

# Crosscurrents of Design: Asian Export Ceramics at the Ringling A Resource Guide



Chinese, late 17th-early 18th century  
Dutch family at table  
Porcelain  
Gift of Ira and Nancy Koger, SN11122.187

Preview selected works from the exhibition

Be informed about the time period, the history, the themes and  
the objects

Use the ideas to conduct activities and lessons for all ages

## The John and Mable Ringling Museum of Art

Located on a 66-acre estate on Sarasota Bay, The John and Mable Ringling Museum of Art was established in 1927 as the legacy of John Ringling (1866-1936) and his wife, Mable (1875-1929). Recognized as the official State Art Museum of Florida, the Museum of Art offers 21 galleries of European paintings, as well as Cypriot antiquities, Asian art, American paintings, Astor Mansion rooms, and modern and contemporary art. The Ulla R. and Arthur F. Searing Wing hosts a variety of traveling exhibitions throughout the year. The Estate features the spectacular 56-room Ca' d'Zan Mansion ("House of John"), a waterfront mansion reflecting life in the Gilded Age, and the Historic Asolo Theater, a restored 18th century theater from Asolo, Italy. Two museums highlighting the American circus are a special part of the estate. A third museum dedicated to the art of performance in the circus will be opening in the fall of 2011. The original Circus Museum houses circus memorabilia and the Tibbals Learning Center showcases the world's largest miniature circus. Additionally, the grounds include Mable Ringling's Rose Garden, completed in 1913, sculpture gardens, and beautiful landscapes overlooking Sarasota Bay.

## The Education Department

The Museum's Education Department offers numerous programs and tours highlighting the Museum's objects and exhibitions. Guided tours for grades K through 20 for groups with more than 10 students are free to Florida students and teachers. The Museum can help with pre-visit curriculum materials to assist in preparation for guided and self-guided tours. The *Saturday for Educators* workshops feature standards-based curriculum ideas and in gallery hands on learning experiences. *Viewpoints*, the Museum's lecture series, includes programs by noted curators and scholars that enhance understanding and appreciation of the Museum's permanent collection and special exhibitions.

## Resource Guides

For curriculum support the Museum provides resource guides, teaching posters, worksheets, lesson plans, and other educator-friendly materials linked to learning standards on its website in support of educational programs for students of all age and grade levels. Resources address such topics as sculpture, myths and legends, the circus, portraiture, architecture, Peter Paul Rubens, Grandma Moses, perspective, Chinese ceramics and Native Americans in the early twentieth century. These resources may be accessed at: [www.ringling.org/](http://www.ringling.org/)



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# Introduction

This resource guide produced by The John and Mable Ringling Museum of Art has been designed to address learning activities related to the Museum's special exhibition, *Crosscurrents of Design: Asian Export Ceramics*. This special exhibition combines objects from the Ringling Museum's permanent collection into an exhibition that addresses trade and exchange in the early modern world. It focuses particularly on the cultural interaction of design elements, styles and motifs across cultures, which forms the basis of early globalization. Featuring ceramics from Thailand, Vietnam, China and Japan, the exhibition demonstrates how the cultures of Asia took ideas from disparate places and combined them into functional objects, which were then transferred to many other countries. Themes in the exhibition include the relationship of natural resources to the development of societies, the development of technology in the form of navigation to connect cultures and the similarities and differences of daily life across cultures.

## Objectives:

Students will:

- Study a variety of Asian objects, and note how they incorporate elements from foreign cultures.
- Learn about the development of material goods, and how they influenced trade and cultural interactions.
- Study the similarities and differences between Asian and Western societies in their use of ceramics.
- Engage in debates on cross-cultural understanding.
- Increase awareness of the advanced technologies of Asian cultures, and why objects they produced were so highly valued in Europe and other Western countries.
- Understand how religious principles and symbols affected the design of objects used on a daily basis.

## Using the Guide

This guide has been created in a “modular” form, to be used in its entirety, or in parts. You may study these five objects in any order that interests you, and move on to others as you follow certain strands or ideas. The information for each object can be printed so that the first page describes the object and companion pieces, in the museum or in collections of other museums around the world. The following page provides learning activities, some of which can be used in the Museum, others in the classroom or at home. More general resources on Asian art are included elsewhere in the guide, including sources of lessons and classroom activities. However you use this guide, we trust it will enhance your visit and your relationship with these attractive and interesting works of art.

# The Design of the Exhibition

## About the Art

Asian export ceramics offer a window into the development of skill, style and taste in the creation of objects with cross-cultural appeal. Treasured for their beauty and practicality, and tailored to their respective markets, these wares reflect both their counties of origin, and their market destinations.

All of the objects in this exhibition are part of the Asian art collection of the Ringling Museum. Many have Chinese origins or inspiration, reflecting China's early development and domination of the production of ceramics in Asia, porcelain in particular. These ceramics reflect the finest materials and advanced technologies of several cultures, combined into sophisticated yet utilitarian products. With glazes that protected them from the elements, even in some cases after centuries underwater, ceramics provide evidence of cultural norms that favored their shapes, colors, motifs and other decorative elements.

This exhibition features Asian ceramics from China, Japan, Vietnam and Thailand for export in the 15<sup>th</sup> through 20<sup>th</sup> centuries and is organized chronologically, geographically and thematically. It traces design concepts within Asia, and from Asia to the countries of the West, providing a lasting testament to the artists who crafted the ceramics, the merchants and sailors who transported them and the consumers who desired them.

## The Ceramics Trade

Many cultures of Asia had highly-developed ceramic traditions from ancient times, using the products for eating, storing and ritual purposes. While spices and silk were easily transported overland along the Silk Road, it was the sea trade that stimulated the exchange of ceramics, too heavy, bulky and fragile to be carried easily by camel caravans through mountainous regions. Asian ceramics were produced in large quantities for export, transmitting forms, patterns and decorative traditions from one culture to another. Each of these countries developed their own traditions by incorporating elements from other cultures, and further changed their own styles to meet "foreign" needs.

Thriving trade routes within Asia catered to the needs of the various empires and countries of the region. As Europeans began to explore the other continents, they, too, became enamored of Asian ceramics. Eventually, as both producers and consumers became more sophisticated, the design, function and even quality of the ceramics changed to meet the needs of the "marketplace." Export ceramics therefore exhibit hybrid characteristics, styled to conform to the cultural conditions and needs of the countries to which they were shipped.

The resource guide focuses on works from the exhibition that raise historical issues, and provides information and educational activities. The guide provides a variety of lessons and ideas that can be used to generate learning experiences.

## **Foreign Influences**

Early on, India became a major influence on other Asian cultures, since its mariners were part of the complex trade network that transported goods from the eastern shores of Asia, including the coast of China, to the Roman Empire in the west, stopping at the major trading centers in between. Pilgrims fostered the sharing of Buddhism, further contributing to the mixture of cultures, peoples, religions and goods that characterized development in this region. Later, China became a major cultural influence.

