Cambodia, and Laos. Many traditions and cultural characteristics would vanish during the years of colonial rule.

Entering Asia as merchants and conquerors, Europeans also emphasized the exotic and developed a highly romanticized vision of the region. Western notions of India and Southeast Asia are largely derived from the reflection of writers of European extraction, such as Rudyard Kipling, who celebrated English colonial achievements. Seen through the lens of the British Empire, the dominated cultures are often reflected as child-like, naïve, or cruel. “Real life” accounts, such as Anna and the King of Siam, were frequently highly fictionalized. Similarly, the first literary work to impact the western world with images of the Himalayas was Lost Horizon, which created a utopian vision of a village at the edge of the clouds, Shangri La, where time stands still. These infantilized and romanticized notions obscure a complex truth, in which longstanding social and class divisions have been offset by expansive, evolving, religious development that has resulted in elaborate mythology and iconography.

In contrast to the political and economic forces that unified Chinese society, in South Asia and the Himalayas class and religion defined and segregated it. In India, caste membership by lineage and associated occupations created an inescapable identity for the individual and the group. This social structure can be traced to the Aryan invasion of the India subcontinent around 1500 BC. The Aryans, an Indo-Iranian group, came to the subcontinent from Central Asia and the West. Their superior weapons, chariot warfare, and disciplined society probably precipitated the collapse of the

Indus Valley civilization in what is now northwest India and Pakistan. That society had boasted extensive cities, irrigation systems, and trade networks, and had flourished for 1,000 years.

The physical environment also affected the emotional and psychological framework in which people lived. Nothing could be done about nature. Similarly, there was nothing people could do, individually or collectively, to change their lot in life. Family and caste bestowed identity and social cohesion through rigorously enforced codes of conduct. Like the despotism that marked political control in South Asia and the Himalayas, they were repressive. Issues of status and prestige were philosophically irrelevant, so people looked beyond the present reality. Rather than idealizing political power or social institutions, as was the case in China, South Asians focused on a cosmic vision beyond manifest existence. The challenge of making the invisible visible became an all-consuming endeavor.

At the core of the Aryan caste system was religious purity, which shaped notions of status and entitlement. An individual's life was governed by karma. The doctrine of karma asserts that one's state in this life is a result of physical and mental actions in past incarnations, and actions in this life can determine one's destiny in future incarnations. Karma is a natural, impersonal law of moral cause and effect and has no connection with the idea of a supreme power that decrees punishment or forgiveness of sins. Karmic law is universally applicable, and only those who have attained liberation from rebirth can transcend it.

Yoga, which we in the West are most familiar with as an exercise regime, is actually a physical and spiritual discipline. The devout combine yoga with mediation to seek detachment from the results of action and karmic cycle. Yogic discipline is at the core of Hindu and Buddhist practice and is often emphasized in art. The Buddha is frequently shown seated in lotus position to mark the six years of intense meditation and austerity that led to his enlightenment. In the gilt bronze portrait statue, *Lama Mipham* wears a yogi strap over his shoulder. Although a Tibetan, Mipham is represented as a *mahasiddha*, or mystic in the Indian Hindu tradition, with matted hair in a prominent topknot and robes exposing his chest. Like the Buddha, he sits in the lotus position, in contrast to Vajrapani, or Holder of the Thunderbolt Scepter, who - as a special protector of the historical Buddha - strikes the posture of the active warrior, known as *pratyalidhasa*.

Belief in the interconnectedness of all things made Indian theologies complex and dynamic. Within multilingual populations, Sanskrit, the language of the conquerors, became the language of worship and the transmitter of scripture. Artists responded to the subtleties of scriptural descriptions of divinity with a complex pictorial and sculptural language, rendering infinite manifestations of the divine. Some, like the Museum's buff sandstone stele *Lakshmi Narayana*, express the karmic vision of past, present, and future incarnations of a deity. Although the work is named for Vishnu's consort Lakshmi, the artist has surrounded the couple with images of Vishnu.

Vishnu is often called Narayana, one who dwells upon the waters, because he is the infinite ocean from which the world emerges. From his navel grows the lotus out of which Brahma, the creator of the universe, appears. Along with Shiva, the destroyer of the universe, they form the principle trinity in Hinduism. As the preserver of the universe, Vishnu is concerned with forces of good and evil that struggle for domination over the world: He descends to earth when the balance is upset. Surrounding the main image are 10 avatars, incarnations that maintain order.

Some images, such as the panel depicting the historic Buddha Shakyamuni, use a more conventional narrative strategy - linked to late Hellenist artistic traditions from the West - to depict time. Four events from the Buddha's life are arranged to the left and right. Their counterclockwise organization reflects the karmic cycle, from which Buddha's enlightenment offered escape, and direction for walking around objects of devotion during worship. Others, like the cult image of the yogini and the black-schist Vishnu stele, alter human anatomy with additional limbs to evoke transcendent power and simultaneous action.

The Hindu concept of karma and its infinite manifestations of the divine influenced Jainism and Buddhism, which also arose on the Indian subcontinent. Successive waves of missionaries, teachers, and monks spread these ideas across Asia. Maritime trade with the kingdoms of Southeast Asia and Indonesia hastened the spread of these beliefs across south Asia. Hindu iconography also affected Buddhist theology and its artistic expression, which moved not only south and east over maritime routes, but also traveled north and east to Central

Asia, China, Korea, and Japan with transcontinental commerce. Indications of this movement can be found in the Museum's collection. Subsequently, Buddhism also spread north to Tibet, where a particularly exuberant form of esoteric tantric Buddhism flourished. Such Buddhism was also patronized by Ming and Qing dynasty emperors, as evidenced by the gilded bronze Amitayus Buddha in the Museum's collection.

The interest in discourse and delight in philosophical debate that formed an important part of intellectual and religious life are embodied in the c1765 miniature, which probably illustrates an episode from the 41st chapter of the Bhagavatapurana. This Hindu classic is concerned with all the incarnations of Vishnu. The 10th section describes the life and activities of Krishna, the eighth incarnation, together with his brother Balarama, in discussion with leaders and scholars of the holy city of Mathura. The artist has placed the scene within a palace garden, mixing gods and mortals in daily life.

During the colonial era many traditions were supplanted or intentionally eradicated. The British outlawed certain Hindu practices and worship of specific deities. India became independent in 1947 and has continued to emerge as an important nation. Home to the second-largest population on the planet, it is the world's most populous democracy. India's role as a nuclear power, its high levels of emigration to every part of the planet, and its evolving economic relationship with the West have continued to shape modern perceptions of the region, replacing outmoded colonial notions with more accurate understanding.

In 1953 an event occurred that would further demystify the region: Man first set foot on the peak of Mount Everest. Websites and history books record that achievement to Sir Edmund Hillary, the “first man” to “conquest” the mountain. More detailed sources note that he was traveling with a native Sherpa guide, Tenzing Norgay, who also summitted. Norgay knew the mountain better than any living man, had made the most prior attempts, and come the closest to the summit before that fated day. Locked within our cultural hegemony, the West views the summit as a conquest for European man, yet the summit is Norgay’s achievement, too. From the philosophy of the native peoples, the conquest itself is an illusion, and Hillary as conqueror is, properly, also illusory.

Throughout the centuries, India continued to be the homeland to several of Asia's major religions and has remained a site of pilgrimage and spiritual renewal, even as those religions were supplanted by other faiths. The profound and mystical visualizations of the universe that arose there created a communal focus that continues to promote the spread of these doctrines and inform spiritual education for devotees. Nonetheless, in the West such beliefs continued to be viewed as suspect and exotic until late into the 20th century. Not until the Dalai Lama fled Tibet in 1959 did Buddhism begin to penetrate the western consciousness as a cohesive philosophical and religious practice. Hinduism was introduced to the mainstream when the Beatles met with the Maharishi Mahesh Yogi in 1967. A trend was set for the western world to embrace what had once appeared alien.

Art of the region is public, in the sense that it was created for display. However, it has always served a most private function as the focus of intense and devout worship by individuals. In today's global culture, these public and private functions often fuse in western museums rather than Asian monasteries: The Dalai Lama himself now encourages the collecting and viewing of Tibetan artifacts in western museums and in 2002 lent objects from his personal collection to a touring exhibition.

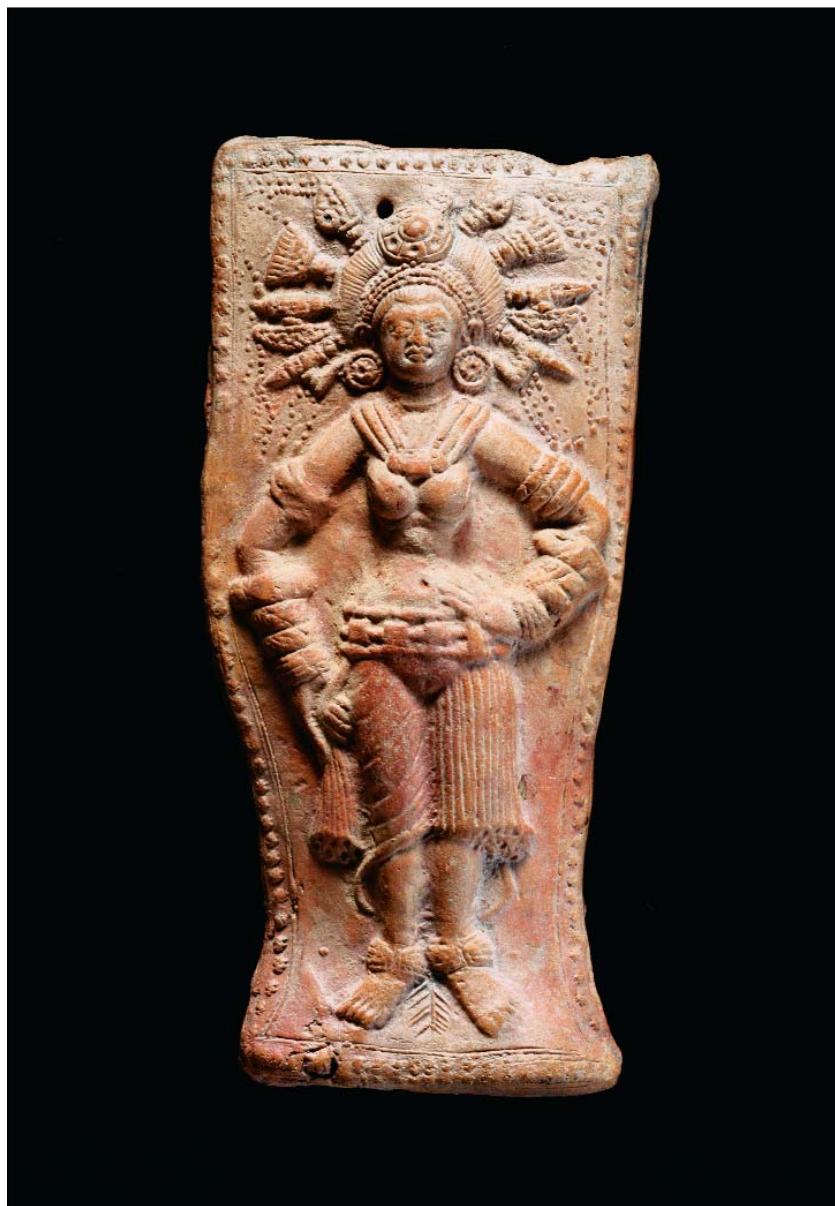
NOTES



TIMELINE	
TIBET	OTHER CIVILIZATIONS
Indus valley civilization (2500-1500 BC)	5000 Neolithic cultures (8000-2300 BC)
Vedic period (1500-322 BC)	1500 (Europe) Egyptian Kingdoms and Bronze age 1000 Aegean Empire (2300-1000 BC) 500 Early Greek art (900-480 BC)
Maurya dynasty (322-185 BC)	Classical period (480-320 BC)
Shunga period / Early Andhra period (185-72 BC)	Roman Republic (509-27 BC)
Kushan period / Later Andhra period (Gandharan) (Late 1st century-3rd century)	0 AD Roman Empire (27 BC-AD 395)
Gupta period (320-647)	500 Christian and Byzantine era (100-1453)
(South) Pallava period (500-800)	500 Romanesque art (1050-1200)
(Northeast) Pala period (730-1197)	1000 Gothic art (110-1500)
(South) Chola period (897-c.1200)	1200 Renaissance (1400-1600)
(North) Sultanate of Delhi (1206-14th century)	1500 Baroque and Rococo (1575-1775)
(South) Vijayanagar period (13th century-1565)	1600 Neoclassicism and Romanticism (1725-1875)
(North) Mughal Empire (1526-1756)	1700 Realism and Impressionism (1820-1890)
(South) Madura period (1646-1900)	1800 Modernism (180-1940)
British rule of India (1757-1947)	1900

TIMELINE		
NEPAL	TIBET	OTHER CIVILIZATIONS
563 BC - Birth of the Buddha in Lumbini, Nepal	1000 Early Greek art (900-480 BC)	
Licchavi Kingdom (300-879)	500 Classical period (480-320 BC)	
Yarlung dynasty (600-850)	0 Hellenistic period (320-27 BC)	
Transitional Kingdoms (750-1200)	0 Roman Empire (27 BC-AD 395)	
2nd diffusion (975-1250)	500 Christian and Byzantine era (100-1453)	
Early Malla period (1200-1482)	1000 Romanesque art (1050-1200)	
Sakya dynasty (1270-1358)	1200 Gothic art (110-1500)	
Period of Monastic Conflicts (1368-1642)	1400 Renaissance (1400-1600)	
Late Malla period (1482-1768)	1500 Baroque and Rococo (1575-1775)	
Shah dynasty (1769-present)	1700 Neoclassicism and Romanticism (1725-1875)	
Period of the Dalai Lamas (1642-present)	1800 Realism and Impressionism (1820-1890)	
	1900 Modernism (1890-1940)	
	2000 Post-modernism (1940-present)	

Looking at art: India



Plaque with female deity

Terracotta

India, West Bengal, Chandraketugarh region, Shunga period, 1st century BC

H. 6 3/8 in. (16.3 cm.); W. 3 1/4 in. (8 cm.)

Gift of Drs. Ann and Robert Walzer on the occasion of the opening of the Lenora and Walter F. Brown Asian Art Wing

2003.39.3

Plaque with female deity

2003.39.3

Background

The Mother Goddess image is one of the most enduring forms in Indian art. The Goddess figure is represented with large hips, narrow waist and full breasts, symbolizing the abundance of the land and her power to procreate. The cult of the Mother Goddess pays reverence to the power of fertility and abundance, found in nature and symbolized by the female figure.

Archaeological remains from prehistoric sites indicate that a highly sophisticated culture flourished in the Indus River Valley (located on the western border of India near present-day Pakistan) between 2600-1900 BC. Excavations include large numbers of female goddess figures formed from terracotta. With prominent breasts and hips and large fan-shaped headdresses, these figures have been referred to as Mother Goddess images. Evidence of a Mother Goddess cult from this time is reinforced by the lack of similar figures depicting males.

A nomadic group of people from the northwest, who called themselves Aryans or Noble Ones settled in northern India around 1300 BC. They composed the Vedas and the Upanishads, sacred literature written in Sanskrit describing their worldview. This system was male-dominated and did not incorporate the indigenous Mother Goddess. Instead, the gods that controlled nature were male, such as Surya, the sun god, and Indra, the god of storms.

Mother Goddess imagery never completely disappeared and terracotta images of the goddess reappeared around 200 BC. Around this time Emperor Ashoka (r. 272-231 BC), who ruled a large part of north India, converted to Buddhism and spread it throughout his kingdom. Images of Mother Goddesses are featured prominently on the sandstone pillar railings at Buddhist temples founded in the period, such as Bharhut and Sanchi. Hinduism as we know it today seems to have formed at the beginning of the first millennium AD. The Mother Goddess concept and image was quickly absorbed into this belief system. It flourished there with numerous deities and manifestations of female power, or shakti.

This Mother Goddess plaque was made during the first century BC, in the eastern Indian region of Chandraketugarh, not far from modern-day Calcutta. The region was famous for ceramic production; a large number of terracotta plaques depicting human figures was excavated in the 1950s and 1960s.

How to look at this work

The subject of this plaque is a female figure wearing an elaborate headdress, bracelets, anklets, a necklace and earrings. She is depicted frontally and addresses the viewer directly with her gaze. She stands with straight legs, feet parted. Her left arm, covered with bracelets, rests on her hip, while her equally-embellished right arm hangs to her side. Her right hand holds the excess of the garment she is wearing. A chain girdle descends from her hips.

The strong and confident stance of this female figure is further enhanced by the highly detailed headdress she wears. Her unique hair arrangement consists of a floral headband, a floral pendant on top, and multiple “hairpins” projecting from the sides. Scholars believe these ornaments actually represent vegetation, such as corncobs, and weapons, such as an elephant goad. There appear to be six ornaments on each side. The ornaments are connected to each other by patterns of beads symbolizing chains. These symbols reflect her power and position as a goddess.

The plaque is of buff-colored terracotta, and is slightly concave at the center. It is rectangular in shape and curves inward and then out again in the lower section. The edges are embellished with a floral bead pattern. A single hole at the top suggests it may have been suspended by a cord. The female figure is rendered in high relief with naturalistic modeling. Her belly is slightly protruded.

Function

The function of this type of plaque is unknown. Based on the small shape and subject matter, it may be surmised that this was an object for personal worship, placed in a domestic shrine. Some scholars think that this type of plaque could have been used as a votive offering. The hole at the top suggests it could have been hung in a home and used as a protective amulet or charm. Being made of clay, it would have been too fragile to be worn.

How this object was made

This plaque was made from a terracotta (fired clay) mold in a technique called press molding. Craftsmanship is required for making the mold itself and in adding details to the plaque after the clay images has been formed. Working in wet clay, the mold maker created the remarkable details seen here, some of which were created after the impression had been made. This technique enabled multiple copies of the same image to be produced from a single mold.

