

## CHINESE EDUCATIONAL RESOURCE BOX

ED.1970.175 a,b Folding fan of cut-out sandalwood ribs. If you gently fan yourself with this, you can smell the sandalwood which was a favorite incense material for the Chinese. However, it did not grow in China, but on islands in then Pacific and Indian Oceans. The Chinese had to go long distances to trade for this special material.

ED.1970.196

Scroll picture of Chu Kuo-liang, famous warrior and statesman of the 3 Kingdoms era (220-250 A.D.). The inscription on the scroll reads: "Leaving the city, I strolled beyond the gates. There in the mist, I saw 3 tablets. Asking I ascertained that one of them was that of Chu (Kuo-liang). I recalled him and mused with thoughts of his valor and outstanding service to the state. Truly here was the first man of his time."

ED.1971.256

Five-clawed dragon with a flaming pearl in couched gold thread on blue silk. This was probably made to be a sleeve band. By law, dragon designs with 5 claws were restricted for use by only the emperor and his closest kin, but in practice many people wanted the prestige of this design and there were many 'fakes'. (13 pedals chrysanthemum in Japan meant the same thing. But they never violated this rule because there were repercussions, death.)

ED.1972.526

Fragment of an embroidered sleeve band with seed stitch and satin stitch floral patterns with butterflies outlined with couched gold thread.

ED.1976.1109

Ornamental silk tassels wrapped with metallic thread and attached with ornamental knotwork to a stuffed and embroidered flower basket shape for hanging. Decorations such as these were often hung in bridal chambers to ensure good luck. They could be used in any area of a house to bring prosperity, health, etc. (depending on the designs used).

ED.1976.1317 c

Two fragments of embroidery with Beijing knot and couched metal thread on a paper backing. (This was typical of commercial embroidery piecework in the late Ch'ing dynasty- pre-made patterns like this could be purchased and applied to garments, etc. by the buyer.) It is like a miniature French knot, they outlawed it, because it made people go blind.

ED.1973.708

Panel from a Manchu woman's skirt. Peach-colored flowers on a beige brocade silk background in satin and seed stitch with some gold couching. Woven floral ribbon border and the outermost edge of blue and white satin stitch floral embroidery. This type of garment was common around 1900.

ED.1978.23.110

Rectangular textile wall hanging of a Chinese landscape in petite point stitch on leno-weave silk gauze. This piece is close to 100 years old.

ED.1980.5.6

Scroll type poster of China's history of foreign influence from 150 B.C. to 1925

ED.1984.6.61 a,b

Embroidered sleeve bands for a woman's tunic. These use the famous "forbidden knot" stitch, also known as the Beijing knot, a type of raised embroidery stitch which was so hard on the workers' eyes it caused early blindness and it was forbidden to use after modern reformists took over the government in 1914.

ED.1986.55.2

Small gray ceramic reproduction of a military man in a martial arts position. This is a small copy of one of the life-sized ceramic soldiers that were buried in battle formation at the tomb of the first Ch'in dynasty emperor (221-206 B.C.)

ED.1988.25.1

Modern reproduction of a painted hand scroll by the Italian Castiglioni who visited the imperial Chinese court and stayed several years at the emperor's request to paint portraits and landscapes in the European style. A hand scroll is a type of "book"- as you slowly unroll the scroll from right to left, the scenes unfold like a moving story.

ED.1989.11.1

Block printed scroll of elderly scholar with a cane strolling among rocks and bamboo. (Scholars were highly respected and still are. Eyes were downcast in the presence of one of superior status, like teachers. So students didn't look teachers in the eyes. Artists and scholars were considered pretty much the same thing, also held in very high regard. Painting was considered very high art because you had to be educated to know the brush strokes.)

ED.1994.45.1

Cloth-wrapped wire dolls with stuffed fabric, painted heads representing a Chinese family of the 1930s. Includes a man, woman, girl and 2 boy dolls.

ED.1996.D.9

Boy doll from the 1930s with painted composition head and stuffed cloth body.