Arab sea traders brought cobalt blue pigment and vine-and-flower patterns from the Middle East to China, forever changing its ceramic designs. Yet the Islamic cultures valued regularity and symmetry in their designs, while the Chinese patterns were more free-flowing, celebrating naturalness. Chinese potters produced their first blue-and-white wares, using the cobalt they acquired from the Middle East through Muslim traders at the beginning of the fourteenth century. While the Chinese began to favor the blue and white coloration, they created patterns that accommodated their own taste and sensibilities, relying more on a natural approach, rather than the symmetrical designs of the Islamic tradition.

Even later, Europeans became involved in trade with Asia, further influencing designs to conform to European taste and to introduce a new demand for ceramic objects.

## **Changing Patterns**

Trade with the West expanded in the 16<sup>th</sup> century, as demand for these fine ceramic objects grew in Europe. With increasing European wealth came the desire for luxury goods, and Chinese porcelains were very popular, shipped in large quantities. In the 17<sup>th</sup> and 18<sup>th</sup> centuries Europe imported 70 million porcelain objects. The craze to own these objects even had a name – “porzellankrankheit,” or “porcelain disease.” Though China initially had a monopoly on the ceramics trade in Asia, there was a transitional period in China when ceramic production declined considerably. This provided the opportunity for the mainland Southeast Asian nations to increase their production to meet the needs of the island Southeast Asian market. Fulfilling this niche meant that ceramics did not need to be fine and sophisticated, but tended toward decorative but functional wares. The Japanese also stepped into the breach with their development of Imari ware, named for the Japanese port, in the mid seventeenth century for export to Holland.

The Chinese did recover their production capacity and forced the Japanese out of the export market, but could not compete in the European market with locally-produced goods, just because of transportation costs. The Dutch had attempted to fill in the “gap” left when Chinese porcelain exports were banned by the Chinese government through their production of Delftware. In late 1709 or 1710 Europeans finally discovered the right mixture of ingredients to make their own porcelain, so the importation of ceramics from China was usurped by the locally-made European production ware. Though the Chinese copied European designs to appeal to the market, the seaborne ceramics trade between continents diminished.

All these forces combined to create the durable Asian objects that are still prized today, centuries after their creation.

# Visiting the Exhibition

## Pre-Visit

Asian export ceramics provide a visual means for discussing both Asian cultures and cultural themes (religion, daily life, symbolism, relationship with nature) and the early relationship between Asia and Europe.

- Henry Wadsworth Longfellow wrote the poem *Kéramos* about potters around the world and the cultural traditions that they bring to their production of ceramics. What do you think Longfellow would have written about the pottery cultures in this exhibition? How would you contrast these Asian traditions with those of the other cultures Longfellow mentions? When you're at the museum, look at these other traditions in the galleries, such as the *Madonna and Child* relief by Andrea della Robbia relief in Gallery 5. (Find the poem online at [http://www.hwlongfellow.org/poems\\_poem.php?pid=307](http://www.hwlongfellow.org/poems_poem.php?pid=307).)
- How do camels walk? Have students imitate the walk of a camel. Now, imagine a set of ceramic dishes on your back. How heavy would they be? What would happen to them? That's what it would have been like to transport ceramics by camel along the Silk Road from China to Europe. Now, think about transporting ceramics in a ship. Why are fragility and weight less important? With the development of larger ships, even the bulkiness would not have been an issue. Students can see that the development of ceramic trade was tied to the modes of transportation available.
- Read about the exploits of Chinese admiral Zheng He in the fifteenth century, who sailed to India, the Middle East and Africa. How does this refute our preconceptions of China as a country that always tried to cut itself off from the rest of the world? How was this an indication of China's involvement in international trade?
- Examine the Porcelain Room at the eighteenth century Charlottenburg Palace in Berlin at [http://marksquires.com/Images\\_Photos/porce.jpg](http://marksquires.com/Images_Photos/porce.jpg). What information does this provide regarding the collecting craze for Asian porcelains in Europe?

## During the Visit

For self-guided tours, and for classroom activities, individual resource sheets have been provided for each of certain selected works. Along with basic information about the object and the underlying subject matter, lessons and activities are included. These activities can be used individually, or can be combined into longer lessons and units.

As the flood of Asian imports into Europe captured the popular and artistic imaginations, Europeans began to interpret their ideas of Asia in a fantastical and creative way called chinoiserie. Examine the

chinoiserie chairs in Gallery 16. In what ways are they using Asian motifs like the Asian export ceramics in Gallery A?

## Post-Visit






Each of the objects selected for this guide has at least three lessons associated with it, some of which use multiples objects from the special exhibition. Additionally, the following general activities approach the theme of the exhibition more holistically.

- Consider the habit of betel-chewing. Why did the Chinese design boxes for the ingredients for chewing betel when this habit was not prevalent in Chinese culture? How does a custom develop in one culture but not another? How do customs get transferred from one culture to another? Is it the same process for designs and symbols? Is betel chewing a healthy or unhealthy habit? How does it compare to chewing tobacco or smoking? How do habits get ingrained in a culture, even when they can have negative effects?
- Pretend you're a connoisseur of Asian ceramics, but you have limited financial resources. Given the objects you saw in the exhibition, what one object would you select for your collection? Why? What about it appealed to you? How does knowing the historical background of the object contribute to your appreciation of it?
- The haiku is a particular Japanese literary form, often using language to describe a visual image, and often incorporating a contradiction in the scene. Create a haiku that compliments one of the Japanese objects seen in the exhibition. What cultural elements do the object and the literary form have in common? If they seem different, to what would you attribute these differences?
- Read about The West and the World at <http://ocawlonline.pearsoned.com/bookbind/pubbooks/stearnsawl/chapter23/objectives/deluxe-content.html>. How do the ceramics in this exhibition illustrate these general global trends? Is there any aspect of this explanation of world history that is contradicted by the ceramics in this exhibition?

### You can help us!

When you use any of the learning activities in this guide, or design your own in conjunction with the themes of this tour and the objects in the permanent collection of the Ringling Museum, we'd like to hear from you! Let us know how it worked, what could be improved, and send us your students' work. We'll incorporate your ideas in future versions of the guide. Write to [education@ringling.org](mailto:education@ringling.org)

## Selected Exhibition Objects

Title	Culture and Period	Material	Image	Ideas/Questions
Goose-Shaped <i>Kendi</i>	Thai, 15th-16th century	Stoneware		How do we incorporate religious symbols into our daily lives?
Water or Wine (Yuhuchun) Bottle with Floral Design	Vietnamese, late 15th-early 16th century	Porcelain		How can objects be both functional and decorative?
Dutch Family at Table	Chinese, late 17th-early 18th century	Porcelain		What are the symbols and styles that define us?
Wedding Cup in Rhinoceros Horn Shape	Chinese, 17 <sup>th</sup> – 18 <sup>th</sup> century	Porcelain		How can material objects become part of important ceremonies?
Montgolfier Balloon with Enamelled Decorations	Japanese, early Meiji period (1868-1912), c. 1870	Porcelain		How do we commemorate historic events? How do we interpret events in other countries through our own national “filters”?