NOTES:

Looking at art: Gandhara



Shakyamuni Buddha

Gray schist

Pakistan or eastern Afghanistan, Gandhara region, Kushan period 2nd - 3rd century

H. 19 3/8 in (49.1 cm); W. 42 5/8 in (108.4 cm)

Purchased with funds provided by the Bessie Timon Endowment Fund

77.956

Shakyamuni Buddha

77.956.42

Background

This panel conveys key theological elements of the Buddha's life to the faithful who attended services or prayers in its presence, and was probably made to decorate a temple or shrine. Buddhism first flourished in the Gandharan region (modern-day Pakistan) during the reign of Ashoka (273-232 BC), but with the Kushan conquest in the 1st century AD an ambitious program of proselytizing and patronage led to founding of many religious establishments. Over the next four centuries Gandharan region artists created a new human-based iconography, influenced by Hellenistic styles from the West, that helped spread Buddhism across Asia.

The Buddha

When Siddhartha Gautama, a 6th century BC prince of the Shakya clan, was unexpectedly exposed to the world outside the palace, he renounced his position to seek the meaning of life. Through ascetic practices and meditation he realized the cause of suffering lay in the attachment to physical desires. Only through the complete elimination of worldly attachment, Siddhartha reasoned, could individuals escape their karma of endless rebirths and suffering to attain eternal bliss, called nirvana (extinction).

Siddhartha became known as Buddha, or "the Enlightened One". He taught that nirvana could only be attained by realizing the Four Noble Truths: that all life is suffering; that suffering is caused by desires; that to eliminate suffering, one must eliminate desires; and that this can be achieved by following the Eightfold Path.

In the first few centuries after Buddha's death, devotees often lived as monks and nuns. Worship was focused on devotions held at stupas, large earth mounds containing relics, and by making pilgrimages to important places in the Buddha's life. Although Buddhism spread throughout Asia, by the 13th century it had ceased to be a major religion in India itself.

Gandhara

Early Buddhist art in India shunned depictions of the historical Buddha in favor of symbols representing his presence or aspects of his teachings. Later, Gandharan artists responded to the needs of local populations, which were familiar with late Hellenistic and Roman art (part of the legacy of Alexander the Great's successors and the result of trade with the eastern Roman Empire). Over the next four centuries, artists created a new human-based iconography for Buddhism that helped spread Buddhism across East Asia.

Carved stone sculpture from the Gandharan region depict the Buddha and his attendants with more musculature. The heavyset bodies, togalike robes with realistic three-dimensional folds, and coiffure show inspirations from Mediterranean cultures.

How to look at this work

This panel features scenes from the life of the Buddha. This large slab of black schist was carved into five architectural sections. The Buddha is featured in the center, below an arch flanked by lions and a jewel. Two large, rectangular panels surmounted by two smaller panels flank the central image of Shakyamuni, the historical Buddha. He is depicted in a seated position with his hands in the "turning-the-wheel of the law" hand gesture (or *mudra*) which signifies teaching. He is seated in the lotus position on a double lotus throne. Surrounding the central figure are scenes depicting seminal events in his secular and sacred life: his birth, his life as a prince, his life as the Buddha and his death.

The lower right panel features the birth of the Buddha. In this scene, Queen Maya, the Buddha's mother, lies horizontally on a couch surrounded by attendants. A full-grown image of the Buddha sits on the edge of the couch facing the viewer. In most representations of this scene, the Buddha is featured as an infant. Directly above this panel is a smaller panel depicting the Buddha in his role as a prince. He is shown wearing necklace and earrings. In the panel opposite (upper left panel) the Buddha is shown in his enlightened state which he assumed after renouncing his earthly life. He wears monastic robes and no jewelry. He stands with devotees. The lower left panel shows the death of the Buddha. Similar in composition to the Birth scene, this panel features the Buddha reclining on a couch surrounded by devotees.

Lakshanas

Figures of the Buddha have particular features, called lakshanas, which express the exalted state of the Buddha as the Enlightened One. The bulge at the top of his head is called an ushnisha and signifies his transcendent knowledge. The urna, which is the whorl of hair between the eyebrows, is another symbol of his transcendent nature. It is often depicted as a dot, and its placement corresponds to that of the pineal gland.

Images of the Buddha have other distinguishing marks. His earlobes are elongated from wearing heavy gold earrings when he was a prince. After gaining enlightenment, he discarded such adornments, which represented attachment to the physical world. Princes traditionally had long hair piled up in an elaborate coiffure. When the Buddha became an ascetic, he cut his hair short as a sign of renunciation and humility; in visual art, it is often shown curled in tight snail-like whorls.

Function

This sculpture has a didactic function, as it was made to teach the important phases in the life of the Buddha. It was probably made to decorate a Buddhist temple.

How it was made

This panel was carved from gray schist native to the region of modern-day Pakistan. Chisels and hammers were used to carve out the rough form and then smaller tools were used to refine the details.

Looking at art: India



Ganesha

Black schist

H. 37 1/2 in. (64 cm)

India, Bengal region, Pala period, 11th century

Museum purchase with Timon Endowment Fund

91.15

Ganesha

91.15

Background

Hinduism began to evolve as a religion around 1000 BC. Initially it centered around three gods: Brahma, the creator; Vishnu, the preserver; and Shiva, the destroyer of the universe. Shiva and Vishnu became the most important deities, as their reactions and interactions throughout the cycles of creation and destruction of the universe were celebrated. Female deities also play prominent roles in the religion.

Hinduism has no holy book or prophet, nor is it interpreted by a hierarchy of priests. From the beginning Hinduism was open to assimilate, rather than reject, ideas. As a result, it developed complex overlays of beliefs, cults, gods and forms of devotion. Worship is not congregational: rather, it is based on a one-to-one relationship between devotee and god. The faith continues to be practiced by the majority of Indians today.

Ganesha is one of the most popular deities in Hinduism. As the remover of obstacles, he is invoked before the start of important events such as a marriage or the beginning of a new job or large business deal. It is common to see offerings (money or food) placed in front of Ganesha images.

Ganesha is the child of Shiva and his wife Parvati. As the story is told, Parvati became lonely when Shiva was away and created Ganesha from her own body. One day, Shiva returned unexpectedly to find this young boy guarding his wife's bath. When the boy refused to allow Shiva to enter, Shiva cut off his head. When Parvati discovered what had happened she became very upset with Shiva and made him promise to replace the head of her son with that of the next creature that passes - which turned out to be an elephant.

How to look at this work

This sculpture features a dancing Ganesha carved in relief on a rectangular slab of black stone with a curved and pointed top. The figure is standing in an architectural framework, with columns and a central arch carved in a lower relief. A platform at the bottom provides a space for Ganesha's vehicle or mount, the rat. Crowning the stele is a bunch of mangoes: Pairs of apsaras (angel-like figures) flank either side.

Ganesha is one of the easiest Hindu deities to identify because of his elephant head, big ears and trunk. In this sculpture, Ganesha is depicted with a third eye in the center of his forehead reminiscent of his father Shiva's, third eye. His hair is divided into braids and tied in a top knot similar to the style worn by ascetics and Shiva. He wears a sacred cord over his right shoulder that drapes over his belly; belts and a lion-skin around his waist; and jewelry to adorn his upper and lower arms and ankles.

Ganesha has a large, corpulent body and a big, round belly which droops over his belts. He loves to eat sweets, and is depicted with his trunk in a bowl of his favorite coconut-flavored dish. His right tusk is broken, a result of an expanded belly after too much overeating.

Ganesha has eight arms and hands in which he holds a variety of attributes (symbols of his ability to remove obstacles). Some are missing or difficult to identify in this sculpture. In his left hands he holds a radish, a bowl of sweets and a cobra. In his right hands he holds a noose and an ax.

Ganesha is often depicted as a dancing deity, which corresponds to his father Shiva's role as the Lord of the Dance. In this sculpture, Ganesha dances with his left foot bent and his right foot slightly lifted. He is actually dancing on the back of his vehicle, the rat. Diminutive figures of musicians, a drummer and a cymbal player, flank the rat.

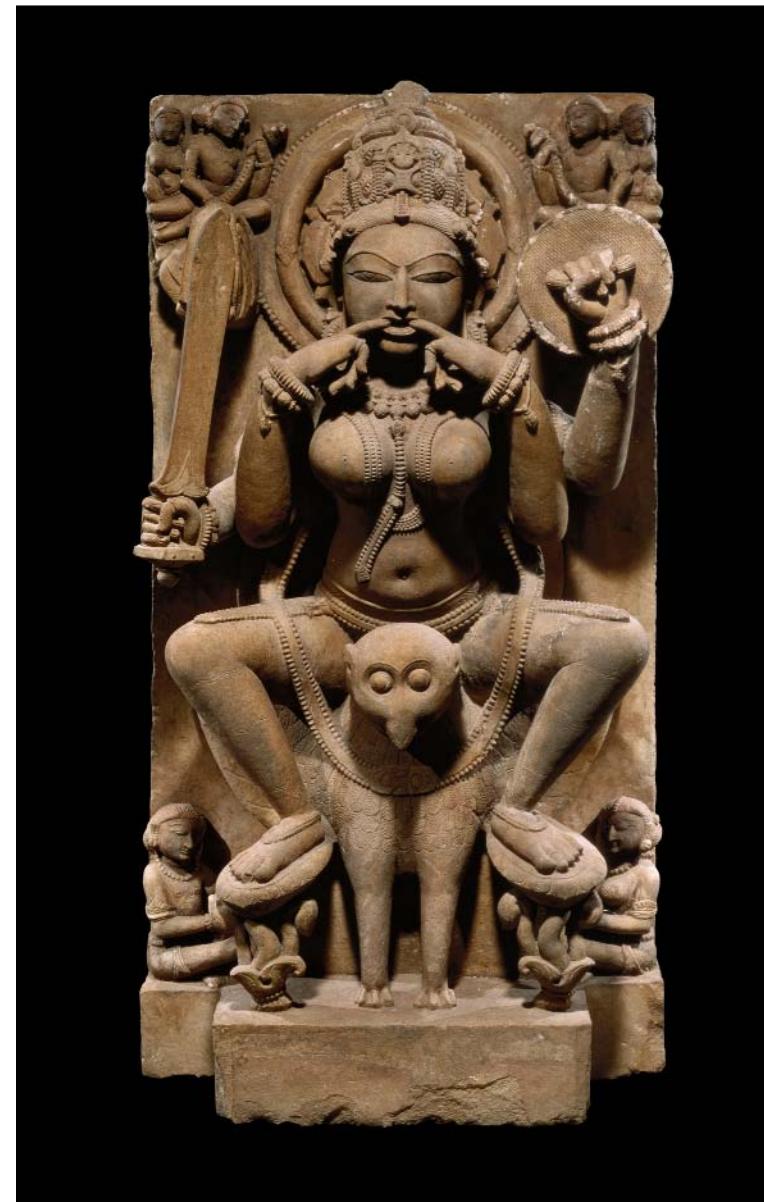
Function

The large-size of this sculpture suggests that it was made for a temple and not for domestic worship. Because Ganesha removes obstacles, sculptures of Ganesha are often placed at the entrance to a temple. There are very few temples devoted to the worship of Ganesha: It is more likely to find Ganesha sculpture in temples devoted to Shiva.

How this object was made

This object was carved from a black schist stone common to Bengal, a state in eastern India where Calcutta is located. Large tools such as chisels and hammers are used to carve the rough form and the craftsman refines the details using smaller hand tools.

NOTES



Yogini

Buff sandstone

India, Uttar Pradesh or Northern Madhya Pradesh state, 10-11th century

H. 34 in. (86.4 cm.); W. 17 1/4 in. (44 cm.); D. 9 3/4 in. (24.8 cm.)

Purchased with funds provided by the John and Karen McFarlin Purchase Fund

90 92

Background

Hinduism began to evolve as a religion around 1000 BC. Initially it centered around three gods: Brahma the creator; Vishnu, the preserver; and Shiva, the destroyer of the universe. Shiva and Vishnu became the most important deities as their reactions and interactions throughout the cycles of creation and destruction of the universe were celebrated. Female deities also play prominent roles in the religion.

Hinduism has no holy book or prophet, nor is it interpreted by a hierarchy of priests. From the beginning Hinduism was open to assimilate, rather than reject, ideas. As a result, it developed complex overlays of beliefs, cults, gods and forms of devotion. Rather than being congregational, worship is based on a one-to-one relationship between devotee and god. The faith continues to be practiced by the majority of Indians today.

A yogini, a female counterpart of a yogi, represents a yoga-practitioner whose meditation culminates in the attainment of perfected stability and inner tranquility. There are sixty-four yogini in the Hindu pantheon. Although worshiped individually, this group of esoteric deities, which were associated with the Shaiva Kaula cult, was believed to emanate from the great goddess Durga. They represent *shakti* or female creative energy. Because it also describes the feminine aspects of male gods like Shiva, *shakti* represents the universality of deities.

The female deity, or Mother Goddess, is an enduring tradition in Indian art. Votive images of female deities excavated at Harappa and Mohenjo-daro, two important Indus River Valley sites date back to 3500 BC.

How to look at this work

Yogini are conceived as voluptuous and seductive beings with human heads, like this one, or as terrifying beings with heads of animals. This four-armed deity sits on an owl. Two hands are held up to a partially open mouth with clearly delineated teeth, suggesting a gesture to indicate whistling. The owl, a creature of the night, and the attributes of sword and shield held in her other hands invest this image with a feeling of occult and dark power.

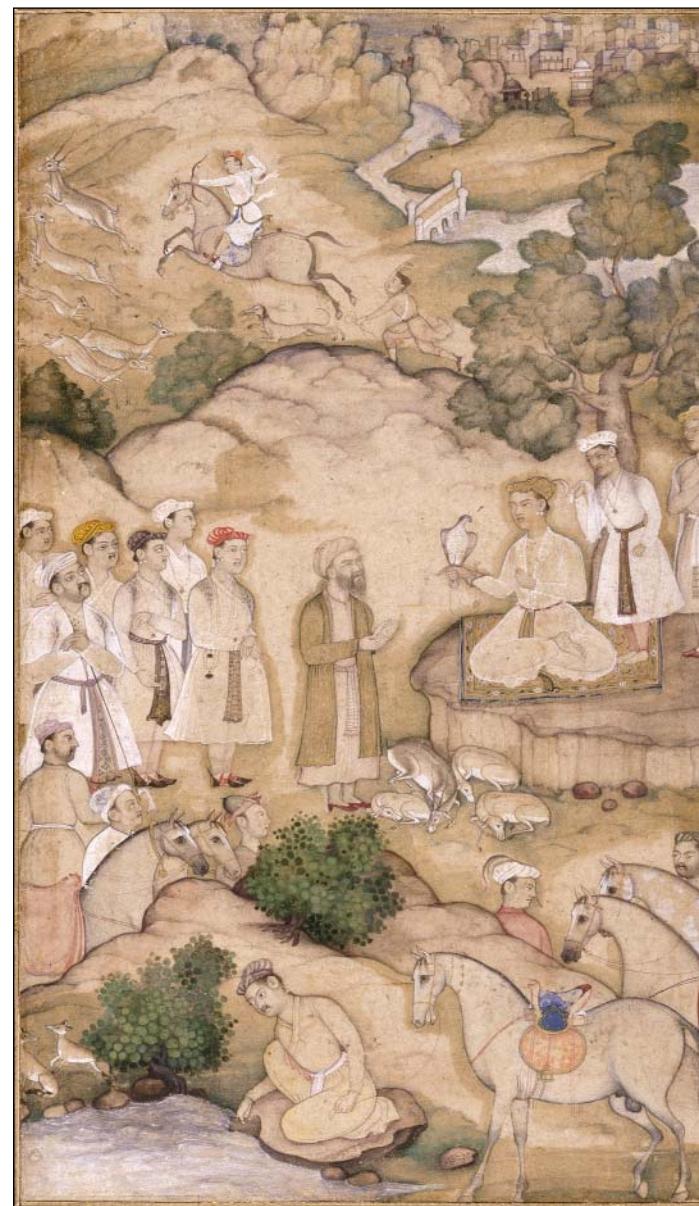
Function

Yogini temples, for which this image was probably made, are common in northern India. They are circular in plan and have images set in sixty-four niches facing inward to a small shrine, which is usually devoted to Shiva in his fearsome form as Bhairava.

How this work was made

This object was carved from a slab of pale sandstone commonly found in central India. First, large tools such as chisels and hammers are used to carve the rough form. Smaller tools are then used to refine the details. The work would have then been buffed, giving it a smooth surface texture.

Looking at art: India



A Prince on a Hunting Excursion

Ink and pigments on paper

India, Northern India

Late 16th century

Painting: H. 9 1/4 in (23.4 cm); W. 5 7/8 in (15 cm)

Mount: H. 13 in (33 cm); W 9 1/4 in (23.4 cm)

Purchased with funds provided by Mr. and Mrs. E. B. McFarland

61.100.1

A Prince on a Hunting Excursion

61.100.1

Background

Muslim traders began to arrive in India during the 8th century. But in the 12th century Muslim rulers from Central Asia brought their armies and gained control of northern India. The wide-spread destruction of Buddhist monasteries by these Muslim invaders dealt such a blow to Buddhism that by the 13th century it had all but died out in India.

In the 16th century, Mughals, Muslims from Central Asia, conquered the Hindu and Muslim kingdoms in the north and central India. Unlike earlier Muslim invaders, the Mughals followed a policy of tolerance and inclusion. Extensive trade networks brought luxury goods from both the East and the West. The Mughals maintained a sophisticated, multi-lingual court, patronizing literature and the visual arts.