	Manila founded 1571	Mayflower brought the Puritans to Plymouth 1620
	earliest known blue-and-white porcelain object with European decoration 1520	
	Japan began making porcelain c. 1600	King of Spain closed Lisbon to Protestant merchants 1595
	establishment of the (British) East India Company 1600	
	establishment of the Dutch East India Company 1602	
	China's Qing dynasty banned maritime trade 1656 ; lifted the ban 1684 (limited ceramic production 1662 – 1682)	Dutch captured a Portuguese ship ("carrack") of blue and white china 1603
	Kangxi emperor had Jingdezhen kilns rebuilt 1680	
	Burghley House figurines – earliest Japanese wares in Europe 1688	
1700-1800 CE	beginning of Japanese Imari 1720	Europeans discovered how to make porcelain 1709
	established trading monopolies (hongs) in Canton for Europeans 1720	
	China confined European traders to Canton 1757	
		Declaration of Independence 1776
	Empress of China – first voyage of an American ship for trade with China 1784	
1800-1900 CE	Opium Wars 1839-1842, 1856-1860 between U.S., European countries and China	
	Matthew Perry sails to Japan to open the country to trade with the U.S. 1853	
	The ruins of Angkor Wat are rediscovered by Henri Mouhot 1859-61	
	Meiji Restoration in Japan 1868	

# Visiting the Museum

## Coming to the Museum

All visitors enter the Museum at the Visitors Pavilion. The Ringling Museum is a large campus, so you may want to take a moment to orient yourself. Along with the Museum of Art, there are the Ca' d'Zan Mansion, the Historic Asolo Theater, the original Circus Museum, the Tibbals Learning Center, the Rose Garden and the grounds. Wristbands allow you access to all museum venues and must be worn all day. Backpacks and large bags are not allowed in the Museum, so plan accordingly. More tips for visits are provided on the Museum's website. The Museum Store provides additional books and other materials to continue your learning after you leave the Museum. Maps of the galleries are provided by the greeters in the Museum of Art lobby.

## Individual Visitors

Visitors may use this guide to conduct their own individualized tours any time the Museum and the temporary exhibition are open. Be sure to leave enough time to explore the objects you wish to cover. Lunch may be obtained at the Banyan Café or at the Treviso Restaurant in the Visitors Pavilion. Picnic tables are also available on the grounds.

## K-12 School Tours

Guided tours for schools need to be booked **six weeks** in advance in order to secure a docent. If you have a docent-led tour scheduled, you will meet your docent in the Visitors Pavilion. The docent is a highly trained guide who will provide wonderful information, and has been specifically trained for school groups.

Self-guided K-12 tours are offered Tuesday through Saturday at specific times, and must be booked **two or more weeks** in advance. Guided and/or self-guided school tours are **not** offered on Sunday or Monday. Groups of 10 or more students **must** pre-book in order to receive free admission.

Classes visiting the Museum for a school tour can use the Children's Welcome Center in the Visitors Pavilion. Restrooms and water fountains are located here. Give instructions and organize your group while in this area. Students must stay with their chaperones at all times. Distribute wristbands here, and divide into groups of no more than 10 children to one adult chaperone. Since tables are limited, if you are bringing food you may wish to also bring picnic blankets for your group. Leave all backpacks and large bags on the bus. They are not permitted in the buildings.

## Dealing with Nudity in Artwork

Children will look to you for how to behave around nude figures. If you are comfortable with the nudity, they will be, too. Focus on the meaning of the artwork instead of the nudity, especially if the piece is based on a story. Discuss how most artists studied how the human figure moves and looks. Think about how difficult it would be to draw your hand if you were wearing gloves!

# Museum Manners

Museums are great repositories of our culture, so we need to be careful to preserve our art for future generations. Of course, a major rule to keep in mind is not to touch the objects – not just the paintings on the wall, but art that takes the form of furniture, statues, wall coverings, etc.

There are several basic rules that should be followed to make your visit an enjoyable one:

- Do not stand within touching distance of any objects. Three steps away is a good distance.
- Do not lean on the furniture or sculpture – these are also exhibits and art objects.
- Please walk when you are in the Museum buildings, instead of running, jumping or shoving.
- The use of trams while on Museum grounds is advised for those students and chaperones with special needs. Walk with your group whenever possible.
- Speak quietly so that other visitors are not distracted. If a tour is in the same room, please be especially quiet.
- Make sure that your cell phone is either turned off, or set on vibrate.
- No flash photography is allowed in any of the galleries, and no photography of any kind is allowed in the Searing Wing for temporary exhibitions. Bright light damages artworks.
- Write with pencil and paper only inside Museum buildings – no pens, markers, or crayons allowed.
- By all means, read the labels. But don't stand so others can't see them at the same time.

## ***“Kid-Friendly” Code of Conduct***

- ***Don't touch the art with your hands, elbows, pencils, etc. Did you know the oils on our hands can damage the artwork? We want the art to be around for many generations to enjoy.***
- ***Walk. Don't run. You could hurt yourself and possibly damage a piece of art. Take the time to look closely. You'll be surprised by what you discover.***
- ***Speak softly. Be polite to other visitors.***
- ***If you brought your camera, don't use the flash. Bright light damages artwork.***
- ***Don't bring food, drink or chewing gum into the galleries.***
- ***Stay with your group. Getting lost is no fun.***

We hope you enjoy your visit, and ask only that you follow these few simple Museum rules.

## Goose-Shaped Kendi

Thai, 15th-16th  
century  
*Goose-Shaped  
Kendi*  
Stoneware  
Gift of Brian A.  
Dursum, 2009,  
SN11192.20



- Background: A *kendi* is a waterpot used for storage, drinking and pouring in Southeast Asia. Though originally developed in India, a *kendi* was a ubiquitous practical item in Southeast Asian countries. Animal-shaped ones were often used for rituals and ceremonies in temples, or for decoration. In this *kendi* created for export the head, with its animated expression, functions as a spout, while the tail, with feather decorations, serves as a handle.
- Comparisons in the Ringling: Artist Unknown, *Coconut Cup*, Gallery 3, SN7147  
Jacob Fopsen van Es, *Still Life with Oysters*, Gallery 12, SN661 (jug)  
Bernardo Strozzi, *An Act of Mercy: Giving Drink to the Thirsty*, Gallery 8, SN634 (pouring jug, drinking bowls)
- External comparisons: Asian Art: Reflections of the Lotus: Art from Thailand, Burma, Cambodia and Laos  
<http://www.asianartnewspaper.com/article/reflections-of-the-lotus%3A-art-from-thailand,-burma,-cambodia-and-laos>  
*Kendi*, Victoria and Albert Museum,  
<http://collections.vam.ac.uk/item/O251073/kendi/?print=1>  
*Kendi*, National Gallery of Australia,  
<http://nga.gov.au/CrescentMoon/details/kendi3.cfm>  
*Kendi*, <http://nga.gov.au/crescentmoon/details/kendi4.cfm>
- External links: *Kendi* in the Cultural Context of Southeast Asia,  
[http://rooneyarchive.net/articles/kendi/kendi\\_album/kendi.htm](http://rooneyarchive.net/articles/kendi/kendi_album/kendi.htm)  
What the pots tell about the past,  
<http://www.bangkokpost.com/leisure/leisurescoop/191269/what-the-pots-tell-about-the-past>  
Ceramics of Thailand's "Golden Age," <http://www.apollo-magazine.com/november-2006/67514/ceramics-of-thailands-golden-age.thtml>  
The South-China-Sea Tradition: The Hybrid Hulls of South-East Asia,  
<http://onlinelibrary.wiley.com/doi/10.1111/j.1095-9270.2006.00109.x/pdf>

## Goose-Shaped Kendi: Learning Activities

### Plastic – The New Ceramics?

*Objective:* To examine the impact of everyday objects on the environment. *Activity:* Compare storage containers.