The theme of the royal hunt, an ancient motif in the Middle East, was introduced to Indian art by the Mughals, who also introduced the arts of the Persian court, including manuscript illumination.

How to look at this work

This page, removed from a book, shows a seated prince with a falcon receiving his retainers while a mounted gazelle hunt progresses in the distance. This finely drawn and subtly shaded and delicately tinted painting is typical of early Mughal manuscript illumination.

Mughal painting combines aspects of Persian court painting with indigenous Indian-style or Rajput painting. Mughal painters also experimented with European techniques such as perspective and modeling in light and shadow to create the illusion of volume and depth. Mughal painting features a strong sense of naturalism as figures are more individualized and details from nature are carefully depicted.

The Mughal emperors enjoyed recording actual events such as scenes of court, festivals, and hunts. It was common to bring court painters along for hunting excursions or other activities away from the court. This scene may document an actual event.

Function

Album pages, bound and unbound, were made to be enjoyed by courtiers.

The Mughals introduced the art of the book to India in the 16th century. Popular at the Persian court, these bound books illustrated the epic tales of Persia's legendary heroes. Each page depicted remarkable scenes of adventure painted in rich and sumptuous detail using ground mineral pigments and gold on parchment.

From the Mughals, Hindu princes adopted the use of parchment, gradually replacing pressed and cut palm leaves, which had been used for writing and painting. However, following an earlier Indian tradition, they chose not to bind their books: Pages were stacked and wrapped in a cloth for storage.

How it was made

The artist started by laying out the composition with black ink to create an underdrawing. Then he began to paint, working from broader areas of color to the smaller details. During the process of painting, a work was often burnished, a process that consists of placing the paper face down on a smooth slab of stone and rubbing the back of the paper with a smooth stone. Burnishing gave the painting its smooth surface. One of the last steps was to outline the design elements in black.

The artists used opaque watercolor on paper. To make pigments, minerals and plant materials were ground and then mixed with a binding agent such as gum Arabic. Materials commonly used included malachite (green); lapis lazuli (royal blue); indigo (dark blue); the lac secreted by a beetle (red); and cow urine (yellow).

NOTES:

Looking at art: Tibet



Lama Mipham

Cast bronze set with turquoise on a repoussé and gilt bronze base

Tibet, 17th century

H. 20 1/2 in (52 cm); W. 15 in (38.2 cm); D. 11 in (27.8 cm)

Purchased with funds provided by the Ewing Halsell Foundation

2004.7.1

Lama Mipham

2004.7.2

Background

The arts of the Himalayas are predominately shaped by Buddhism. Introduced into Tibet during the 7th century, Buddhism remained relatively isolated at the court holding power in central Tibet until the 11th century. Led by Tibetan scholar-translators and Indian missionaries Vajrayana or tantric Buddhism was revived and became the predominant aspect of Tibetan civilization.

Vajrayana, translated as “diamond path” evolved in India during the 5th century. It emphasizes the goal of bodhicitta (mind of enlightenment) and teaches each person can become a complete Buddha in a single existence by following the direct path. To clear the mind of ignorance, a guru or teacher often directs a devotee’s development physically, intellectually and spiritually.

In Tibet the search for enlightenment was supported by a wide range of objects, sounds and physical actions. Whether practiced in religious communities or privately, under the direction of a teacher or *guru* or by one’s own determination images, paintings, portraits and ritual objects, the sounds of chanting and the reading of scripture as well as the exercise of yoga disciplined the mind and body.

How to look at this work

This figure is identified by inscription as Lama MiPHam Phun Tshugs Shes Rab. He is seated on a double lotus, and holds his right hand in the bhumispara mudra, or earth witnessing gesture and left hand holding a vase filled with life-giving water symbolizing immortality. The inscription suggests the statue was commissioned after his death, and expresses the hope for an auspicious rebirth.

Lama Mipham is known to have lived in Mustang in the late 16th to early 17th century where he was a lama and preceptor to the king. Mipham was revered for teachings and spiritual accomplishment.

The figure is not represented in typical Tibetan lama garb, but as a mahasiddha or mystic in the Indian tradition, with matted hair in a prominent top knot and robes exposing his chest and the sash over his right shoulder recalling the strap used by yoga practitioners.

Function

Tibetan Buddhist images also include human figures. Many are historical personages like the founders of Tibet's major religious sects, famous Tibetan and Indian missionaries and mystics, and revered teachers and lamas. Some were elevated to the status of saints, while others remained emphatically human.

In many ways these representations reflect the Tibetan fondness for unquestioned authority and a deep respect for hierarchical order. But it also reflects one of the central principles of Vajrayana or tantric Buddhism which in the early phases of ones study used a guru for guidance and instruction. Particularly important teachers were remembered

Particularly important teachers were remembered and revered. Their images were reminders of the path to enlightenment and singular importance of correct instruction and discipline.

The work was commissioned not long after the Lama's death as an act of piety and to ensure that he would have a good rebirth. This portrait sculpture would have been used for prayer by students and devotees of the Lama.

How the work was made

Tibetan Buddhist bronzes are mostly made of copper and the alloy of copper and tin; iron is rarely used. The process consists of smelting, casting, carving and finishing. The gold is added to the surface later. By hammering, hooking or girdling, ornaments such as stones or pearls are added to the surface. In addition to casting bronze, the technique of repousse is also used. Repousse consists of hammering a pattern into the metal from the reverse side.

The figure of *Lama Mipham* was made in two parts. The lama figure is cast bronze while the base is repousse. The two parts were joined together.

NOTE

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LESSON PLANS FOR TEXAS EDUCATORS

How to use the lesson plans

Introduction:

The *Asian Art in Focus: A Resource Guide for Educators*

highlights artwork from the Lenora and Walter F. Brown Asian Art Wing located in the San Antonio Museum of Art.

by: P. Valentine

C.J. McCollum

The guide provides educators with an innovative resource that enhances the teaching of state-mandated curricula. Each lesson is correlated to the Texas Essential Knowledge and Skills (TEKS). The 8th grade level of the TEKS was used as a standard, but most lessons can be adapted to the TEKS at other levels.

The guide enables educators to utilize fine art object in teaching subject such as social studies, math, science, language arts and visual arts. Many of the lessons contain elements that support the TAKS (Texas Assessment of Knowledge and Skills) test.

The guide contains pre-visit and post-visit museum lessons that can be used as presented or as independent lessons without a museum visit.

How to Use these Resources:

1. In preparation for the lessons, teachers are encouraged to read the background information and the resources in the guide to find links to their current curriculum.
2. Each lesson has an introductory “Eye Popper,” an activity that helps students refine the act of seeing. These exercises will assist them in understanding the works of art.
3. There are pre-visit and post-visit sections that contain activities, vocabulary, resources, and correlations to the TEKS. They can also be used to enhance museum visits.
4. **Images:** Download and save the images to a CD. Images can be viewed through a computer, made into overhead transparencies, or printed for individual or class copies.
5. The index breaks down the lesson plans into a variety of subjects for teachers.
6. Social studies, geography, and related areas can expand on materials in the front section of this guide in lieu of the lesson plans provided in this section.

Lesson Plan #1

Clay Vessels: Merging of Hand and Spirit

Grade Level(s): Intermediate Elementary to High School

Gallery Location: Early China, Liao Ceramics, Ming and Qing Dynasty (3rd Floor) and Japanese Art (2nd Floor)

Artwork, Style or Period: Chinese and Japanese Ceramics



Ewer

Red Earthenware

China, probably Shaanxi province,
Longshan culture, Keshengzhuang II
phase, Neolithic period 2800-2000 BC

H. 8 7/8 in (23 cm)

Gift of The Nathan Rubin - Ida Ladd
Foundation's Ester R. Portnow Collection of
Asian Art on the occasion of the opening of
the Lenora and Walter F. Brown Asian Art Wing

L.2003.20.12



Ewer in the shape of a pair of geese

Buff earthenware with white slip and
amber, green, and pale yellow lead glaze

Sancai ware

China, Liao dynasty,
late 11th - 12th century

H. 9 7/8 in. (25.2 cm.); L. 11 7/8 in.
(32.7 cm.)

Purchased with funds provided by
Faye Langley Cowden

92.14.30



Jar

Porcelain with painted cobalt blue under
a clear glaze

Jingdezhen ware

Qing dynasty, Kangxi period,
1662-1722

H. 28 in. (70.9 cm.)

Gift of Lenora and Walter F. Brown

92.25.49



Jar

Earthenware

Japan, Jomon period, 3000-2000 BC

H. 24 in (60.8 cm.); Diam. at mouth 18
in. (45.6 cm.)

Purchased with funds provided by the
Lenora and Walter F. Brown Asian Art
Challenge Fund

88.3

Lesson Plan #1

Clay Vessels: Merging of Hand and Spirit

Motivation: Collect examples of clay or ceramic vessels. Include as many of the following methods as possible: cast (a common coffee cup or other ceramic dish), coil, pinch, thrown, and slab. Use illustrations if the objects are not available. Ask students to carefully observe the examples.

Materials: Examples of clay vessels

Procedure:

1. Organize students into groups of 4 or 5.
2. Give each group 1 example of the different types of clay construction.
3. Ask each group to write a detailed description of how they think the piece was constructed.
4. Groups share with the class.
5. Give students a brief description of how each type of piece (coil, slab, pinch, cast, and thrown) was made.
6. Discuss what effects the choice of method [available resources, technology (development and application of wheel or molds), composition of clay (how wet, how sandy), personal potters choice].

Assessment: Observation, self-evaluation, class critique, or teacher and/or student-designed rubric.

Pointers and Pitfalls:

- Check with an art teacher for examples of the different types of clay construction. They may also have resources that illustrate the clay construction methods.
- Train the students in effective group work using group assignments and set behavior norms.

Extensions/Modifications:

- Use only one or two different types of clay construction to compare and contrast.
- Rather than as a group do as a whole class activity.

Resources: See post-visit resources.

POST-VISIT ACTIVITY

Integrated Core Subject: Art

TEKS:

Art

- Creative expression / performance. The student expresses ideas through original artworks, using a variety of media with appropriate skill.

Essential Question: What materials and skills are needed to create a clay vessel?

Overview: Students will construct a pinch pot.

NOTES:

Lesson Plan #1: Eye Popper 1

Clay Vessels: Merging of Hand and Spirit

Worksheet: Compare and Contrast

Titles of the Artwork:

Use drawings and words to show a minimum of 5 things that are the same and 5 things that are different about the pieces of artwork.

Things that are the same

Things that are different

Lesson Plan #2

Sculpture: Shaping Space

Grade Level(s): All grade levels

Gallery Location: Arts of India (2nd floor) and Tang Dynasty (3rd floor)

Artwork, Style or Period: Gandharan Art (Pakistan or Eastern Afghanistan) and Chinese Tang Dynasty Art



DETAIL

Shakyamuni Buddha

Gray schist

Pakistan or eastern Afghanistan, Gandhara region, Kushan period 2nd - 3rd century

H. 19 3/8 in (49.1 cm); W. 42 5/8 in (108.4 cm)

Purchased with funds provided by the Bessie Timon Endowment Fund

77.956



Horse tomb model

Buff earthenware with white slip and amber, cream, and green lead glazes
Sancai ware

China, Tang dynasty, early 8th century
H. 24 3/8 in (62 cm); W. 24 1/2 in (62.3 cm)

Gift of Lenora and Walter F. Brown
82.174

EYE POPPER

Compare and contrast the two sculptures. Point out to the students that they are looking at photographs of sculptures that occupy space in three dimensions. Use the Compare and Contrast Worksheet or do orally as a class.

PRE-VISIT ACTIVITY

Integrated Core Subjects:

Language Arts, Social Studies, and Art

TEKS:

Art

- By analyzing artistic styles and historical periods students develop respect for the traditions and contributions of diverse cultures. Students respond to and analyze artworks, thus contributing to the development of lifelong skills of making informed judgments and evaluations.

- Historical/cultural heritage. The student demonstrates an understanding of art history and culture as records of human achievement.

- Response/evaluation. The student makes informed judgments about personal artworks and the artworks of others.

Social Studies

- Social studies skills. The student uses problem-solving and decision-making skills, working independently and with others, in a variety of settings.

Lesson Plan #2

Sculpture: Shaping Space

Materials:

- Large paper for recording the steps (or small if working alone)
 - Markers
 - Tape for posting the groups work

Procedure:

1. Have students work alone or in small groups.
 2. Provide the images of panel with *Shakyamuni Buddha* and the detail.
 3. Ask students to write step-by-step directions for how they think the relief was made. They should include descriptions and/or drawings of the materials and tools needed.
 4. As a class compile the directions and discuss the rationale for each of the steps.
 5. The teacher provides background information about the sculpture and the material from which it is made.

Assessment: Observation, self-evaluation, class critique, or teacher designed rubric.

Pointers and Pitfalls:

1. Train the students in effective group work using group assignments and set behavior norms.

Extensions/Modifications:

1. Social Studies - Research the characteristics of schist. Where is schist found? How would the characteristics of schist dictate the type of tools needed to carve it?
 2. Do as an individual instead of a group assignment.
 3. Mix plaster and pour into shoebox molds. Allow to set-up and dry for one day. Carve bas-relief sculptures. Keep the plaster covered with plastic until completed, then uncover and allow to dry.
 4. The sculpture is a narrative from the historical Buddha's life. Discuss the convention of a narrative. Ask students to illustrate and write a narrative of a part of their own life.

VOCABULARY

1. **sculpture** - a three dimensional piece of artwork. Sculpture can be cast, carved, modeled or constructed
 2. **bas-relief or low relief** - sculpture carved from a flat surface. The sculpture is meant to be viewed mostly from the front and not from the back
 3. **schist**- a crystalline rock that can be split along almost parallel planes
 4. **two-dimensional**- having height and width, but not depth. Bas-relief is three-dimensional although it is intended to be viewed mostly from the front
 5. **three-dimensional** - having height, width, and depth
 6. **narrative** - consisting of or characterized by the telling of a story

Lesson Plan #2

Sculpture: Shaping Space

Resources:

- Learning to Look: A Handbook for the Visual Arts*, Joshua C. Taylor
ISBN:0-226-79154-8

- A Dictionary of Art Terms and Techniques*, Ralph Mayer.
ISBN 0-06-463531-7

<http://www.stormeyes.org/tornado/SkyPix/schist.htm>

<http://seis.natsci.csulb.edu/bperry/metarock/SCHIST.htm>
Images of a variety of kinds of schist

<http://csmres.jmu.edu/geollab/Fichter/MetaRx/Rocks/schist1.html>
Detailed information about schist

<http://www.upenn.edu/ARG/archive/asian/asian.html>
Examples of Asian sculpture

<http://www.lib.utexas.edu/maps/china.html>
Maps of China - note the minerals map

<http://www.miami.edu/phi/bio/Buddha/bud-1.htm>

11. "A New Life" by John Green (2014)

[Browse.html?task=getSearchPlace&place=afghanistan](#)
National Geographic site with maps of Afghanistan

NOTES:

Lesson Plan #2

Sculpture: Shaping Space

Compare and Contrast

Titles of the Artwork:

Use drawings and words to show a minimum of 5 things that are the same and 5 things that are different about the pieces of artwork.

Things that are the same

Things that are different

Lesson Plan #3

Scale: Relationship to Function and Environment

Grade Level(s): Intermediate Elementary to High School

Gallery Location: Early China (3rd floor) and Ming and Qing Dynasty (3rd floor)

Artwork, Style or Period: Chinese



Censer

Grey earthenware with white slip and with amber, green, and pale yellow lead glaze

Sancai ware

China, Ming dynasty, 16th-17th century
H. 26 1/4 in (67.7 cm); W. 21 3/4 in (56.3 cm)

Gift of Lenora and Walter F. Brown
81.193.11



"Hill jar" censer

Red earthenware with green lead glaze
China, Eastern Han dynasty, AD 25-220
H. 9 1/2 in. (24 cm); Diam. 8 in. (20 cm.)

Gift of Elizabeth H. Maddux
93.93.1.a-b

NOTES:

PRE-VISIT ACTIVITY

Integrated Core Subjects:
Social Studies and Visual Arts

TEKS:

Social Studies.

- *Culture. The student understands the relationship between the arts and the times during which they were created.*

Art

- *By analyzing artistic styles and historical periods students develop respect for the traditions and contributions of diverse cultures.*
- *Historical/cultural heritage. The student demonstrates an understanding of art history and culture as records of human achievement.*

Essential Question: What is the relationship between size and scale in a piece of artwork?

Overview: Students observe two pieces of artwork with similar function and with two very different sizes.

Motivation: images of the artwork

EYE POPPER

While viewing an enlarged or projected version of the censer and its detail, students use words and drawings to record the details in the *Sancai Censer*. See the Eye Popper: Recording Details worksheet on page 103.

Lesson Plan #3

Scale: Relationship to Function and Environment

Materials:

- Images of artwork
- Paper images of the artwork cut to actual size or rectangles cut to the dimensions listed for the artwork

Procedure:

1. Which of the artworks *Sancai Censer* or *Mt. Bo Censer* is larger?
2. List the visual clues to support your answers to the question above.
3. Groups share their responses.
4. Reveal the size of each piece. Display papers cut to the dimensions of each object.
5. Ask what students think was the function of these pieces.
6. Discuss the function of a censer (used to burn incense or aromatic woods, originally they were associated with food preparation). The *Mt. Bo Censer* is considerably smaller than than *Sancai Censer*. The *Mt. Bo Censer* is only a model of a censer. Its lid does not have holes that would allow smoke to escape. It is a model of a censer and was made to represent a metal censer. Both censers were ritual vessels. *Sancai Censer* was used as an altar vessel and *Mt. Bo Censer* was found in a grave.
7. Explore the concept of scale.

Assessment: Teacher observation, self-evaluation, class critique, or teacher-designed rubric.

Pointers and Pitfalls:

1. Scale and size can sometimes be confused. A model of a car or truck is a good example to help student visualize the concept.

Extensions/Modifications:

1. Use a variety of objects to explore the concept of scale.
How does scale influence the design of everyday objects such as furniture and in architecture? Look around the classroom and discuss the relationship between the size of furniture as it relates to the size of the body meant to use it.
2. Explore the different meanings of the word "scale."
3. Research Chinese censer on the internet. Can the students tell from the image if the censer is a model or full scale?
(can often see the holes for smoke to escape in the lid)
4. Explore the concept of ritual objects. Compare the use of ritual objects found in Ancient China with ritual objects in contemporary society.

VOCABULARY

1. **scale** - a proportion used in determining the dimensional relationship of a representation to that which it represents
2. **size** - physical dimensions of an object

Lesson Plan #3

Scale: Relationship to Function and Environment

Resources:

<http://www.exploratorium.edu/structures/index.html>

Several science lessons on scale are included in this site.

Geared towards elementary.

<http://www.exploratorium.edu/>

Site of science, art, and human perception.

Includes several live web cams.

[http://rip.physics.unk.edu/Astronomy/PlanetDistance\(2-8\).html](http://rip.physics.unk.edu/Astronomy/PlanetDistance(2-8).html)

Lesson that explores the concept of scale and the solar system.

http://academic.brooklyn.cuny.edu/geology/leveson/core/linksa/mapto_p.html

Excellent site that teaches the use of maps
(including scale in the distance link).

NOTES:

POST-VISIT ACTIVITY

Integrated Core Subject: Language Arts

TEKS:

Language Arts

- *Listening/speaking/culture.* The student listens and speaks to gain and share knowledge of his/her own culture, the culture of others, and the common elements of cultures.
- *Writing/purposes.* The student writes for a variety of audiences and purposes and in a variety of forms.
- *Writing/connections.* The student interacts with writers inside and outside the classroom in ways that reflect the practical uses of writing.

Essential Question: How do images and symbols in a piece of artwork communicate meaning?

Overview: Students use the images observed to create their own story or poem.

Motivation: Close up images of *Sancai Censer*

Materials:

- Completed student worksheets from ***Eye Popper: Recording Details***
- Close up images of *Sancai Censer*

Procedure:

1. As a class or small group share and record details observed on the Vision Revision: Recording Details Worksheet.
2. Each student will use the recorded details to write a poem or story.
3. Share the poems or stories with the class. Explain how the details used inspired the writing.

Assessment: Observation, self-evaluation, class critique, or teacher-designed rubric.

Lesson Plan #3

Scale: Relationship to Function and Environment

Pointers and Pitfalls:

1. The detail views of this object are necessary to complete the activity.
2. If a student has difficulty creating a poem or a story idea, have him or her work with a partner or in a group.

Extensions/Modifications:

1. Students dramatize their writing.
2. Students research the meaning of the lotus flowers and dragons seen on the censer.
3. Students create a clay censer and decorate it with yellow, white, and green glaze in the style of "sancai" or "three colors".

Resources:

Learning to Look: A Handbook for the Visual Arts, Joshua C. Taylor
ISBN:0-226-79154-8

A Dictionary of Art Terms and Techniques, Ralph Mayer.
ISBN 0-06-463531-7

<http://witcombe.sbc.edu/ARTHLinks3.html>

Asian Art History resources

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

Asia-art.net promotes Asian art appreciation to the world

<http://www.chinapage.org/main2.html>

Classical Chinese Art, Calligraphy, Poetry,
History, Literature, Painting and Philosophy

<http://www.chinapage.org/main2.html>

Links to many topics about China

<http://www.wku.edu/~yuanh/AudioChinese/>

Learn basic Chinese

<http://www.mandarintools.com/>

Online tools for learning how to read and write Chinese characters

<http://babel.uoregon.edu/yamada/guides/chinese.html>

Links to resources for learning Chinese (Cantonese and Mandarin)

Lesson Plan #3

Scale: Relationship to Function and Environment

Worksheet: Recording Details

Name:

Date:

Use words and drawings to record the details of a piece of artwork.

Lesson Plan #4

Deities: Symbolism and Powers

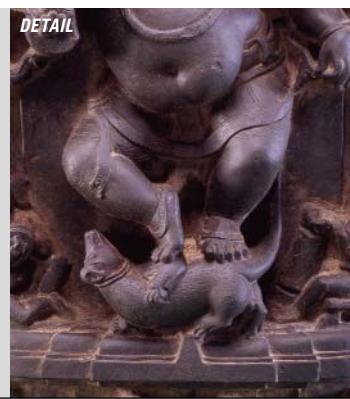
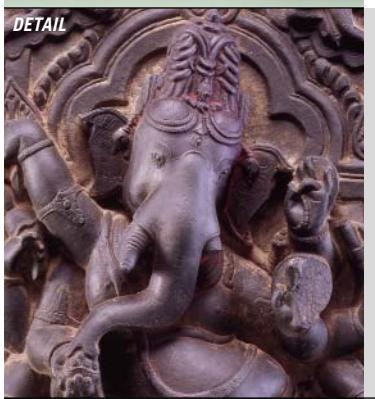
Grade Level(s): Middle School, High School
Gallery Location: Arts of India (2nd floor) and Japanese Art (2nd floor)

Artwork, Style or Period:

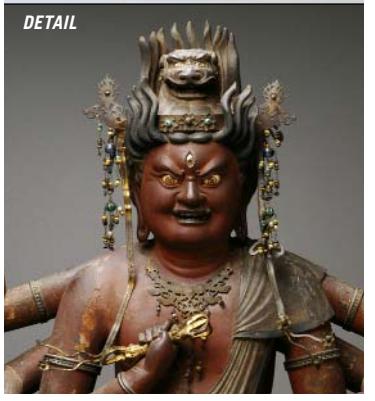
1. India, Bihar or Bengal states, Pala period, 11th century
 2. Japan, Late Kamakura period, 14th century



Ganesha
Black schist
H. 37 1/2 in. (64 cm)
India, Bengal region, Pala period, 11th century
Museum purchase with Timon Endowment Fund
91.15



Aizen Myo-o
Wood with gesso, pigment, and gilding
and with gilt metal fittings
Japan, Late Kamakura period, 14th
century
H. 19 3/4 in. (49.8 cm.) plus pedestal
18 1/4 in. (46.2 cm.)
Purchased with funds provided by the
Lenora and Walter F. Brown Challenge
Fund
91.20



Lesson Plan #4

Deities: Symbolism and Powers

EYE POPPER

1. The teacher uses larger versions of the full view of the *Ganesha* (91.15) and the *Aizen Myo-o* (91.20). The images can be viewed using several methods:
 - A projector connected to a computer
 - Transparencies on an overhead projector
 - Printed copies of the artwork
 2. The teacher gives the students background information listed with the images.
 3. The students list the ways the two pieces of artwork are alike and different. Students record this information on the ***Lesson 4 - Eye Popper Worksheet***
 4. The teacher leads a discussion including more background information about the deities. Students share their list and compile a class list.

PRE-VISIT ACTIVITY

Integrated Core Subject: Language Arts, Art, Technology

TEKS:

Arts, 8th Grade

- *Historical/cultural heritage - The student demonstrates an understanding of art history and culture as records of human achievement.*
 - *The student is expected to identify cultural ideas expressed in artworks relating to social, political, and environmental themes.*

Language Arts, 8th Grade

- *Reading/comprehension - The student is expected to establish and adjust purposes for reading such as reading to find out, to understand, to interpret, to enjoy, and to solve problems.*
 - *Reading/comprehension - The student is expected to describe mental images that text descriptions evoke.*
 - *Reading/text structure/literary concepts - The student is expected to understand literary forms by recognizing and distinguishing among such types of text as myths, fables, tall tales, limericks, plays, biographies, autobiographies, tragedy, and comedy*
 - *Reading/inquiry/research - The student is expected to form and revise questions for investigations, including questions arising from readings, assignments, and units of study.*
 - *Reading Culture - The student is expected to determine distinctive and common characteristics of cultures through wide reading.*

Technology Applications, 8th Grade

- *Communication - The student is expected to publish information in a variety of media including, but not limited to, printed copy or monitor display.*
 - *Solving Problems - The student is expected to use appropriate software, including the use of word processing and multimedia, to express ideas and solve problems.*

NOTES:

Lesson Plan #4

Deities: Symbolism and Powers

- *Reading/comprehension - The student is expected to describe mental images that text descriptions evoke.*
 - *Reading/text structure/literary concepts - The student is expected to understand literary forms by recognizing and distinguishing among such types of text as myths, fables, tall tales, limericks, plays, biographies, autobiographies, tragedy, and comedy*
 - *Reading/inquiry/research - The student is expected to form and revise questions for investigations, including questions arising from readings, assignments, and units of study.*
 - *Reading Culture - The student is expected to determine distinctive and common characteristics of cultures through wide reading.*

Technology Applications, 8th Grade

- *Communication - The student is expected to publish information in a variety of media including, but not limited to, printed copy or monitor display.*
 - *Solving Problems - The student is expected to use appropriate software, including the use of word processing and multimedia, to express ideas and solve problems.*

Essential Question: How does the form of a sculpture give information about the myths or stories related to a deity?

Overview: The students will create stories or myths using an original monster or deity created in the Pre-Visit Activity.

Motivation: Discover different cultures and people from around the world by exploring their myths.

<http://teacher.scholastic.com/writewit/mff/myths.htm>

Materials: (suggested)

- Computer with Internet connection
- Image of original deity or monster created by the student in the Pre-Activity

Procedure: Group Work

1. Students study the structure of a myth online.
http://teacher.scholastic.com/writewit/mff/mythswshop_index.htm
 - a. Pick out the natural phenomenon you want to write about.
 - b. Observe carefully.
 - c. Write what is factual about the phenomenon.
 - d. Write the key words from your research.
 - e. Ask yourself, WHAT IF?
 2. Students brainstorm and write a myth. If needed, students can use the Myth Brainstorming Machine
(<http://teacher.scholastic.com/writewit/mff/mythmachine.htm>).
 3. Groups display images of their monster or deity.
 4. Each group reads the original myth while the class tries to guess the identity of the monster or deity from the group of images displayed.

Assessment: Teacher observation, self-evaluation, class critique, teacher-created rubric.

Lesson Plan #4

Deities: Symbolism and Powers

Pointers and Pitfalls:

1. Train the students in effective group work using group assignments and rules of conduct.
 2. Preview web sites used in the lesson to check for age appropriateness and to assess the material for student use.
 3. If student computers are not available, the teacher might demonstrate or show the material to the students with a projector that interfaces with the computer.

Extensions/Modifications:

1. Several groups are created and place their seats in a circle. Each group is given a random picture of an original deity or monster. Students spontaneously create the myth about the monster or deity with each student adding a portion of the myth. Provide some method (scribe, tape recorder, video camera) to record the myth. Final images and myths can be published on the Internet or displayed in the classroom.
 2. Students could also be required to study the culture of a particular country or religion and include some of those elements into their myth.

Resources:

1. **Myth Workshop** -
http://teacher.scholastic.com/writewit/mff/mythswshop_index.htm
 2. **Myth Brainstorming Machine** -
<http://teacher.scholastic.com/writewit/mff/mythmachine.htm>
 3. **Myths From Around the World** -
<http://teacher.scholastic.com/writewit/mff/myths.htm>
 4. **Teaching Genre: Myths and Legends** -
<http://shop.scholastic.com/webapp/wcs/stores/servlet/SIGSourceCodeRedirect?URL=ProductDisplay?productId=17117&store=T&category=Id=null&src=BTB002483P001010000>

NOTES:

VOCABULARY

1. **myth** - a story that explains a natural phenomenon in a creative way
 2. **zoomorphism** - attribution of animal characteristics or qualities to a god; Use of animal forms in symbolism, literature, or graphic representation.
 3. **icon (ikon)** - an image; a representation.

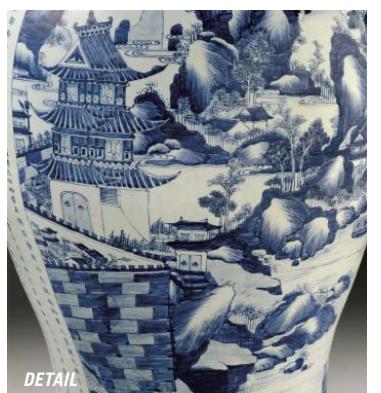
Lesson Plan #5

Subject Matter: Porcelain Poetry

Grade Level(s): All Levels

Gallery Location: Ming and Qing Dynasty (3rd floor)

Artwork, Style or Period: Chinese Porcelain,
Qing dynasty, Kangxi period, 1662-1722



Jar

Porcelain with painted cobalt blue under
a clear glaze

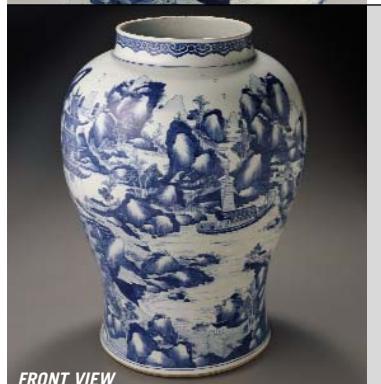
Jingdezhen ware

Qing dynasty, Kangxi period, 1662-
1722

H. 28 in. (70.9 cm.)

Gift of Lenora and Walter F. Brown

92.25.49



FRONT VIEW



BACK VIEW

EYE POPPER

1. Select 2 or 3 examples from each category of artwork with these subject matters: landscape, portrait, still life, and non-objective.
2. Ask students to categorize the artwork. Have students explain their system of categorization. Explain that one way to categorize artwork is by subject matter.
3. Tip: Postcards of artwork, available at most museums, are useful for this activity if students work in small groups or alone. Other sources of images include: art magazines, Internet web sites, and student artwork.

NOTES:

PRE-VISIT ACTIVITY

Integrated Core Subjects:
Art and Language Arts

TEKS:

Language Arts

- *Listening/speaking/culture.*
The student listens and speaks to gain and share knowledge of his/her own culture, the culture of others, and the common elements of cultures.
- *Writing/purposes.* *The student writes for a variety of audiences and purposes and in a variety of forms.*
- *(Writing/connections.* *The student interacts with writers inside and outside the classroom in ways that reflect the practical uses of writing.*

Art

- *Historical/cultural heritage.*
The student demonstrates an understanding of art history and culture as records of human achievement.
- *Response/evaluation.*
The student makes informed judgments about personal artworks and the artworks of others.

Lesson Plan #5

Subject Matter: Porcelain Poetry

Essential Question: What do the images and symbols that artists select to use communicate?

Overview: Students explore the concept of subject matter in artwork. After observing the details in the vase, they will examine of meaning can be communicated.

Motivation: Images of the vase

Materials: Images of the vase

Procedure:

1. Have the detail images of the vase available for the students.
2. Students observe and record (individually or in small groups) the images of the landscape side of the vase. Students may use Recording Details worksheet.
3. In groups, discuss the story that the images might tell. Explain that this type of vase was created for civil officials. This image is called a literary scene. Groups share with the class.
4. Discuss what the images in the scene might communicate to the viewer about the owner of the vase. (These prestigious objects communicated rank and wealth.) Discuss the artist's decisions in selecting the images on the vase.

Assessment: Teacher observation, self-evaluation, class critique, or teacher and or student designed rubric.

Pointers and Pitfalls:

1. Train the students in effective group work using group assignments and set behavior norms.
2. Support input and ideas about the interpretation of the meaning of the images.
3. Use enlargements of the image details.

Extensions/Modifications:

1. Use other examples of artwork with the same activities.
2. Students research the life of a civil official that lived during the 16th and 17th century in China.
3. Students research the history of blue and white porcelain both inside of and outside of China.
4. Students research the location of the minerals used to created porcelain and the blue and white glazes. (cobalt ore for the blue glaze, and kaolin and petuntse for the clay body)

VOCABULARY

1. **porcelain** - combination of two clays which when fired at temperatures above 1300° C form a glass-like, non-porous object
2. **landscape** - a view of outside land. It may have buildings and animals but it is mostly about the view of the land
3. **still life** - normally a painting of inanimate objects. A typical still life may have, but not limited to, flowers, fruits, bowls, dead animals, etc.
4. **non-objective** - no recognizable objects as subject matter
5. **glaze** - a glassy coating consisting mostly of silica sometimes with an addition of other materials, such as colorants and fluxes to lower the melting point. A glaze may be applied to the clay body before or after it is fired, or both. The technique for making glazed stoneware has thus been known in China for about 3,500 years.
6. **kaolin** - a fine usually white clay that is used in ceramics
7. **petuntse** - a variety of feldspar sometimes mixed with kaolin and used in Chinese porcelain
8. **cobalt ore** - a metallic element, used chiefly for magnetic and high-temperature alloys and in the form of its salts for blue glass and ceramic pigments

Lesson Plan #5

Subject Matter: Porcelain Poetry

Resources:

1. History of Porcelain -
http://www.artistictile.net/pages/Info/Info_Porcelain.html
2. Chinese Porcelain - <http://www.gardinermuseum.on.ca/colasiachin.aspx?GroupName=ChinesePorcelain&TopNavImage=2&ImageID=6>

NOTES:

POST-VISIT ACTIVITY

Integrated Core Subject:

Art and Language Arts

TEKS:

Language Arts

- *Listening/speaking/culture.*
The student listens and speaks to gain and share knowledge of his/her own culture, the culture of others, and the common elements of cultures.
- *Writing/purposes.*
The student writes for a variety of audiences and purposes and in a variety of forms.
- *Writing/connections.*
The student interacts with writers inside and outside the classroom in ways that reflect the practical uses of writing.
- *Reading/text structure/literary concepts.* The student analyzes the characteristics of various types of texts (genres).