Ceramics were ubiquitous necessities of daily life across time, from prehistoric cultures until the early twentieth century. What purposes did they serve? How would they have been used? How long did they last? In the twentieth century, plastic containers for food, for storage, for liquids and for many other purposes have in some ways replaced ceramics. What kind of problems does this cause? Think of plastic water bottles, and the waste dimensions of their use. Compare the use of a plastic water bottles and a *kendi* for storing and drinking water. What are the benefits and disadvantages of each? Consider their long-term consequences.

{Social Studies: Geography, Grades 6-8; Science: Earth and Space Science, Grades 6-8}

### Kendi and Yuhuchun Bottle

*Objective:* To study material culture. *Activity:* Compare ceramics from different cultures.

Compare the form and function of the *kendi* and the *yuhuchun* bottle. They were both used for storing liquid, but their characteristics are definitely different. How were they suited to the cultures that produced them? To the cultures that used them? What were their various purposes? What would you say are the basic American liquid storage containers? How do they compare? Think of soda cans, juice boxes, etc.

{Social Studies: World History, Grades 6-8, 9-12}

### Brahma and His Vehicle

*Objective:* To study the commonalities of Hinduism and Buddhism. *Activity:* Examine the same image in two religions.

Research the Hindu god Brahma and his vehicle, the *hamsa*. Also consider the influence of India on Southeast Asia. Why would a shape resembling a Hindu deity have been developed and used in a Buddhist culture? What does a goose denote in Buddhism? Why would both of these religions have been prevalent in the region of Thailand? Examine maps of the spread of religion in Southeast Asia.

{Social Studies: Geography, Grades 6-8; Social Studies, World History, Grades 6-8, 9-12}

### The Kingdom of Ayutthaya

*Objective:* To study daily life in a historical kingdom. *Activity:* Research a Thai kingdom.

Read about the kingdom of Ayutthaya (pronounced ah-yoot'-ah-ya), which was the major kingdom in the region of Thailand from 1350 to 1767. This was the period in which this *kendi* and other Thai ceramics were produced. Information on the kingdom is available at <http://lcweb2.loc.gov/frd/cs/thtoc.html>, <http://www.thailandsworld.com/index.cfm?p=213>, and <http://www.mahidol.ac.th/thailand/ayutthaya.html>. What would your life have been like if you were a member of the royal family? What would you have done if you were from a military family? How and when would you have encountered a *kendi* such as this one? Prepare a paragraph describing your life.

{Social Studies: World History, Grades 6-8, 9-12; Reading/Language arts: Information and Media Literacy, Grades 6-8, 9-12}

## Wine (Yuhuchun) Bottle with Floral Design

Vietnamese,  
late  
15th-early  
16th century  
*Wine  
(Yuhuchun)  
Bottle with  
Floral Design*  
High-fired  
opaque  
stoneware  
Gift of Brian  
A. Dursum,  
2009,  
SN11192.10



**Background:** This *yuhuchun* vase shape, named for its function as an ancient Chinese wine bottle, was a common form during China's Song dynasty (960-1279). Its characteristics include a flared rim, trumpet neck and pear-shaped body. The central section contains a typically Vietnamese band of lively floral medallions alternating with wave-pattern panels. The neck is decorated with upright plantain leaves, while the shoulder features flaming pearls, symbolizing the heart of the Buddha. This vase was part of the Hoi An hoard, a shipwreck recovered in 1999 off the coast of Vietnam, underwater since the fifteenth century. About 150,000 intact ceramics were found in the hull of this one ship, from a cargo of about 240,000 ceramics.

**Comparisons in the Ringling:** Artist Unknown, *Standing Vase*, Gallery 3, SN7146  
Workshop of Orazio Pompei, *Pear-Shaped Double-Handled Vase*, Gallery 5, SN7161  
Karel Dujardin, *Hagar and Ishmael in the Wilderness*, Gallery 10, SN270 (water bottle)  
David Teniers II, *Fiddler in a Tavern*, Gallery 12,, SN243 (wine bottle, jugs)

**External comparisons:** Rare blue and white octagonal yuhuchun pot appeared in Jingdezhen, [http://news.cultural-china.com/20090113102734\\_1.html](http://news.cultural-china.com/20090113102734_1.html)  
Ewer in the form of a phoenix, <http://www.metmuseum.org/toah/works-of-art/1992.72.1>  
Dish with recumbent elephant surrounded by clouds, <http://www.metmuseum.org/toah/works-of-art/1998.213>

**External links:** The Mystery of Chu Dau Ceramics, <http://www.southeastasianarchaeology.com/2007/10/08/the-mystery-of-chu-dau-ceramics/>  
Vietnamese Blue and White Stonewares of the 14<sup>th</sup> – 16<sup>th</sup> Centuries, <http://www.thefreelibrary.com/Vietnamese+blue+%26+white+stonewares+of+the+14th+16th+centuries%3A+Glen...-a0216897141>

## Wine (Yuhuchun) Bottle with Floral Design: Learning Activities

### Governments and Shipwrecks

*Objective:* To explore issues surrounding public policies regarding shipwrecks. *Activity:* Consider the social implications of underwater archaeology.

Read the interview with the Director of the Vietnam Museum of History, at

<http://english.vietnamnet.vn/lifestyle/2007/04/690022/>. If you had his position, how would you go about securing shipwreck sites from looters and modern-day pirates? What laws need to be in place to protect items salvaged from shipwrecks? How much resources should a country like Vietnam, which has pressing social and economic concerns, set aside to save shipwreck objects? Consider shore patrols, searches at airports, antiques dealers, construction of museums, training of curators and conservators, storage of artifacts, specialized equipment, etc. How important are the shipwrecks to contributing to national identity and pride? How could these objects affect the study of history in Vietnamese schools? How could international cooperation (and funding) for excavation projects be fostered?

{Social Studies: Civics and Government, Grades 9-12; Reading/Language Arts: Information and Media Literacy, Grades 9-12}

### Why Do We Need to Understand Vietnam?

*Objective:* To understand American history. *Activity:* Examine some controversial examples.