Art

- *Historical/cultural heritage.*
The student demonstrates an understanding of art history and culture as records of human achievement.
- *Response/evaluation.*
The student makes informed judgments about personal artworks and the artworks of others.

Essential Question: What is the relationship between visual and literary arts?

Overview: After examining the poem written on the jar, students compose a poem and write it within the outline shape of a jar.

Lesson Plan #5

Subject Matter: Porcelain Poetry

Motivation: The image of the poem on the jar.

Materials: Image of the poem side of the jar.

Procedure:

1. Revisit the details in the pre-visit activity. Discuss the possible meaning of the poem before the translation of the poem is read.
2. Students read and discuss the translation of the poem on the jar. Worksheet: Wang Bo Visit to the Pavilion
3. Students compose a poem.
4. Using the Worksheet: Vase Poem or other paper, students draw a symmetrical outline of a vase and cut it out. They write their poem within the outline.
5. Share the poems.

Assessment: Observation, self-evaluation, class critique, or teacher and/or student designed rubric.

Pointers and Pitfalls:

1. Check for understanding of the concept of symmetry.

Extensions/Modifications:

1. Students create a clay vase and write their poem on the walls of the vase.
2. Research Chinese characters, their construction and meaning.
3. Offer different sizes of paper for the poems.
4. Use a draw program and have students learn to insert their text within the image.
5. Explore the different kinds of kilns used to fire ceramics. Visit a local college ceramics department or a ceramic art center to see a variety of kinds of kilns.

VOCABULARY

1. **subject matter** - the content of a piece of artwork; what the artwork is about.
2. **still life** - normally a painting of inanimate objects. A typical still life may have, but not limited to, flowers, fruits, bowls, dead animals, etc.
3. **landscape** - a view of outside land. It may have buildings and animals but it is mostly about the view of the land
4. **literati or literary art** - artwork that illustrates a text
5. **portrait** - an image of a human or sometimes an animal
6. **non-objective** - no recognizable objects as subject matter
7. **symmetry** - visual properties of a shape are the same on both sides of a centerline

NOTES:

Lesson Plan #5

Subject Matter: Porcelain Poetry

Resources:

<http://www.asianartmall.com/jingdezhen.htm>

History of Jingdezhen porcelain pottery.

<http://www.maritimeasia.ws/desaru/index.html>

A Chinese vessel, Desaru, in the 1840s with a cargo of Chinese ceramics, some porcelain.

<http://www.goteborg.com/index.htm>

Although this is a .com site it contains valuable resources about the history, making, and collecting of porcelain.

<http://www.sj.edu/resource/faq/start.htm#top>

Encyclopedia Smithsonian FAQ's about the Smithsonian with links to resources on subjects from art to zoology. Look under ceramics.

<http://www.asia.si.edu/exhibitions/current/indianapolis.htm#>

Click on the Online “In the Garden of Antiquities”, move to the proportion page, In the Garden of Antiquities produced by the Indianapolis Museum of Art - The proportion page has an inter

vase that can change proportions.

<http://www.askasia.org/AsianArt/slideshow13.htm>

More about cobalt blue ceramics from China

http://www.albertomanuelcheung.com/map_of_china_and_glossary_1.htm

Map of major kiln sites in China.

<http://www.people.fas.harvard.edu/~chgis/data/>

Maps (some GIS) of China and historical C

<http://www.sli.unimelb.edu.au/gisweb/menu.html>

GIS self learning tool

Lesson Plan #5

Subject Matter: Porcelain Poetry

Worksheet: Recording Details

Name: _____

Date:

Use words and drawings to record the details of a piece of artwork.

Lesson Plan #5

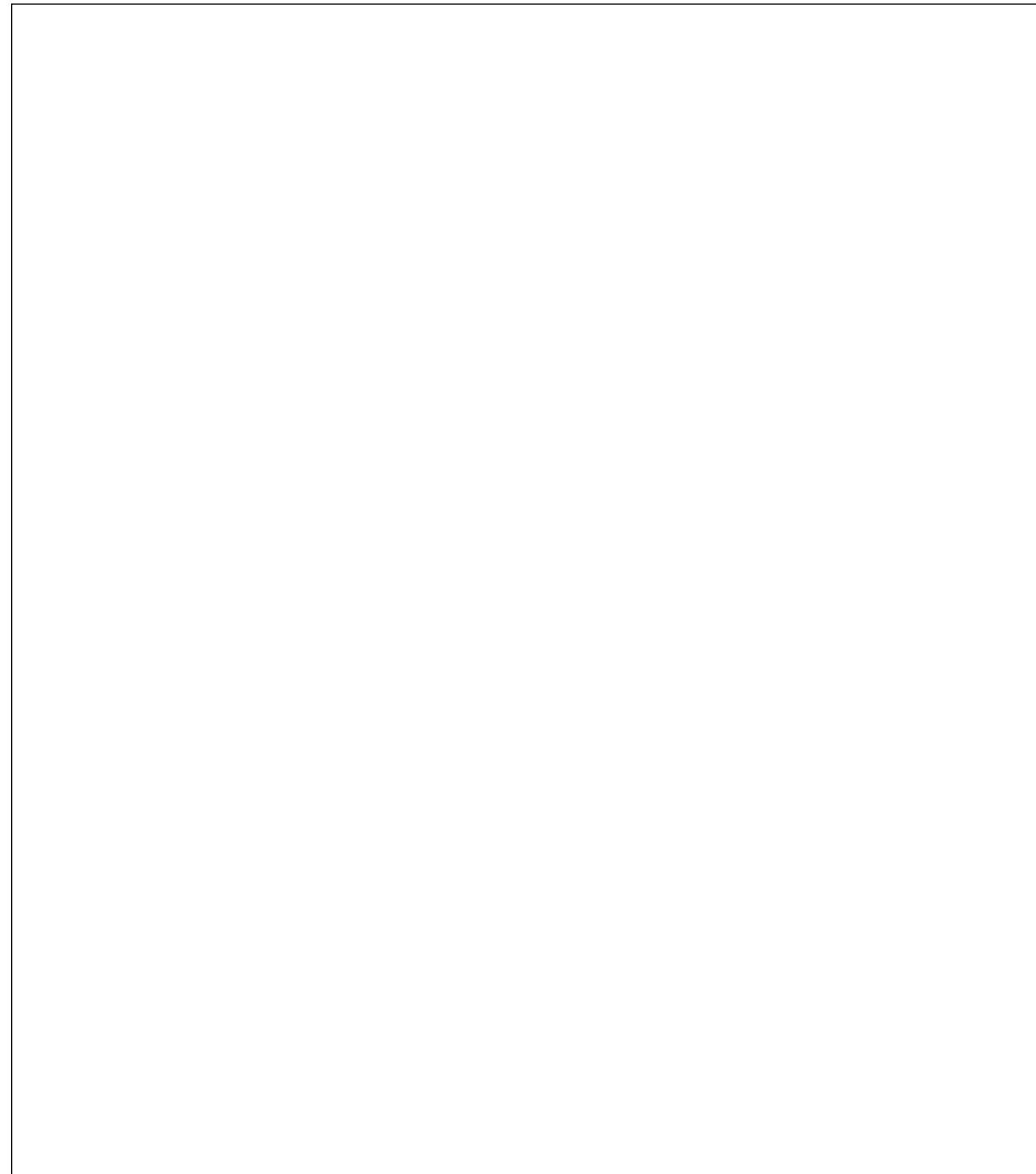
Subject Matter: Porcelain Poetry

Worksheet: Recording Details

Name:

Date:

Draw a symmetrical outline of a vase. Make it large and fill the space.
Cut this shape out. Write your poem within the edges of your vase.



Lesson Plan #5

Subject Matter: Porcelain Poetry

Worksheet: Wang Bo Visit to the Pavilion

Name: _____

Date: _____

The lofty pavilion of Prince Teng

stands facing the river.

Sounds of jade pendants and carriage bells:

the singing and dancing is over.

Mornings, over the painted beam

soar clouds from South Shore.

Evenings, through raised vermilion blinds

come rain from West Mountain.

The reflection of the leisurely clouds in the lake

is sadder by the day.

The scene changes, stars shift in the sky:

how many autumns have come and gone?

The pavilion's prince - where is he now?

Beyond the railing, the long river

flows emptily on its own.

NOTES:

Lesson Plan #6

Utilitarian Artwork: Form and Function

Grade Level(s): Middle School, High School

Gallery Location: Early China (3rd floor) and Japanese Art (2nd floor)

Artwork, Style or Period:

1. Western Zhou dynasty, 11th - 10th century BC, probably Henan province
2. Edo period, early 19th century



Wine storage vessel or *yu*

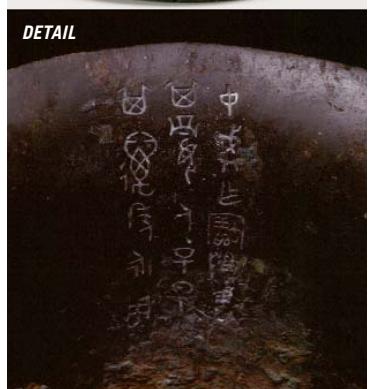
Piece-mold cast bronze

China, Western Zhou dynasty, 11th-10th century BC

H. 11 5/8 in. (29.5 cm.); W. 10 in. (25.5 cm.)

Lent by Lenora and Walter F. Brown

L.2001.7.4



Palanquin

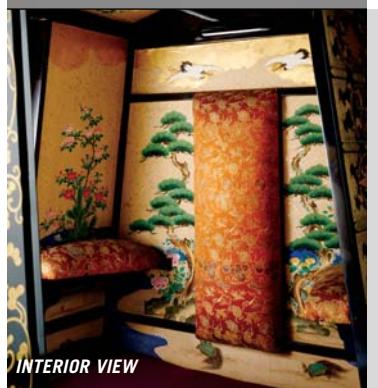
Wood with lacquer, gold leaf, and gilt and copper mounts; interior painting: ink, color and gold on paper; blinds: bamboo and silk

Japan, Edo period, early 19th century

Cab: H 40 7/8 in (122 cm); L. 46 in (116.8 cm); W. 32 1/2 in (82.5 cm); Beam: L. 163 in (414.5 cm)

Purchased with funds provided by the Lenora and Walter F. Brown Fund, the John and Karen McFarlin Purchase Fund and an anonymous donor

91.130



Lesson Plan #6

Utilitarian Artwork: Form and Function

EYE POPPER

1. Teacher uses larger versions of the full view of the *Yu* (2001.7.4) and the *Palanquin* (91.130). The images can be viewed using several methods:
 - Projector connected to a computer
 - Transparency on an overhead projector
 - Printed copies of the artwork
2. The teacher gives the students background information, except for the **size** and **function** of the artwork.
3. Using visual clues, the students estimate the volume, size, and function of the two museum objects mentioned above. Students record this information on the **Lesson 6 - Eye Popper Worksheet**.
4. The teacher leads a discussion about the methods the students used to arrive at their conclusions. Ask the students if the task would be easier if the artwork could be viewed at the museum.
5. After viewing the artwork at the museum, the class can discuss if their predictions would be different if made while viewing the artwork at the museum.

NOTES:

NOTES:

PRE-VISIT ACTIVITY

Integrated Core Subject(s): Math, Science, Technology

TEKS:

Integrated Physics and Chemistry - Scientific Processes

- The student uses critical thinking and scientific problem solving to make informed decisions.
- The student knows that relationships exist between science and technology.

Mathematics, 8th Grade - Measurement

- The student describes how changes in dimensions affect linear, area, and volume measures.
- The student is expected to estimate answers and use formulas to solve application problems involving surface area and volume.

Exploring Manufacturing Technology - Knowledge and Skills

- The student develops or improves a product or manufacturing system that meets a specified need.

Essential Question: What visual clues can be used to estimate the volume of an object and to determine the relationship between form and function?

Overview: Students examine various containers to understand the relationship between form and function. Students will estimate the volume of containers.

Motivation: Read the article from Lowe's website:

Project Design: Form and Function.

(<http://www.lowe.com/lkn?action=howTo&p=WW/BillJun.html&rn=RightNavFiles/rightNavTools>) If the Internet is not available in the classroom, copies can be printed in advance by the teacher.

NOTES:

Lesson Plan #6

Utilitarian Artwork: Form and Function

Materials:

- Bowl
 - Mug
 - Gallon milk or drink jug
 - Quart milk or drink jug
 - 5 gallon water jug
 - Liter soft drink bottle
 - Measuring cup
 - Flower vase
 - Plastic or styrofoam ice chest
 - Plastic tub
 - Beaker
 - Graduated cylinder

vegetables, coffee, etc.)

 - Cardboard or paper containers
 - Wire containers (colander or strainer)
 - Pre-Activity Group Worksheet
 - Class Record Worksheet (transparency, spreadsheet, printed)
 - Printed copies, transparencies, or projected images of Figure 1 & Figure 2

Procedure:

1. The teacher provides 8-10 empty containers. Any labels indicating the volume should be removed. Label the containers with numbers or letters to facilitate the rotation of the objects. Provide a variety of sizes, shapes, materials, and volumes.
 2. Each group of students studies the available containers. Students use the Group Worksheet provided to record the following:
 - Sketch of the container
 - Material or composition
 - Characteristics that help it store material
 - Characteristics that help it transport material
 - Estimate of the volume
 - Method for estimating the volume
 3. Students present their findings to the class. The estimate of volume for each container is entered into a class spreadsheet or a chart. Any value that is extremely higher or lower than the normal range for the class is discarded. The spreadsheet should be set-up to calculate the **average volume** of each object.
 4. Conduct a class discussion about the difficulties and methods used to estimate the volume of the container.
 5. Assign students to find the volume of each container. The students will decide the best method for each container. Make sure to have a variety of material that student can use to fill the containers: beakers, graduated cylinders, measuring cups, rulers, tape measures, etc.
 6. The measured volume could be recorded on the spreadsheet along with the estimated volume.

Assessment: Teacher observation, self-evaluation, class critique, teacher-created rubric.

Pointers and Pitfalls:

1. Train the students in effective group work using group assignments and rules of conduct.
 2. Discuss a method to efficiently distribute the containers to all groups.

NOTES:

Lesson Plan #6

Utilitarian Artwork: Form and Function

3. Preview web sites used in the lesson to check for age appropriateness and to assess the material for student use.
4. If student computers are not available, the teacher could demonstrate or show the material to the students with a projector that interfaces with the computer.

Extensions/Modifications:

1. Construct a typology (study or systematic classification of types that have characteristics or traits in common) for a group of containers using their form and function.
 2. Calculate the weight of a Yu filled with water using the estimated volume, the density of water, and the density of bronze. Discuss how the weight can limit the size of the Yu.
 3. Research the toxicity of the bronze containers that contained lead as part of the alloy and any possible chemical reaction with the wine.
 4. **Jump into Design**
(<http://www.intel.com/education/design/session01/index.htm>)
Orients students to a design process that guides the work of engineers and designers. Three hands-on activities build understanding of the role of engineering and design in producing effective solutions to real world problems.
 5. **The Designed World**
(<http://www.intel.com/education/design/session02/index.htm>)
Builds appreciation for the designed world around us and prepares students for finding a design and engineering project. Students develop skills by thinking creatively about designed things they use. They also learn to identify problems that lead to opportunities for new design solutions.
 6. **Materials for Design**
(<http://www.intel.com/education/design/session03/index.htm>)
Teaches the principles behind materials selection. Like materials engineers, they learn to differentiate and select materials based on their properties.
 7. **One Problem, Many Solutions**
(<http://www.intel.com/education/design/session06/index.htm>)
Places students in the shoes of both engineers and product designers as they apply analytical skills to understand how the requirements of a product are met.
 8. **Can You Fill it? - Online interactive Game**
In this pouring activity, the player selects a large, medium, or small measure to “pour” liquid into an even larger container. The player observes how the liquid partially fills the container, and must estimate how many “pours” will fill it to the top, without overflow. The player is given a sense of how the shape and the dimensions of a container influence how the liquid rises to fill it. The containers to be filled include: a cylinder, a beaker, and a funnel-shaped container.
(<http://pbskids.org/cyberchase/games/liquidvolume/liquidvolume.html>)

Lesson Plan #6

Utilitarian Artwork: Form and Function

9. Score the Pour - **Online Interactive Game** that makes solving hard problems easier. Using containers of different sizes, the player must measure volumes of a liquid from one quart to eight quarts.
(<http://pbskids.org/cyberchase/games/hardproblems/hardproblems.html>)
10. Calculate the Percent Error (see Vocabulary) between the estimated and true volume of each object.
11. Form & Function: Introduction - Elementary Science Lesson (<http://bec.brookline.mec.edu/science/Structures/lesson8.htm>)
12. Pinwheel Construction - Elementary Science Lesson on Form & Function (<http://bec.brookline.mec.edu/science/Structures/lesson9.htm>)
13. Shoe Box Construction - Elementary Science Lesson on Form & Function (<http://bec.brookline.mec.edu/science/Structures/lesson10.htm>)
14. Fill each container with a solid (sand) or a liquid (water) then measure the volume with the appropriate measuring device. The volume of containers with measurable dimensions can be calculated.

Resources:

1. <http://discuss.santafe.edu/formandfunction/introduction> - **An Introduction to Form and Function**
2. <http://www.devicelink.com/mddi/archive/04/04/007.html> - **Blending Form & Function**
3. http://wings.avkids.com/Curriculums/Marine/mammal_form_summary.html - **Mammal Form & Function**
4. <http://www.caosclub.org/members/ncsk45.html> - **Form and Function K-4 Standard**
5. <http://www.meta4creations.com/smallbiz/21form-function.htm> - **Web Design Form vs. Function**
6. http://www.shsu.edu/~txcae/Powerpoints/prepostest/estimate_volumepostest.html - **Estimating Volume Pre-test**
7. <http://www.tea.state.tx.us/student.assessment/resources/online/2003/grade11/math.htm> - **Mathematics Exit Level Formula Chart & Test**
8. Introduction to Two-Dimensional Design: Understanding Form, John Bowers **ISBN: 0471292249**
9. Product Design and Development, Stephen Eppinger and Karl Ulrich **ISBN: 0072471468**
10. Materials and Design: The Art and Science of Material Selection in Product Design, Michael Ashby, Kara Johnson **ISBN: 0750655542**
11. A House is a House for Me, Mary Ann Hoberman, Betty Fraser **ISBN: 0140503943**

Lesson Plan #6

Utilitarian Artwork: Form and Function

12. The Robot Zoo: A Mechanical Guide to the Way Animals Work, John Kelly, Philip Whitfield. The authors have transformed and illustrated 16 animals as carefully planned and engineered machines that help us understand how animals move, eat, breathe, and function. **ISBN: 1570360642**
13. Animals on the Inside: A Book of Discovery & Learning, Andres Llamas Ruiz. Check out these cross-sections of animals! Great pictures and supporting text help you understand how different animals function. **ISBN: 0806908319**

VOCABULARY

1. **form** - shape and structure of an object
2. **Function** - assigned duty or activity
3. **Volume** - amount of space occupied by a three-dimensional object or region of space, expressed in cubic units
4. **typology** - study or systematic classification of types that have characteristics or traits in common
5. **percent error** = $(\text{estimated volume} - \text{true volume}) / \text{true volume} \times 100\%$
6. **density** = Mass/Volume
7. **bronze** - various alloys of copper and tin in various proportions, sometimes with traces of other metals; various alloys of copper, with or without tin, and antimony, phosphorus, or other components
8. **alloy** - homogeneous mixture or solid solution of two or more metals

POST-VISIT ACTIVITY

Integrated Core Subject: Math, Science, Technology

TEKS:

Integrated Physics and Chemistry - Scientific Processes

- *The student uses critical thinking and scientific problem solving to make informed decisions.*
- *The student knows that relationships exist between science and technology.*

Mathematics, 8th Grade - Measurement

- *The student describes how changes in dimensions affect linear, area, and volume measures.*
- *The student is expected to estimate answers and use formulas to solve application problems involving surface area and volume.*

Exploring Manufacturing Technology - Knowledge and Skills

- *The student develops or improves a product or manufacturing system that meets a specified need.*

Essential Question: What factors influenced the size, shape, and volume of the Palanquin?

Overview: Students will build a visual model of the Palanquin to help them understand that the form and construction material of the Palanquin was determined by its function.

Motivation: For its fuel economy tests, the U.S. Environmental Protection Agency developed a classification of sizes based on a car's interior volume. Using the classification listed below, students classify the Palanquin after viewing the image of the Palanquin (91.130). Since the volumes listed include luggage space, the students need to estimate and subtract the volume of the luggage space from the following volumes.

- Mini-compact - less than 85 cubic feet
- Sub-compact - 85-99 cubic feet
- Compact - 100-109 cubic feet
- Mid-Size - 110-119 cubic feet
- Large - 120 or more cubic feet

NOTES:

Lesson Plan #6

Utilitarian Artwork: Form and Function

Materials:

- Meter or yard sticks
 - String or yarn
 - Chalk
 - Masking tape
 - Chair
 - Calculators
 - Post-Activity Worksheet

Procedure:

1. Show the image of the Palanquin (**91.130**) and give students the dimensions of the cab.
 2. The students calculate the volume of the Palanquin in cubic feet.
 3. The students measure the standing height of the 10 students (five females, five males) volunteers. This procedure can be done quickly by engaging the entire class. Make sure to provide at adequate number of measuring sticks.
 4. Using a measuring stick, measure and mark the length and width of the Palanquin on the floor. The string, yarn, tape, or chalk can be used to mark the area. If string or yarn is used, secure with the masking tape.
 5. Place a classroom chair inside the rectangle on the floor.
 6. Measure a piece of string or yarn equivalent to the perimeter of the rectangle. Join the ends of string to form a loop.
 7. The students stand at each corner of the base and hold the string with one hand. These four students will hold the string to represent the upper limits (height) of the Palanquin.
 8. Each of the 10 students takes a turn sitting in the chair. One student measures the sitting height of the student. All the information is recorded on the ***Post-Activity Worksheet***. Students could be assigned to work in groups.
 9. The students work alone or in groups to answer the analysis questions on the ***Post-Activity Worksheet*** and then design an original Palanquin.
 10. The groups present their designs and discuss about the improvements to the relationship between form and function.

Assessment: Teacher observation, self-evaluation, class critique, teacher-created rubric.

Pointers and Pitfalls:

1. Decide the type of units (**English or Metric**) to be used in the measurements and calculations.
 2. Review the number of significant digits to be recorded for each measurement and calculation.
 3. Review the rules for rounding to the correct number of significant digits when performing calculations with measurements.
 4. Train the students in effective group work using group assignments and rules of conduct.

Lesson Plan #6

Utilitarian Artwork: Form and Function

5. Preview web sites used in the lesson to check for age appropriateness and to assess the material for student use.
 6. If student computers are not available, the teacher might demonstrate or show the material to the students with a projector that interfaces with the computer.

Extensions/Modifications:

1. Discuss the suitability of the construction materials to the form and function of the Yu and the Palanquin.
 2. Research the four main ways that the Chinese used bronze based on function: food vessels, wine vessels, water vessels, and musical instruments.
 3. Research the properties of bronze make it particularly suitable for sculptural use.
 4. Research how to differentiate bronze, zinc, and brass by the sounds they create when tapped.

Resources:

1. Art: The Great Bronze Age of China -
http://afe.easia.columbia.edu/china/art/tch_bronz.htm - Bronze Vessels
 2. The Golden Age of Archeology -
http://afe.easia.columbia.edu/china/art/tch_bronz.htm - Bronze Vessels
 3. Ancient Tombs -
<http://depts.washington.edu/chinaciv/archae/2tommain.htm>
 4. Ancient Chinese Bronze Artwork -
<http://www.chinavoc.com/arts/handicraft/bronze.htm>

VOCABULARY

1. **significant digits** - all the numbers in a measurement plus one uncertain number (guess)
 2. **patina** - a thin greenish layer, usually basic copper sulfate, that forms on copper or copper alloys, such as bronze, as a result of corrosion; sheen on any surface, produced by age and use; protects the metal underneath from further damage
 3. **tensile strength** - the resistance of a material to a force tending to tear it apart, measured as the maximum tension the material can withstand without tearing
 4. **compressive strength** - capacity of a material to withstand axially directed pushing forces. When the limit of compressive strength is reached, materials are crushed.

Lesson Plan #6

Utilitarian Artwork: Form and Function

Estimating Volume - Class Record Worksheet

	Object 1	Object 2	Object 3	Object 4	Object 5	Object 6	Object 7	Object 8	Object 9	Object 10
Group 1	0	0	0	0	0	0	0	0	0	0
Group 2										
Group 3										
Group 4										
Group 5										
Group 6										
Group 7										
Group 8										
Group 9										
Group 10										
Avg. Volume	0	0	0	0	0	0	0	0	0	0

NOTES:

Eye Popper Lesson Plan #6

Utilitarian Artwork: Form and Function

Estimated Volume

Estimated Size (dimensions)

Possible Function

Visual Clues Used



Wine storage vessel or *yu*

Piece-mold cast bronze

China, Western Zhou dynasty, 11th-10th century BC

H. 11 5/8 in. (29.5 cm.); W. 10 in. (25.5 cm.)

Lent by Lenora and Walter F. Brown

L.2001.7.4



Palanquin

Wood with lacquer, gold leaf, and gilt and copper mounts; interior painting: ink, color and gold on paper; blinds: bamboo and silk

Japan, Edo period, early 19th century

Cab: H 40 7/8 in (122 cm); L. 46 in (116.8 cm); W. 32 1/2 in (82.5 cm); Beam: L. 163 in (414.5 cm)

Purchased with funds provided by the Lenora and Walter F. Brown Fund, the John and Karen McFarlin Purchase Fund and an anonymous donor

91.130

Lesson Plan #6

Utilitarian Artwork: Form and Function

Gender	Standing Height (cm)	Sitting Height (cm)	Fit?
1. female			
2. female			
3. female			
4. female			
5. female			
6. male			
7. male			
8. male			
9. male			
10. male			

Analysis Questions:

- How many students fit inside the dimensions of the Palanquin?
- What is the average sitting height of the females?
- What is the average sitting height of the males?
- Why was the form of the Palanquin suited for its purpose of the time? List at least 3 reasons.
 -
 -
 -
- Why was the volume of the Palanquin kept to a minimum?
- What materials were used to build the Palanquin? Why were those materials chosen?
- What changes, other than the dimensions could be made so that an average student would fit inside the Palanquin?
- Draw a new design based on the changes listed in question #5. Make sure that the person with the tallest sitting height would fit inside of the new Palanquin. List the modern building materials that would enhance the function of the Palanquin.

NOTES:

Pre-Activity Lesson Plan #6

Utilitarian Artwork: Form and Function

Estimating Volume - Group Worksheet

Sketch	Material	Storage Characteristics	Transport Characteristics	Estimate of Volume	Estimate Method	Measured Volume
1.						
2.						
3.						
4.						
5.						
6.						
7.						
8.						
9.						
10.						

Lesson Plan #7

Tomb Models: Message to the Future

Grade Level(s): Middle School, High School

Gallery Location: Tang dynasty (3rd floor)

Artist, Style, or Period: Sculpture, Tang dynasty, early 8th century



Horse tomb model

Buff earthenware with white slip and amber, cream, and green lead glazes
Sancai ware

China, Tang dynasty, early 8th century
H. 24 3/8 in (62 cm); W. 24 1/2 in (62.3 cm)

Gift of Lenora and Walter F. Brown

82.174



Civil official

Earthenware with sancai glaze

China, Tang dynasty, AD 618-906
H. 34 in. (86.4 cm.); 19.1 cm.)

Purchased with funds provided by
Lenora and Walter F. Brown

82.84

Lesson Plan #7

Tomb Models: Message to the Future

PRE-VISIT ACTIVITY

Integrated Core Subjects: Art, Language Arts, Social Studies

TEKS:

Language Arts, 8th Grade

- Listening/speaking/culture - The student listens and speaks to gain and share knowledge of his/her own culture, the culture of others, and the common elements of cultures.
- Reading and Culture - The student reads to increase knowledge of his/her own culture, the culture of others, and the common elements of cultures.
- Listening/speaking/audiences - The student speaks clearly and appropriately to different audiences for different purposes and occasions.
- Reading/inquiry/research - The student inquires and conducts research using a variety of sources.

World History, High School

- Culture - The student will be able to identify significant examples of art and architecture that demonstrate an artistic ideal or visual principle from selected cultures.
- Culture - The student understands the relationship between the arts and the times during which they were created.

Art, 8th Grade

- Historical/cultural heritage - The student demonstrates an understanding of art history and culture as records of human achievement.

Essential Question: What is the purpose of objects found in ancient tombs?

Overview: Students will investigate the relationship between the objects found in a tomb and the life and belief of the person buried in the tomb.

Motivation:

1. Students think about their personal belief system.
 - a. Beliefs - things that are important to them
 - b. Events - things that changed or shaped their life
 - c. Goals - future aspirations
2. Students list these items and draw a symbol to illustrate them.
3. These could be displayed in the room or on the Internet. Students' names could be placed on the back of the drawing so that others might guess the author.

EYE POPPER

1. The teacher uses the larger versions of the full view of the *Horse* (82.174) and the *Civil Official* (82.84.291). The images can be viewed using several methods:

- Projector connected to a computer
- Transparency on an overhead projector
- Printed copies of the artwork

2. Individual students list in a journal or in a teacher created worksheet as many details about both pieces of sculpture.

NOTES:

Lesson Plan #7

Tomb Models: Message to the Future

Materials:

- Student journals or teacher generated worksheet
 - Drawing materials
 - Computer with drawing or painting software

Procedure:

1. In small group discussions, students use their observations made during the Eye Popper to determine the following about the two pieces of artwork. The images should not be available for reference. Student journals or a teacher-generated worksheet could be used to record the group findings.
 - a. Height of the object
 - b. What details might indicate the status of the person?
 - c. Why were the objects placed in tombs?
 - d. Who would own this?
 - e. Could the same artist have created both of these pieces? Explain the reasons.
 2. The findings are shared with a class discussion or group presentations.
 3. Teacher shares additional background information about the tomb models.

Assessment: Teacher observation, self-evaluation, class critique, teacher created rubric.

Pointers and Pitfalls:

1. Train the students in effective group work using group assignments and rules of conduct.
 2. Preview web sites used in the lesson to check for age appropriateness and to assess the material for student use.
 3. If student computers are not available. The teacher might demonstrate or show the material to the students with a projector that interfaces with the computer.
 4. Be sensitive to students who do not wish to share personal information.

Extensions/Modifications:

1. Using a computer and a drawing program, students reproduce the Motivation section of the lesson and then print it out on a T-shirt transfer material. This transfer could then be ironed to a t-shirt. Remember that the drawing will need to be a mirror image so that it will print properly on the t-shirt.
 2. Students create a “Coat of Arms” using the information formulated in the Motivation section of the lesson.
 3. Students create a self-portrait that is realistic or abstract. Make this self-portrait on the lid of a shoebox using modeling clay, or papier-mâché. The lid, and sides of the box will display the personal symbols created in the Motivation section of the lesson. A personal narrative or important events can be included on the sides of the box. These events can also be future events or goals of the student. Students can decorate the box with other embellishments as needed.

NOTES:

Lesson Plan #7

Tomb Models: Message to the Future

VOCABULARY

1. **sancai** - Chinese name meaning “three colors” for a low-fired lead glaze style of decorating earthenware pottery. The colors (in fact, sometimes more than three) can occur as monochromes or together.
 2. **Tang Dynasty (618 - 907)** - capital at Xi'an (Chang'an) in Northwest China, regarded by historians as a high point in Chinese civilization - equal, or even superior, to the Han dynasty
 3. **sculpture** - art or practice of shaping figures or designs in the round or in relief, as by chiseling marble, modeling clay, or casting in metal
 4. **slip** - slip consists of extremely fine-grained clay particles that are sorted out from the clay matrix by soaking in water. Typically a slip is clay suspended in water. It is often applied to exterior and interior vessel surfaces of unfired pottery as a method for strengthening the bonds between coils, to create a smooth surface or to hide a dark or rough body. Most commonly slips are used to give a pot a finer surface or a different color to that of the main body of the ceramic. The use of slips dates to the first development of ceramics. Vessels can also be decorated by having designs painted with slip in low relief, in the same or a contrasting color as the ground, or by having designs incised or excised (carved) in or through the slip.
 5. **glaze** - a glassy coating consisting mostly of silica sometimes with an addition of other materials, such as colorants and fluxes to lower the melting point. A glaze may be applied to the clay body before or after it is fired, or both. The technique for making glazed stoneware has thus been known in China for about 3,500 years.
 6. **earthenware** - low-fired, glazed or un-glazed pottery made from clay, fired between 600 and 1100 °C. After firing the ceramics are permeable, and vessels are therefore frequently glazed. The most common glazes used on Chinese earthenwares are lead-fluxed glazes. In China, earthenwares are designated to differentiate them from high-fired wares such as stoneware or porcelain.
 7. **horse** - symbol of perseverance and speed. The native Chinese horse is relatively small in stature. Chinese emissaries first came across the monumental horses bred in Ferghana in the second century BC. Under Tang rule, the horse came to symbolize power and strength and pottery models of horses became an important part of the funerary regalia of high-ranking officials and members of the imperial family. The best were glazed in sancai lead glazes. Many had saddles, bridles, and other ornaments. The horse is the seventh animal in the Chinese calendar and also occupies the position of South on the Zodiac Compass.

NOTES

Lesson Plan #7

Tomb Models: Message to the Future

Resources:

- 5. T'ang Dynasty Background Information**
http://www.mnnsu.edu/emuseum/prehistory/china/classical_imperial_china/tang.html
 - 6. Sui and T'ang Dynasties: The Golden Age**
<http://www.roc-taiwan.org.uk/taiwan/5-gp/zzz/history/sui.htm>
 - 7. Asian Arts Tang Dynasty**
<http://www.kotoken.co.jp/e/china/tang.html>
 - 8. Tang Sancai** <http://store.dragonstomb.com/tangsancai.html>
 - 9. Glossary of Terms for Antique Chinese Porcelain**
<http://www.gotheborg.com/glossary/glossaryindex.htm>
 - 10. History of China**
<http://www.gotheborg.com/chronology/index-chronology.htm>

POST-VISIT ACTIVITY

Grade Level(s): Middle School, High School

Integrated Core Subject: Language Arts, Social Studies, Art, Technology

TEKS:

Language Arts, 8th Grade

- Listening/speaking/culture - The student listens and speaks to gain and share knowledge of his/her own culture, the culture of others, and the common elements of cultures.
 - Reading and Culture - The student reads to increase knowledge of his/her own culture, the culture of others, and the common elements of cultures.
 - Listening/speaking/audiences - The student speaks clearly and appropriately to different audiences for different purposes and occasions.
 - Reading/inquiry/research - The student inquires and conducts research using a variety of sources.

World History, High School

- *Culture - The student will be able to identify significant examples of art and architecture that demonstrate an artistic ideal or visual principle from selected cultures.*
 - *Culture - The student understands the relationship between the arts and the times during which they were created.*

Art, 8th Grade

- *Historical/cultural heritage - The student demonstrates an understanding of art history and culture as records of human achievement.*

Essential Question: What tomb objects illustrate an accurate view of a famous person's life?

Overview: Students decide the objects that could be placed in a burial tomb of a famous person.