The United States was embroiled in a war in Vietnam for practically two decades (1955-1975), during which time many American lives were lost (more than 50,000) and other Americans deeply affected (for example, more than 150,000 physically wounded). In addition, it created sharp divisions in American society. See The Vietnam Center and Archive, <http://www.vietnam.ttu.edu/index.php> and <http://www.vietnam.ttu.edu/teachers/> for more information. Create a class debate: Could the U.S. become involved in a new war in Asia? Why or why not? Why is it necessary to understand Asian cultures and foreign policy? How does learning about Vietnamese ceramics contribute to this understanding?

{Social Studies: Civics and Government, Grades 6-8, 9-12; Social Studies: American History, Grades 9-12}

### Doing History

*Objective:* To consider the development of historical studies. *Activity:* Examine the relationship between shipwrecks and other primary sources, historical data and theories.

Where do historians get their history from? We know there are old documents and inscriptions, but what other sources provide us with information about the past? How do shipwrecks contribute to our understanding? Read the article, *Shipwrecks, Ceramics, and the History of Chinese and Southeast Asian Trade* at <http://www.international.ucla.edu/cseas/article.asp?parentid=16359>. What kinds of information can shipwrecks provide? How have shipwrecks changed the way historians have understood the history of China and Southeast Asia in the 14<sup>th</sup> through 16<sup>th</sup> centuries? How does the information from shipwrecks differ from that provided by archaeological sites on land? How did such historic interpretations such as the “Ming gap” help to explain the development of Vietnamese ceramics and the economic development of Vietnam?

{Social Studies: World History, Grades 6-8, 9-12; Reading/Language Arts: Information and Media Literacy, Grades 9-12}

## Dutch Family at Table

Chinese, late  
17th-early 18th  
century  
*Dutch Family at  
Table*  
Porcelain  
Gift of Ira and  
Nancy Koger,  
SN11122.187



**Background:** This was a common Chinese export item intended for sale in Europe, representing a Chinese view of the quintessential Dutch family. This grouping was commonly referred to as “Governor Duff,” since it was initially thought that it was modeled after the family of Diederik Durven, who was a governor of the Dutch East India Company in Indonesia. However, scholars have since discredited this assumption, leaving us with a curious mixture of Chinese and Dutch characteristics and a more generic Dutch family scene.

**Comparisons in the Ringling:** Nicolas Tournier, *Tobias Taking Leave of His Parents*, Gallery 10, SN110  
Giovanni Antonio Fasolo, *Portrait of a Family Group*, Gallery 6, SN83  
Alfonso Lombardi, *Portrait Bust of an Unknown Man in Armor*, Gallery 6, SN5385  
Andrea della Robbia, *Virgin and Child*, Gallery 5, SN1393  
Hendrick Cornelisz van Vliet, *Interior of the Pieterskerk in Leiden*, Gallery 11, SN288 (Dutch clothing)

**External comparisons:** Isaac Winslow and His Family,  
[http://www.worcesterart.org/Collection/Early\\_American/Artists/blackburn/biography/content.html](http://www.worcesterart.org/Collection/Early_American/Artists/blackburn/biography/content.html)  
Visual Evidence in Jacksonian America,  
[http://www.worcesterart.org/Collection/Early\\_American/Artists/blackburn/biography/content.html](http://www.worcesterart.org/Collection/Early_American/Artists/blackburn/biography/content.html)

**External links:** Murder and Mayhem,  
[http://ehlt.flinders.edu.au/archaeology/department/publications/staniforth/staniforth\\_murd\\_mayhem.pdf](http://ehlt.flinders.edu.au/archaeology/department/publications/staniforth/staniforth_murd_mayhem.pdf)  
China’s Gifts to the West, <http://afe.easia.columbia.edu/chinawh/web/s10/gifts.pdf>  
China, Technology and Change,  
<http://afe.easia.columbia.edu/chinawh/web/help/readings.html#shaffer>  
Dutch Masters of the 17<sup>th</sup> Century(Dutch costumes and interiors),  
<http://www.noma.org/educationguides/Dutch17.pdf>  
Dutch Masters from the Rijksmuseum, Amsterdam (Dutch costumes and interiors),  
[http://www.ngv.vic.gov.au/\\_data/assets/pdf\\_file/0014/12506/ngv\\_edu\\_edres\\_dutch\\_masters.pdf](http://www.ngv.vic.gov.au/_data/assets/pdf_file/0014/12506/ngv_edu_edres_dutch_masters.pdf)

## Dutch Family at Table: Learning Activities

### Powers of Observation

*Objective:* To observe the characteristics of a culture. *Activity:* Compare photographs with artistic interpretations.

Take a close look at this Chinese creation of a Dutch family. What characteristics do you notice? What about the clothing and facial features? Think of some culture that you are not familiar with, such as the Dayak people of Kalimantan (of Borneo, Indonesia). If you don't know what they look like or how they dress, or what their homes look like, how would you go about creating a ceramic object or drawing of them? Try to do a drawing of a Dayak person. What kinds of information would you need to create an accurate one? Where would this information come from? If you were doing such a drawing in the early 18<sup>th</sup> century, where would you have gotten your information? Given the choices of acquiring information about another culture today, how likely is it that you can get an accurate portrait? What are good sources of information? What are less reliable sources? How are stereotypes developed? Find an artist's depiction of the Dayak, such as

[http://en.wikipedia.org/wiki/File:Dayaks\\_in\\_their\\_war\\_dress.jpg](http://en.wikipedia.org/wiki/File:Dayaks_in_their_war_dress.jpg) and a photograph, such as [http://en.wikipedia.org/wiki/File:Dayak\\_ceremony.jpg](http://en.wikipedia.org/wiki/File:Dayak_ceremony.jpg), and create a chart. (You may use any other unfamiliar culture.) Compare observations from what you see in the photograph with observations from the artist's rendering. Contrast both with knowledge of the culture, from reliable and reputable sources. Based on these comparisons, what conclusions can you draw about the culture? How does this help you understand the Chinese interpretation of a Dutch family?

{Social Studies: World History, Grades 3-5, 6-8; Visual Art: Historical and Global Connections, Grades 9-12; Reading/Language Arts: Information and Media Literacy, Grades 6-8}

### Asia, Colonialism and Trade

*Objective:* To compare attitudes toward trade. *Activity:* Compare national perspectives.

Certain Europeans profited from trade with Asia, allowing them to purchase luxury goods like this ceramic object. Yet, this trade was not always to the benefit of the Asian countries. Read Qianlong's letter to the King of England regarding trade with China, [http://teachingresources.atlas.uiuc.edu/chinatrade/resources/resource3\\_3.pdf](http://teachingresources.atlas.uiuc.edu/chinatrade/resources/resource3_3.pdf). What were some of the points he made? Do you feel these were legitimate? Stage a debate between Qianlong and the officers of the British East India Company. The Dutch East India Company was the World's First Multinational Corporation, <http://www.articlesbase.com/international-business-articles/the-dutch-east-india-company-was-the-worlds-first-multinational-corporation-1278429.html>

{Social Studies: World History, Grades 6-8, 9-12; Reading/Language Arts: Communication, Grades 6-8, 9-12}

### Governor Duff's Family

*Objective:* To interpret objects of material culture. *Activity:* Creative writing.