Lesson Plan #7

Tomb Models: Message to the Future

Motivation: Choose one or more

1. Tang Costuming: Classes - Briefly discuss the differences in clothing of the different classes in during the Tang Dynasty. Looking at the *Civil Official* discuss what level of society he might come from. (**82.84.291**).
http://oldworld.sjsu.edu/asiangate/china_fashion/classes.htm
 2. Display objects or pictures for student analysis. Ask the students what famous person might have these objects in a tomb. The sample is for Benjamin Franklin.
 - a. Bifocals
 - b. Kite
 - c. Key
 - d. Lightning bolt
 - e. Declaration of Independence
 - f. Franklin Printing Press
 - g. ***Poor Richard's Almanack***
 - h. ***Join or Die*** cartoon

Materials:

- List of famous people
 - Computer with drawing or painting program
 - Magazines
 - Scissors
 - Glue
 - Objects or pictures for **Motivation**

Procedure:

1. Students choose a famous person (living or dead) from a list compiled by the teacher.
 2. Students create a list of questions that a future archeologist might ask about the person.
 3. Students decide which objects (5-10) would help to answer these questions. Also consider items from the list below:
 - Food to stay alive
 - Favorite entertainment
 - Spiritual inspiration
 - Valuable property
 4. Students illustrate these objects by a suitable method.
 - Drawing, painting
 - Computer illustration
 - Pictures from magazines
 - Photographs (film or digital)
 5. Students show their illustration to the class to see if the class can guess the identity of the famous person. Students must justify the use of each object.

Assessment: Teacher observation, self-evaluation, class critique, teacher created rubric.

Lesson Plan #7

Tomb Models: Message to the Future

Pointers and Pitfalls:

1. Train the students in effective group work using group assignments and rules of conduct.
2. Preview web sites used in the lesson to check for age appropriateness and to assess the material for student use.
3. If student computers are not available. The teacher might demonstrate or show the material to the students with a projector that interfaces with the computer.
4. Be sensitive to students who do not wish to share personal information.
5. The Motivation section can be archived for future use if pictures are taken of all objects and placed into a presentation program like Microsoft PowerPoint. This would allow the teacher to add clues for other famous people or examples of student work.

Extensions/Modifications:

1. Students describe other methods, using current digital technology, which could be used instead of placing the actual objects in the tomb.
2. The teacher leads a discussion comparing Chinese burial customs with typical burial customs of the United States.
 - What is similar to practices in the United States?
 - What is different from today's customs (e.g. we don't add things to the grave for use in the afterlife, but sometimes do include items of a sentimental nature)?
3. Ask the students to share the burial practices of their different religions or cultures with the class (If they don't know, ask them to interview their families. Be sensitive to the students' belief systems and experiences).
4. Students create (drawing, painting, computer program) a *Chimera* to guard their tomb.
5. Design a timeline with the student products. (See Procedure)
6. Art teachers create a list of famous artist for the student product. (See Procedure)

Resources:

1. Tang Costuming Classes - http://oldworld.sjsu.edu/asiangate/china_fashion/classes.htm
2. Chinese Chimera - <http://www.albrightknox.org/ArtStart/IChinese.html>
3. China Tang Dynasty - http://asianspiritgallery.com/china_tang.html
4. China, Chinese Lesson Plans http://www.teach-nology.com/teachers/lesson_plans/current_events/china/

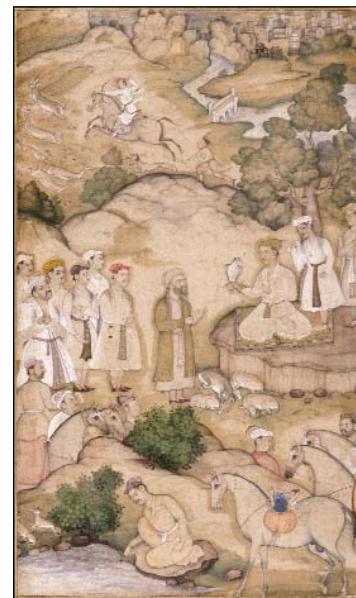
Lesson Plan #8

Scenes: Different Views and Locations

Grade Level(s): Middle School, High School

Gallery Location: Arts of India (2nd floor), Japanese Art (2nd floor)

Artwork, Style, or Period: Northern India, Late 16th Century; Japan, Edo Period, Early 17th Century



A Prince on a Hunting Excursion

Ink and pigments on paper

India, Northern India

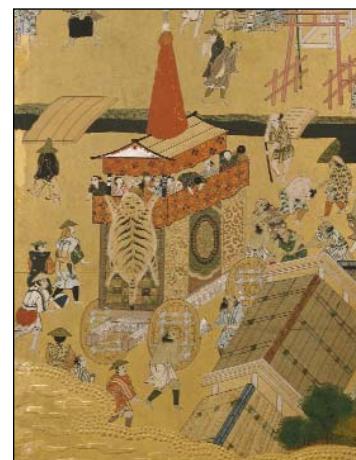
Late 16th century

Painting: H. 9 1/4 in (23.4 cm); W. 5 7/8 in (15 cm)

Mount: H. 13 in (33 cm); W 9 1/4 in (23.4 cm)

Purchased with funds provided by Mr. and Mrs. E. B. McFarland

61.100.1



Scenes In and Around Kyoto

Pair of six-fold screens

Ink, color, and gold leaf on paper

Japan, Edo period, first half 17th century

Each screen H. 66 in (165.4 cm); W. 144 in (366 cm)

Purchased with funds provided by the Lillie and Roy Cullen Endowment Fund

2001.51.a-b

Lesson Plan #8

Scenes: Different Views and Locations

EYE POPPER

1. Students view images of the artwork. The images can be viewed by creating transparencies or directly on the computer using images from the CD.
 - Figures 1 - 61.100
 - Figures 2, 3 - 2001.51.a-b
2. Students are given 5-10 minutes to record as many details about the two scenes.

PRE-VISIT ACTIVITY

Grade Level(s): Middle School, High School

Integrated Core Subject: Language Arts, Art, Mathematics

TEKS:

Creative and Imaginative Writing, High School

- *Knowledge and Skills - The student writes for a variety of audiences and purposes to develop versatility as a writer.*

Language Arts, 8th Grade

- *Writing/Purposes - The student is expected to write to inform such as to explain, describe, report, and narrate.*
- *Writing/Connections - The student is expected to collaborate with other writers to compose, organize, and revise various types of texts, including letters, news, records, and forms.*

Mathematics, 8th Grade

- *Geometry and spatial reasoning - The student is expected to draw solids from different perspectives.*

Art, 8th Grade

- *Perception - The student will be able to define a variety of concepts directly related to the art elements and principles, using vocabulary accurately.*
- *Historical/Cultural Heritage - The student will be able to analyze ways in which electronic media/technologies have influenced art.*

Essential Question: How does the artist's point of view help to tell the story depicted in a painting?

Overview: Students will describe the tools a TV reporter would use to capture the scenes depicted in the chosen two paintings.

Motivation: Using a printed copy or transparency (Motivation Worksheet), students will match orthographic projections of objects with models built with blocks. The teacher only shows the blocks from one point of view. To make this task easier, photographs of the models are used. To check their guesses, students are allowed to view the actual models from all sides. The exercise is concluded by a discussion about the point of view used by the artist in both of the paintings.

Lesson Plan #8

Scenes: Different Views and Locations

Materials: (suggested)

- Word Processor or paper and pencils
- Detailed images of the artwork (transparency or computer)
- Wooden or interlocking blocks

Procedure:

1. The students are sent back in time as a TV reporter. They may take with them any current technology.
2. The students explain in writing the equipment that would be needed to capture the same images seen in Figures 1, 2, and 3 for the nightly news shown back in their time.
3. Students write a story "lead" or "tease" for two news stories.

Assessment: Teacher observation, self-evaluation, class critique, teacher created rubric.

Pointers and Pitfalls:

1. Train the students in effective group work using group assignments and rules of conduct.
2. Preview web sites used in the lesson to check for age appropriateness and to assess the material students will use.
3. If student computers are not available, the teacher might demonstrate or show the material to the students with a projector that interfaces with the computer.

Extensions/Modifications:

1. Students draw simple objects from different perspectives and/or points of view.
2. Students take picture of objects form different perspectives and/or points of view.
3. Students collect and display pictures from magazines or the Internet that show different perspectives and/or points of view. Students create a digital presentation of their work.
4. Students use copies of the scenes depicted in Figures 1, 2, and 3 to decide if the artist used Linear Perspective. If students decide that one-point, two-point or three-point perspective is used, lines are drawn with a ruler on the print to illustrate the type of perspective.
5. See link listed below for the **SCoPE Site Lesson Plan (10 Lessons)**

VOCABULARY

1. **point of View** - a set distance and angle from which the piece is viewed; manner of viewing things; an attitude; position from which something is observed or considered; a standpoint
2. **orthographic projection** - drawings that consist of the top, front, and right side views of an object; often used by architects and engineers
3. **linear perspective** - describes the apparent diminishing of scale as the distance from object to viewer increases. Atmospheric perspective attempts to duplicate the visual effect of near objects being crisp and clear while distant objects may be less distinct and muted.

Lesson Plan #8

Scenes: Different Views and Locations

Resources:

1. **Technique Demonstration: One-Point Perspective**
http://www.sanford-artedventures.com/create/tech_1pt_perspective.html
2. **Technique Demonstration: Two-Point Perspective**
http://www.sanford-artedventures.com/create/tech_2pt_perspective.html
3. **Introduction to Perspective Drawing -**
<http://drawsketch.about.com/library/weekly/aa021603a.htm>
4. **The Geometry of Depth -**
<http://www.sackville.ednet.ns.ca/art/grade10/drawing/perspective1.html>
5. **Welcome to Bird's Eye View -**
<http://www.planemath.com/activities/birdseye/rescue1.html>
6. **Looking at Earth: A Bird's Eye View -**
http://www.nasm.si.edu/galleries/lae/script/be_frame.htm
7. **Drawing Scenes and Objects from a Bird's Eye View -**
<http://www.heard.org/rain/art5/birdseye.html>
8. **SCoPE Site Lesson Plan (10 Lessons)**
http://www.michigan.gov/scope/0,1607,7-155-10710_10722_10732-42884--00.html
9. **Mouse View: What the Class Pet Saw**, Bruce McMillan
ISBN: 082341132X

POST-VISIT ACTIVITY

Grade Level(s): Middle School, High School

Integrated Core Subject: Art, Mathematics

TEKS:

Science

Art, 8th Grade

- *Historical/cultural heritage - The student demonstrates an understanding of art history and culture as records of human achievement.*
- *Historical/cultural heritage - The student is expected to analyze ways in which electronic media/technologies have influenced art.*

Art, High School

- *Perception - The student is expected to compare suitability of art materials and processes to express specific ideas relating to visual themes, using precise art vocabulary.*
- *Perception - The student is expected to analyze visual qualities to express the meaning of images and symbols, using precise art vocabulary.*

Mathematics, 8th Grade

- *Geometry and spatial reasoning - The student is expected to draw solids from different perspectives.*

Essential Question: How does a photograph limit the experience of viewing a piece of artwork?

VOCABULARY

4. **1-point perspective** - drawing in which all the lines that move away appear to converge on a single point
5. **2-point perspective** - drawing in which there are two vanishing points on the horizon line; Every line except vertical ones will converge into one of the two vanishing points
6. **3-point perspective** - every right-angle line in the drawing will eventually converge on one of three perspective points. This can look distorted if the vanishing points are too close together, but if they are far enough apart, three-point perspective is the most accurate way of drawing the world around you in three dimensions.
7. **vanishing point** - in a linear perspective, the point(s) on the horizon line to which receding parallel lines diminish
8. **bird's eye view** - view looking down on the object
9. **worm's eye view** - view looking up at the object

Lesson Plan #8

Scenes: Different Views and Locations

Overview: Students will compare notes taken from the photographs and museum observation of the two pieces of artwork.

Motivation: choose one or more activities as needed

1. Show a photograph of a group of people (class photo). Then show a close-up of part of a face. Have the students identify the person from the close-up.
2. View the short video "Powers of Ten" or view the "Powers of Ten" poster online (<http://powersoften.com/powers/poster.php>). The picture of the man napping at a picnic represents the power of 100 =1 meter. Use the number pad on the right side of the page to change the power of ten and the view of the man.

Materials: (suggested)

- Student journal to record notes and sketches while viewing a photograph of the artwork and viewing the artwork at the museum.
- If a formal analysis of the artwork is preferred, a suggested method is found at [http://www.sakschools.ca/curr_content/visualart/viewing.htm](http://www.saskschools.ca/curr_content/visualart/viewing.htm)
- Word Processor or paper and pencils

Procedure:

1. Conduct a class discussion about the differences in viewing the artworks from photos versus in the museum. Be sure that some of the following are included in the discussion
 - Color
 - Lighting
 - Texture
 - Details
 - Size
 - Workmanship
 - Materials
2. Students contribute ideas from their journals and a class list is compiled.

Assessment: Teacher observation, self-evaluation, class critique, teacher-created rubric.

Pointers and Pitfalls:

1. Train the students in effective group work using group assignments and rules of conduct.
2. Preview web sites used in the lesson to check for age appropriateness and to assess the material students will use.
3. If student computers are not available, the teacher might demonstrate or show the material to the students with a projector that interfaces with the computer.

Extensions/Modifications:

1. During Fiesta, students produce a group mural titled "Scenes in and Around San Antonio". The point of view should model "Scenes In and Around Kyoto" (Figure 1 - 61.100.1).
2. Using GPS technology and GIS information from the Internet, mark some of the events of Fiesta on a map of San Antonio.
3. Using a floor plan of the Asian Wing, locate 5 - 10 pieces of art. The artwork should be drawn as seen from an aerial or bird's-eye view. Images of the artwork are also added next to the shape that represents the artwork.

NOTES:

Handwriting practice lines for notes.

Lesson Plan #8

Scenes: Different Views and Locations

Resources:

1. Viewing Artwork - Seven steps a teacher can follow to guide students in viewing art works.
http://www.sasked.gov.sk.ca/docs/artsed/g6arts_ed/g6vwawae.html
2. Viewing Artwork -
http://www.saskschools.ca/curr_content/visualart/viewing.htm
3. How to Read a Painting -
<http://www.kcsd.k12.pa.us/~projects/critic/index.html>
4. Slide Viewing vs. Scale -
<http://faculty.oxy.edu/jquinn/home/Math105/society/slides.html>
5. All About GPS - <http://www.trimble.com/gps/>
6. What is GIS? - <http://www.gis.com/whatisgis/>

VOCABULARY

1. **point of view** - a set distance and angle from which the piece is viewed; manner of viewing things; an attitude; position from which something is observed or considered; a standpoint
2. **GPS** - Global Positioning Satellite
3. **GIS** - Geographical Information System

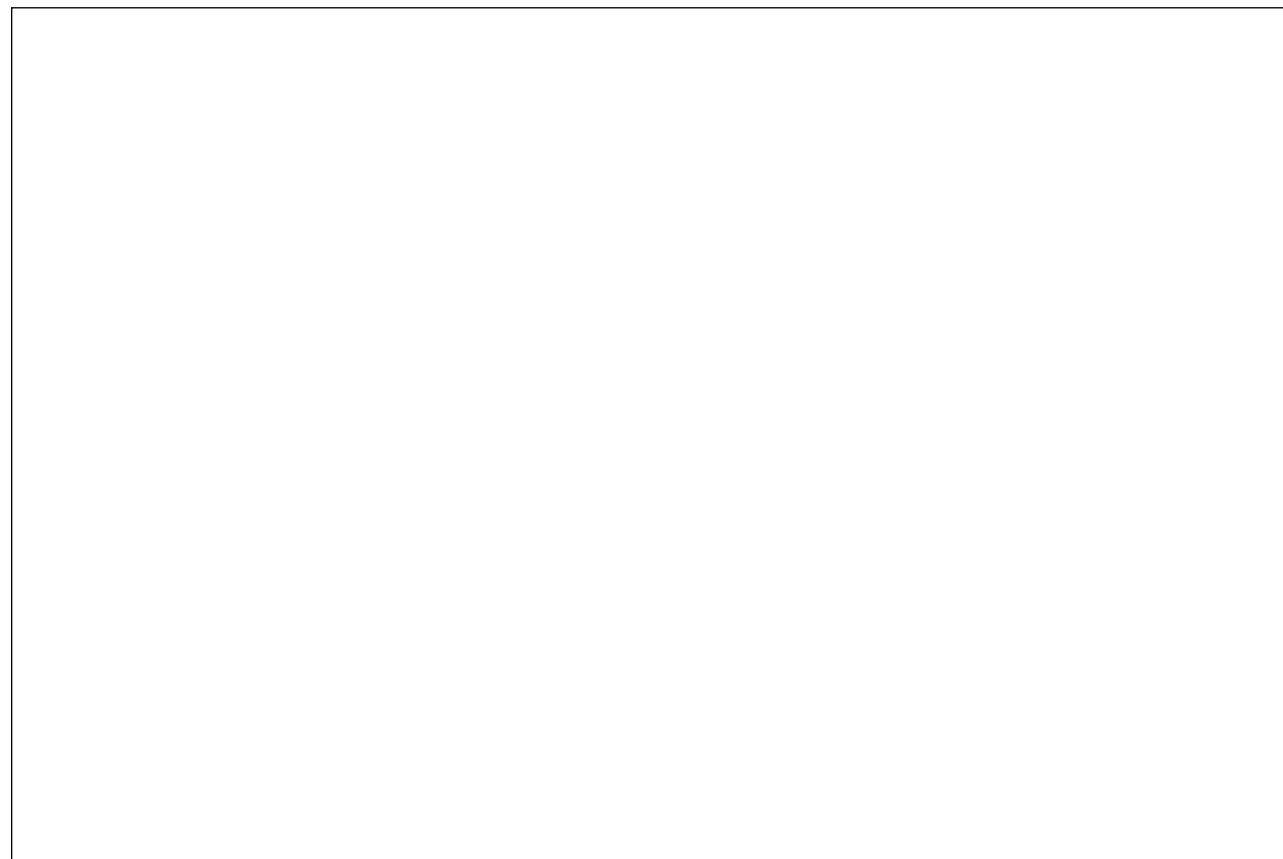
NOTES:

Lesson Plan #8 - Motivation Worksheet or Transparency

Scenes: Different Views and Locations

Lesson Plan #8 - Motivation Worksheet or Transparency

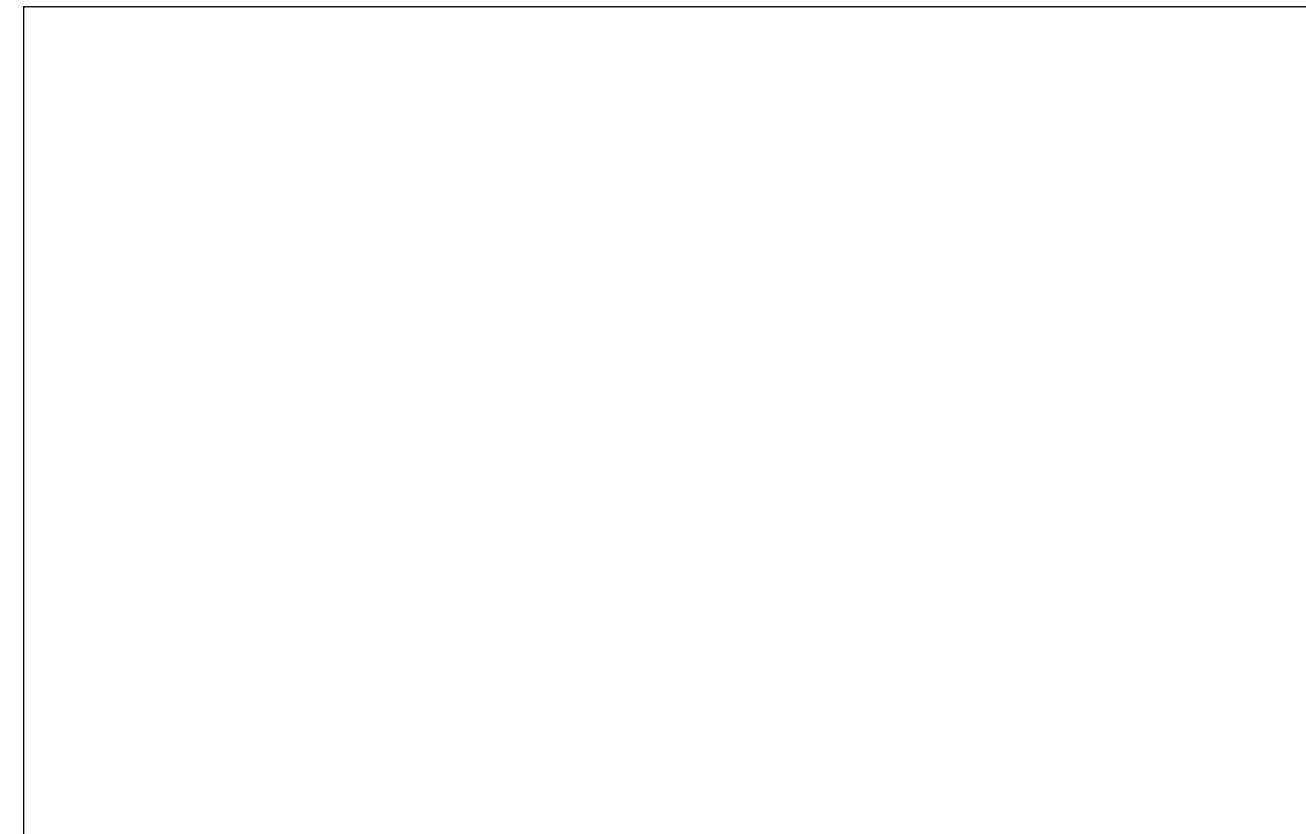
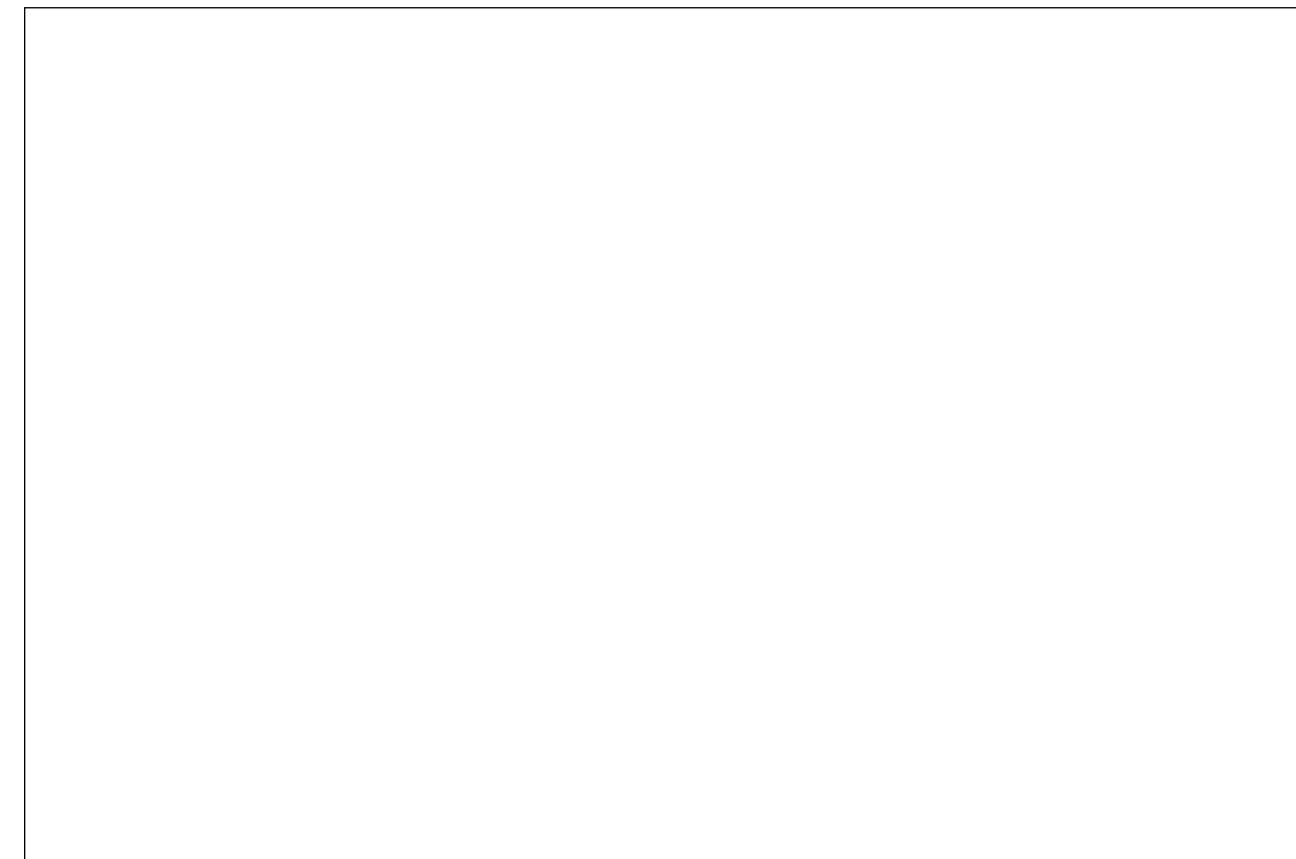
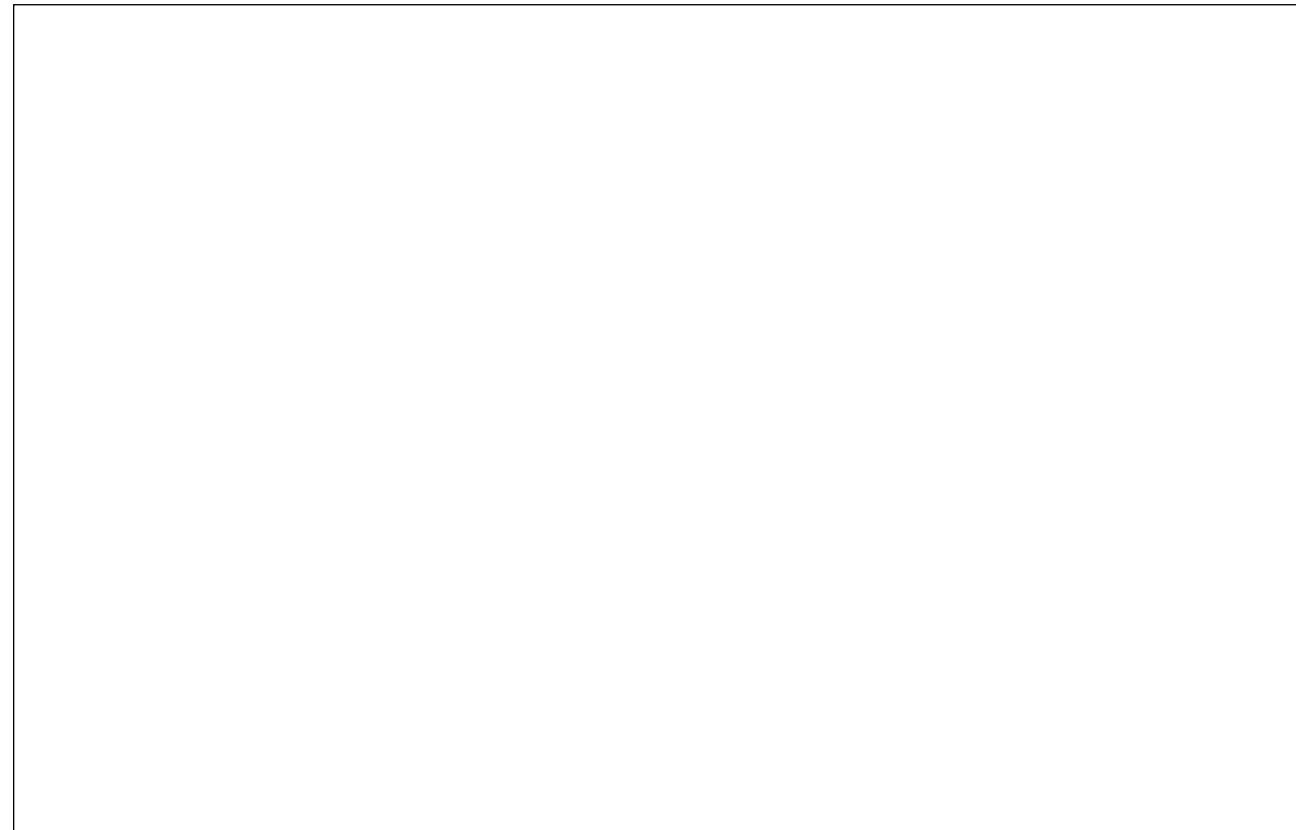
Scenes: Different Views and Locations



Lesson Plan #8 - Motivation Worksheet

Scenes: Different Views and Locations

Make a transparency or build with blocks.



Glossary

Alloy - homogeneous mixture or solid solution of two or more metals

Archeologist - an anthropologist who studies prehistoric people and their culture

Asymmetrical - visual properties of a shape are not the same on both sides of a center line

Bas-relief or low-relief - sculpture carved from a flat surface. The sculpture is viewed mostly from the front and not from the back.

Bird's eye view - view looking down on the object

Bronze - various alloys of copper and tin in various proportions, sometimes with traces of other metals; various alloys of copper, with or without tin, and antimony, phosphorus, or other components

Censer - a vessel used to burn incense or aromatic woods, originally they were associated with food preparation

Chinese Chimera - most common tomb guardians and were placed in pairs facing each other; combine the features of several animals: the wings of a bird, the body and face of a lion (power), and the horns of a ram (family loyalty)

Coil method - clay object is built by a series of ropes or coiled pieces of clay stacked and sometimes smoothed together

Compressive strength - capacity of a material to withstand axially directed pushing forces. When the limit of compressive strength is reached, materials are crushed.

Density = mass/volume

Earthenware - low-fired, glazed or un-glazed pottery made from clay, fired between 600°C and 1100 °C. After firing the ceramics are permeable, and vessels are therefore frequently glazed. The most common glazes used on Chinese earthenwares are lead-fluxed glazes. In China, earthenwares are designated to differentiate them from high-fired wares such as stoneware or porcelain.

NOTES:

Form - shape and structure of an object

Function - assigned duty or activity

Glaze - a glassy coating consisting mostly of silica sometimes with an addition of other materials, such as colorants and fluxes to lower the melting point. A glaze may be applied to the clay body before or after it is fired, or both. The technique for making glazed stoneware has been known in China for about 3,500 years.

GIS - Geographical Information System

GPS - Global Positioning Satellite

Horse - Symbol of perseverance and speed. The native Chinese horse is relatively small in stature. Chinese emissaries first came across the monumental horses bred in Ferghana (in Central Asia) in the second century BC. Under Tang rule the horse came to symbolize power and strength and pottery models of horses became an important part of the funerary regalia of high-ranking officials and members of the imperial family. The best were glazed in sancai lead glazes. Many had saddles, bridles, and other ornaments. The 'Horse' is the seventh animal in the Chinese calendar and also occupies the position of South on the Zodiac Compass.

Icon - an image; a representation

Landscape - a view of outside land. It may have buildings and animals but it is mostly about the view of the land.

Literati or literary art - artwork that illustrates a text

Linear perspective - describes the apparent diminishing of scale as the distance from object to viewer increases. Atmospheric perspective attempts to duplicate the visual effect of near objects being crisp and clear while distant objects may be less distinct and muted.

Model - a miniature of an object

Myth - a story that explains a natural phenomenon in a creative way

Non-objective - no recognizable objects as subject matter

NOTES:

Patina - a thin greenish layer, usually basic copper sulfate, that forms on copper or copper alloys, such as bronze, as a result of corrosion; sheen on any surface, produced by age and use; protects the metal underneath from further damage

Orthographic projection - drawings that consist of the top, front, and right side views of an object; often used by architects and engineers

Percent error = (estimated volume - true volume)/ true volume X 100%

Pinch pot - a clay vessel formed by pinching and pressing

Point of view - a set distance and angle from which the piece is viewed; manner of viewing things; an attitude; position from which something is observed or considered; a standpoint

1-Point perspective - drawing in which all the lines that move away appear to converge on a single point

2-Point perspective - drawing in which there are two vanishing points on the horizon line; every line except vertical ones will converge onto one of the two vanishing points

3-Point perspective - every right-angle line in the drawing will eventually converge on one of three perspective points. This can look distorted if the vanishing points are too close together, but if they are far enough apart, three-point perspective is the most accurate way of drawing the world around you in three dimensions.

Portrait - an image of a human or sometimes an animal

Sancai - Chinese name meaning “three glazes” of a low fired lead glaze based style of decorating earthenware pottery regardless of the actual number of colors of the item. If there is a technical explanation of the term it might be that the colors actually are based on specifically three different oxides i.e. iron giving yellow to brown hues, copper giving green or occasionally brown colors and the rare cobalt for blue. The colors can occur as monochromes or together.

Scale - a relationship of size in direct proportion

Schist - a crystalline rock that can be split along almost parallel planes

Sculpture - a three dimensional piece of artwork. Sculpture can be cast, carved, modeled or constructed.

Sculpture - art or practice of shaping figures or designs in the round or in relief, as by chiseling marble, modeling clay, or casting in metal

Significant digits - all the numbers in a measurement plus one uncertain number (guess)

Slab method - using pieces of clay that have been rolled in flat slabs for constructing vessels and other forms

Slip - a slip consists of extremely fine-grained clay particles that are sorted out from the clay matrix by soaking in water. Typically a slip is clay suspended in water. It is often applied to exterior and interior vessel surfaces of unfired pottery as a method for strengthening the bonds between coils, to create a smooth surface or to hide a dark or rough body. Most commonly slips are used to give a pot a finer surface, or a different color to that of the main body of the ceramic. The use of slips dates to the first development of ceramics. In China slip coating is especially common during the Song Dynasty. Vessels can also be decorated by having designs painted with slip in low relief, in the same or a contrasting color as the ground, or by having designs incised or excised (carved) in or through the slip.

Still life - normally a painting of inanimate objects. A typical still life may have, but not limited to, flowers, fruits, bowls, dead animals, etc.

Subject matter - the content of a piece of artwork; what the artwork is about

Symmetrical - visual properties of a shape are the same on both sides of a center line

Symmetry - visual properties of a shape are the same on both sides of a centerline

Tensile strength - the resistance of a material to a force tending to tear it apart, measured as the maximum tension the material can withstand without tearing

Tang Dynasty (618 - 907) - Capital at Xi'an (Chang'an), regarded by historians as a high point in Chinese civilization - equal, or even superior, to the Han dynasty

Three-dimensional - having height, width, and depth

Thrown - a method of creating a clay vessel that uses a mechanical wheel

Typology - study or systematic classification of types that have characteristics or traits in common

Two-dimensional - having height and width, but not depth.
Bas-relief is three-dimensional although it is intended to be viewed mostly from the front.

Vanishing point - in a Linear Perspective, the point(s) on the horizon line to which receding parallel lines diminish

Vessel - a container, usually used for holding or carrying liquid

Worm's eye view - view looking up at the object

Volume - amount of space occupied by a three-dimensional object or region of space, expressed in cubic units

Zoomorphism - Attribution of animal characteristics or qualities to a god; Use of animal forms in symbolism, literature, or graphic representation.

NOTES:

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NOTES:



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