Though this has been determined not to be a representation of a Governor Duff's family, it is still the Chinese view of a Dutch family. Pretend you're the son or daughter in this family, and prepare a brief autobiography, using information you can glean from the characteristics portrayed in this tableau. Don't forget the monkey!

{The Arts: Visual Arts, Grades 3-5, 6-8; Reading/Language Arts: Writing Applications, Grades 3-5, 6-8}

## Wedding Cup in Rhinoceros Horn Shape

Chinese, late  
17th- 18th  
century  
*Wedding Cup in  
rhinoceros horn  
shape,*  
Porcelain  
Gift of Ira and  
Nancy Koger,  
SN11122.150



- Background:** Rhinoceros-horn cups in porcelain copied those actually fashioned from the horn material as found in the background of Jacques-Andre Joseph Aved (1702-66) *Portrait of Madame Brion, Seated Taking Tea*, in the collection of the Seattle Art Museum. Such cups were used for a toast between the bride and groom at a Chinese wedding, but served only a decorative purpose for Europeans.
- Comparisons in the Ringling:** Cassoni, Ca' d'Zan entrance hall, SN1160, SN1161 (pair of Italian wedding chests)  
Cassone, Ca' d'Zan court, SN1066 (Italian wedding chest)
- External comparisons:** A very rare and superbly carved rhinoceros horn cup,  
[http://www.christies.com/lotfinder/lot\\_details.aspx?intObjectID=5347957](http://www.christies.com/lotfinder/lot_details.aspx?intObjectID=5347957)  
Robert Blumenfield: The Collector's Collector,  
<http://www.christies.com/features/2010-february-robert-blumenfield-collection-427-1.aspx>
- External links:** The Porcelain Owned by Philippe II d'Orleans, Regent of France,  
<http://jhc.oxfordjournals.org/content/18/1/41.full?related-urls=yes&legid=hiscol%3B18/1/41>  
Blanc de Chine: The Great Porcelain of Dehua,  
[http://books.google.com/books?id=N71ZNKaAib4C&pg=PA46&dq=rhinoceros+%22blanc+de+chine%22&hl=en&ei=2HzRTLpzigYHyBoWG4e8M&sa=X&oi=book\\_result&ct=result&resnum=1&ved=0CDEQ6AEwAA#v=onepage&q=rhinoceros%20%22blanc%20de%20chine%22&f=false](http://books.google.com/books?id=N71ZNKaAib4C&pg=PA46&dq=rhinoceros+%22blanc+de+chine%22&hl=en&ei=2HzRTLpzigYHyBoWG4e8M&sa=X&oi=book_result&ct=result&resnum=1&ved=0CDEQ6AEwAA#v=onepage&q=rhinoceros%20%22blanc%20de%20chine%22&f=false)  
Blanc de Chinese: Porcelain from Dehua by Rose Kerr, John Ayers and Chumei Ho,  
[http://books.google.com/books?id=IWtClstPtKUC&pg=PA113&dq=rhinoceros+%22blanc+de+chine%22&hl=en&ei=2HzRTLpzigYHyBoWG4e8M&sa=X&oi=book\\_result&ct=result&resnum=2&ved=0CDYQ6AEwAQ#v=onepage&q=rhinoceros%20%22blanc%20de%20chine%22&f=false](http://books.google.com/books?id=IWtClstPtKUC&pg=PA113&dq=rhinoceros+%22blanc+de+chine%22&hl=en&ei=2HzRTLpzigYHyBoWG4e8M&sa=X&oi=book_result&ct=result&resnum=2&ved=0CDYQ6AEwAQ#v=onepage&q=rhinoceros%20%22blanc%20de%20chine%22&f=false)  
Coffee, Tea and Chocolate Wares in the Collection of the Seattle Art Museum (Madame Brion),  
<http://www.seattleartmuseum.org/Exhibit/Archive/porcelainstories/coffeetea/section3.htm>

## Wedding Cup in Rhinoceros Horn Shape: Learning Activities

### On Taste (and Fashion)

*Objective:* To examine the concept of fashion. *Activity:* Read and analyze a poem.

Read James Cawthorn's poem, *On Taste*, written in 1756. What is he saying about fashion? Is it still true today? What would you say are the current fashions? Are Asian objects still fashionable? Write a short poem about current fashion trends.

{The Arts: Visual Arts, Grades 3-5, 6-8; Social Studies: World History, Grades 6-8; Reading/Language Arts: Writing Expressions, Grades 6-8; Reading/Language Arts: Literary Analysis: Grades 6-8}

### Rhinoceros Horns and Extinction

*Objective:* To learn about extinct and endangered species. *Activity:* Create an informative poster.

The Chinese used to believe a powder made from rhinoceros horn enhanced sexual performance. As a consequence, the rhinoceros was hunted and killed for its horns. What other wild animals, birds and fish have been killed in large quantities for human use? What about local Florida grouper, or Chilean sea bass, or even sharks (used for sharkfin soup), all to satisfy a desire for a particular food? What can be done to educate people about endangered species? Design a poster that outlines the problems facing an endangered species.

{Visual Art: Skills, Techniques and Processes, Grades 6-8, 9-12; Science: Life Science, Grades 3-5, 6-8}

### Wedding Customs

*Objective:* To study the relationship between customs and resources across cultures. *Activity:* Compare marriage customs.

This rhinoceros-horn shaped cup was used for a toast between a Chinese bride and groom to celebrate their wedding. What are some comparable American wedding customs? How do such customs evolve? Where do they come from? Do they still "make sense"? Think of the putting on the garter and the sharing of cake that occurs at some weddings that you may have been to. What about the "something old" concept? Are these customs so different from the use of rhinoceros horn cups for toasts? Would rhinoceros horn cups be practical in the U.S.? How do customs depend on available resources?

{Social Studies: Humanities, Grades 9-12}

### Deckhand on a Trading Ship

*Objective:* To consider the personal implications of world trade. *Activity:* Write a journal entry.

Think about the ship on which these ceramics such as this would have travelled, and pretend you're a deckhand on that ship. What would your days have been like? What would it have been like to spend weeks, or even months, at a time, living on a ship? What kinds of exotic and exciting sights would you have seen when you were able to disembark in various ports between China and Europe? How often would your ship need to stop for water and fresh food, and where would it have stopped? Prepare some entries from a journal you might have kept, describing your activities on the ship and the sights, sounds and smells of your visit to a port. What do you think would have been your favorite port? Why?

{Social Studies: Humanities, Grades 9-12; Social Studies: World History, Grades 6-8, 9-12; Visual Art: Historical and Global Connections, Grades 9-12}

## Montgolfier Balloon with Enameled Decorations

Japanese, early Meiji (1868-1912) period, painting 1868-1870  
*Montgolfier Balloon with Enameled Decorations*  
Porcelain  
Gift of Ira and Nancy Koger, SN11122.273



- Background: The Montgolfier brothers astounded the world in 1783 when they successfully launched a balloon flight in France with live animals (a sheep, a duck and a rooster). Chinese potters soon crafted an ornamental ewer to commemorate this historic event. They designed a basket shaped like a Chinese junk perched on a wave, with a prow spout and stern handle. The Japanese version, created almost a century later, is decorated with a map of Japan and "Great Nippon," to appeal to growing nationalist sentiments.
- Comparisons in the Ringling: Jean-Baptiste Pillement, *A Harbor*, Gallery 17, SN686 (ships and sails)  
Artist Unknown, *Chairs Decorated with Chinese Figures*, Gallery 16, SN1797, 1798 (combination of Asian and European styles)  
Artist Unknown, *Patriarch, Two Soldiers and Woman in Boat*, Ca' d'Zan Entrance Hall, SN1157 (tapestry depicting boat)
- External comparisons: 1783 Balloon, [http://en.wikipedia.org/wiki/File:1783\\_balloon.jpg](http://en.wikipedia.org/wiki/File:1783_balloon.jpg)  
Early Flight, [http://en.wikipedia.org/wiki/File:Early\\_flight\\_02562u\\_\(2\).jpg](http://en.wikipedia.org/wiki/File:Early_flight_02562u_(2).jpg)  
Science and Society Picture Library, <http://www.scienceandsociety.co.uk/results.asp?txtkeys1=Montgolfier+Brothers>
- External links: The History of Ballooning, <http://www.pbs.org/wgbh/nova/balloon/science/history.html>  
How Hot Air Balloons Work, <http://science.howstuffworks.com/transport/flight/modern/hot-air-balloon.htm>  
Hot Air Balloon History, <http://www.nationalballoonmuseum.com/exhibits.cfm?exhibitid=18>  
The Montgolfier Brothers and the Hot Air Balloon (video, including Leonardo daVinci), <http://www.hulu.com/watch/148415/milestones-in-science-and-engineering-the-montgolfier-brothers-and-the-hot-air-balloon>  
The Science of Balloons, [http://www.propertiesofmatter.si.edu/Load\\_Hot\\_Air.html](http://www.propertiesofmatter.si.edu/Load_Hot_Air.html)

## Montgolfier Balloon with Enameled Decorations: Learning Activities

### Balloons and Junks

*Objective:* To understand globalization in art. *Activity:* Examine international influences on ceramics.

This ceramic object is based on the Montgolfier balloon that was launched in France. How likely was it that the “basket” part in which the animals rode was shaped like a Chinese junk? How did this decorative concept get transferred to a Japanese item? Compare the Japanese (and Chinese) versions of this balloon to illustrations depicting the Montgolfier version. (See

[http://www.google.com/imgres?imgurl=http://etc.usf.edu/clipart/25900/25956/montgolf\\_bal\\_25956\\_l\\_g.gif&imgrefurl=http://etc.usf.edu/clipart/25900/25956/montgolf\\_bal\\_25956.htm&usq=\\_M5EpbJgwP-eGPgdY\\_qNyZYL5H1c=&h=700&w=504&sz=121&hl=en&start=10&zoom=1&itbs=1&tbnid=coUBaRDia\\_t\\_h9M:&tbnh=140&tbnw=101&prev=/images%3Fq%3Dmontgolfier%2Bballoon%26hl%3Den%26gbv%3D2%26tbs%3Disch:1](http://www.google.com/imgres?imgurl=http://etc.usf.edu/clipart/25900/25956/montgolf_bal_25956_l_g.gif&imgrefurl=http://etc.usf.edu/clipart/25900/25956/montgolf_bal_25956.htm&usq=_M5EpbJgwP-eGPgdY_qNyZYL5H1c=&h=700&w=504&sz=121&hl=en&start=10&zoom=1&itbs=1&tbnid=coUBaRDia_t_h9M:&tbnh=140&tbnw=101&prev=/images%3Fq%3Dmontgolfier%2Bballoon%26hl%3Den%26gbv%3D2%26tbs%3Disch:1). Compare them also to a French plate depicting the event:

<http://www.nasm.si.edu/collections/artifact.cfm?id=A19750701000> and to a French textile:

<http://www.nasm.si.edu/collections/artifact.cfm?id=A20020156000>. How does cultural familiarity influence design?

{Visual Art: Historical and Global Connections, Grades 9-12}

### You Were There!

*Objective:* To explore a historical event. *Activity:* Descriptive writing.

Imagine you were in the Bois de Boulogne when the Montgolfier brothers launched their balloon. How would you have felt watching it ascend? For inspiration, look at this artist’s rendering of the event:

[http://commons.wikimedia.org/wiki/File:Montgolfier\\_brothers\\_flight.jpg](http://commons.wikimedia.org/wiki/File:Montgolfier_brothers_flight.jpg). Write a letter to a friend describing the launch and your excitement. (For more information, watch the video at

<http://www.hulu.com/watch/148415/milestones-in-science-and-engineering-the-montgolfier-brothers-and-the-hot-air-balloon>.) Be sure to describe the balloon, the setting, the other spectators and the feelings of the crowd.

{Reading/Language Arts: Writing Expression, Grades 3-5, 6-8}

### Brothers in Flight

*Objective:* To learn about the history of flight. *Activity:* Compare historical events related to flight.

Compare the Montgolfier brothers to the Wright brothers. See [http://www.wright-](http://www.wright-brothers.org/History_Wing/History_of_the_Airplane/History_of_the_Airplane_Intro/History_of_the_Airplane_Intro.htm)

[brothers.org/History\\_Wing/History\\_of\\_the\\_Airplane/History\\_of\\_the\\_Airplane\\_Intro/History\\_of\\_the\\_Airplane\\_Intro.htm](http://www.wright-brothers.org/History_Wing/History_of_the_Airplane/History_of_the_Airplane_Intro/History_of_the_Airplane_Intro.htm) and <http://www.centennialofflight.gov/essay/Dictionary/Montgolfier/DI35.htm>. How

does the Montgolfier brothers’ balloon flight fit into a history of flight? See

<http://www.nps.gov/nr/travel/aviation/ideaflight.htm>. The symbol of the Montgolfier brothers, their balloon, is still being used to designate both historical events and cultural history. For example, the balloon is part of the structure of the Paris Hotel and Casino in Las Vegas. See

<http://en.wikipedia.org/wiki/File:LVParisHotelCasino.JPG>. What do you consider the present-day significance of this event? Why would it have been important to the Japanese in the nineteenth century?

{Science: Earth and Space Science, Grades 3-5, 6-8}

## Curriculum Connections

The learning activities provided in this guide are each connected to a curriculum subject area, an educational level and selected strands of the Florida Sunshine State Standards. Museum resources can be utilized to present new learning, reinforce curricular themes and ideas previously introduced, and provide avenues for critical thinking and creative expression. The activities provided are, for the most part, “stepping off” suggestions to be used in a way that is most meaningful to the student and fits within the overall pattern of learning. Since each developmental level has its own needs, the curriculum connections provided are suggestions based on the general outline of educational sequences in Florida schools. Of course, each Museum experience can be tailored to fit many ages, demographic groups, abilities or curricular needs. However, the activities listed have been designed with the Next Generation Sunshine State Standards (NGSSS) in mind.

The Next Generation Sunshine State Standards (NGSSS) are replacing the Sunshine State Standards (SSS). The NGSSS, which are currently being implemented in some of the core subjects, will reach all core subjects within the upcoming years. They address such age-appropriate learning elements as vocabulary, knowledge, and thinking appropriate for students. Since the benchmarks for these standards undergo change on a regular basis, this resource guide provides the general strand only, with links provided below to the language of the standards and their accompanying benchmarks. The standards remain the focus of these learning activities.

For those visitors from beyond Florida’s border, there are other standards for learning as well. Though the connections to specific standards obviously vary by geographic area, state, and school district, the following links indicate the general standards. The grade grouping and curriculum connections provided in this guide are therefore only suggestions for these students, but can be used as a guideline to match the activities with the appropriate state-specific standards. *Please note that, although many of the activities provided obviously are related to visual art standards, they also support learning in many other curriculum areas as well.*

### Florida – Sunshine State Standards

Florida Department of Education, Next Generation Sunshine State Standards

<http://www.fldoe.org/bii/curriculum/sss/>

1996 Sunshine State Standards and Grade Level Expectations

<http://www.fldoe.org/bii/curriculum/sss/sss1996.asp>

### Other States

Voluntary National Education Standards

<http://www.education-world.com/standards/national/index.shtml>

State Standards

<http://www.education-world.com/standards/state/index.shtml>

# Glossary

Specialized vocabulary words are defined on the Ringling website's education resources. Some important concepts for this exhibition are:

age of discovery/exploration	a term used to describe the period when European countries took to the seas; does not describe the Asian experience
celadon	a grayish-green color used for an important pottery glaze in the Song dynasty, and adopted by Thai potters
ceramics	objects made from a substance such as clay which is shaped and heated at high temperature to create its final form and surface; may be used for decorative, utilitarian or structural purposes
clay	a kind of earth that keeps its shape when heated (fired) in a kiln
cobalt	ore used as a blue pigment for dyeing and for painting ceramics
Dehua	(pronounced "day-wha'") location of kilns in China's Fujian province that produced blanc de Chine during the Ming dynasty
Delftware	tin-glazed earthenware objects made in Delft and elsewhere in Holland
enamel	a low-fired colored glaze
glaze	a hard, shiny surface/coating that bonds with a clay body when fired at a high temperature
Jingdezhen	(pronounced "jing-doo-jhun'") a major center of Chinese ceramic production; site of the imperial kilns
kendi	a drinking bottle used in Southeast Asia based on an ancient Indian water pot, with a long neck and a spout for drinking
kiln	an oven for firing (heating) ceramics, to extract water, harden the pottery and set the glaze
Imari	(pronounced "ee-mor'-ee") a Japanese port from which Arita wares (Imari/Arita wares) shipped
lotus	Buddhist symbol, often the seat for a Buddha
porcelain	white, hard non-porous pottery made from china clay (kaolin) and feldspar (china stone, petuntse) and silica and fired in a kiln at a high temperature (above 1300° C)

## Additional Information

### Print Resources:

Ayers, John. *Blanc de Chine: Divine Images in Porcelain*. New York: China Institute gallery, 2002.

\_\_\_\_\_. *Chinese Ceramics: The Koger Collection*. New York: Sotheby, 1985.

Blumenfield, Robert H. *Blanc de Chine: The Great Porcelain of Dehua*. Berkeley: Ten Speed Press, 2002.

Brook, Timothy. *Vermeer's Hat: The Seventeenth Century and the Dawn of the Global World*. Bloomsbury Press, 2007.

*Exhibition of Blanc de Chine*. London: S Marchant & Son, 1994.

Gordon, Elinor, ed. *Chinese Export Porcelain: An Historical Survey*. New York: Main Street/Universe Books, 1975.

Guy, John. *Oriental Trade Ceramics in Southeast Asia 10<sup>th</sup> to 16<sup>th</sup> Century*. Trustees of the National Gallery of Victoria, 1980.

Pope, Frank. *Dragon Sea: A True Tale of Treasure, Archeology, and Greed off the Coast of Vietnam*. Harvest Books, 2007.

Stevenson, John and John Guy. *Vietnamese Ceramics: A Separate Tradition*. Chicago: Avery Press, 1997.

### **Online Resources:**

Ceramics in Mainland Southeast Asia, <http://seasianceramics.asia.si.edu/index.asp>

Chinese and Japanese trade ceramics from the 15th to the end of the 17th century, The Princessehof Collection of Asian Ceramics, <http://www.aziatischekeramiek.nl/ak.en/ak.en/i003453.html>

Cracking China: Porcelain Manufacturing in the 18<sup>th</sup> Century, (online videos for students), [http://elearning.npm.gov.tw/digital\\_2-4-2-2-en.htm](http://elearning.npm.gov.tw/digital_2-4-2-2-en.htm)

Early American Trade with China, <http://teachingresources.atlas.uiuc.edu/chinatrade/index.html>

Exploring Chinese Ceramics with Dr. Dragon, (video for students in five parts; see particularly Chapter 2, Exchanges between China and the West), [http://elearning.npm.gov.tw/courses/digital\\_2-4-2/digital\\_2-4-2-1/lesson\\_e/index.html](http://elearning.npm.gov.tw/courses/digital_2-4-2/digital_2-4-2-1/lesson_e/index.html)

Henry Wadsworth Longfellow, Kéramos, [http://www.hwlongfellow.org/poems\\_poem.php?pid=307](http://www.hwlongfellow.org/poems_poem.php?pid=307)

Highlights of Chinese Ceramics, Metropolitan Museum, <http://www.metmuseum.org/publications/bulletins/1/pdf/3258672.pdf.bannered.pdf>

In the Balance: Themes in Global History, [http://www.learner.org/courses/worldhistory/support/reading\\_15\\_1.pdf](http://www.learner.org/courses/worldhistory/support/reading_15_1.pdf) and [http://www.learner.org/courses/worldhistory/support/reading\\_15\\_2.pdf](http://www.learner.org/courses/worldhistory/support/reading_15_2.pdf)

The Magic of Kneaded Clay: A History of Chinese Ceramics, [http://www.npm.gov.tw/exh99/ceramics/html/page\\_en\\_01.html](http://www.npm.gov.tw/exh99/ceramics/html/page_en_01.html)

The Pilgrim Art: The Culture of Porcelain in World History, [http://muse.jhu.edu/journals/journal\\_of\\_world\\_history/v009/9.2finlay.html](http://muse.jhu.edu/journals/journal_of_world_history/v009/9.2finlay.html)

Timothy Brook on Vermeer's Hat and the Dawn of Global Trade, [http://www.econtalk.org/archives/2008/02/brook\\_on\\_vermee.html](http://www.econtalk.org/archives/2008/02/brook_on_vermee.html)

## Map of principal trade routes: Thailand, Vietnam, China, Japan