ED.1998.5.14

This is a miniature version of the type of raincoats worn by the peasant farmers in China. It is made by twining together long plant fibers. Some coats are also made of rice straw (though this one is not). When worn with a big bamboo hat, a person can stay nice and dry.

ED.2000.14.2

Carved brown stone 'fu' dog, also known as a 'Chinese lion'. This one is male as it has a ball under its paw. (The females are depicted with pups playing around their feet. They didn't really look like lions because they hadn't seen one. They were considered guardians of Buddhist law.)

ED.2000.25.2

Man's skullcap of black satin. In the late 1800s and early 1900s, men's heads were often shaved in the front with a large braid hanging down the back. The skull cap was a common clothing accessory for urban men.

ED.2002.1.2

Silk skirt embroidered in stain stitch. This was originally a traditional Mandarin

woman's skirt which was 2 separate, apron-like pieces hitched only at the waist. It has been altered at some time in its history into a more contemporary 'Western European-style' skirt, probably by the last owner.

Ed.2004.1.1

Two joined Mandarin rank badges with phoenix designs indicating a civil official.

ED.2004.1.2

Mandarin rank badge with phoenix design and coral bead accents.

ED.2004.1.3

Two Mandarin rank badges that have been sewn together- the split one for the front opening of the robe has been divided and sewn to either side of the badge for the back of the robe. Phoenix bird indicates a civil official at the court.

ED.2004.1.4 a,b

Mandarin rank badges, also called "Mandarin squares", these were worn on the front and back of robes to indicate your position at the emperor's court. Those with birds indicate civil officials, those with animals are military officers. This pair have a phoenix, a mythical bird indicating a civil official would have worn them.

ED.2004.1.12 a-h

Miscellaneous shadow puppet parts of cut and painted leather:

(a) headless body

(b,c) articulated arms

(d-g) swords

(h) fan on stick

ED.2004.3.113 a,b

Shoes for a woman with bound feet. These would have been made and embroidered in the home. (The story goes that they start binding your feet at 4 years old as it was considered beautiful for women to have small feet. 1914 was the latest it was done. Screaming that went on all night long during the binding process disturbed Sun Yat-sen, he was the brother to sisters who had experienced it, so he outlawed it. Big toe was left out and other toes were curled under and only the toes went into the shoes. Usually women were seated. Sociologists say it also kept women from running away when they were married off to a man they didn't want to live with. Foot binding was outlawed after the 1914 reforms of Sun Yat-sen and the fall of the Manchu (Ch'ing) dynasty.

ED.2004.3.114

Child's embroidered silk jacket with drawstring cuffs.

ED.2004.21.1 a-c

Porcelain teacup (traditional Chinese teacups are without handles) and saucer with lid (to keep the tea warm) painted with human figures and Chinese characters.

This is a commercially painted piece.

ED.2005.1.43 a-j

Cut paper decorations used for Chinese New Year's celebration decorations.

These were usually hung in windows for good luck and were replaced each year.

(a-h) are brown paper tigers- a wish for strength

(i,j) rectangular cut-outs for Chinese New Year's decorations

ED.2005.1.73 a,b

- Peasant woman's work outfit (top-(a) and pants (b)) of blue and black cotton.
- ED.2005.1.108  
A square ivory "blank" to be used to carve a "chop" or personal seal. Seals were used to mark ownership of scrolls and other objects and carried the owners name in stylized calligraphic designs fitted to the square shape. They were usually pressed into red vermilion clay to "ink" them and then pressed onto the paper to leave a red mark with the "chop".
- ED.2005.1.113  
String of Buddhist prayer beads made of plastic. Similar in function to a Catholic Christian rosary, this was an aid to help count the number and type of prayers said.
- ED.2005.1.126 a-c  
Parts of a marionette-style puppet:  
(a) head of man with long hair and beard made of carved & painted wood  
(b) outfit of pink and gold metallic fabric  
(c) outfit of red and silver metallic fabric
- ED.2005.1.133  
This is a Buddhist themed woodblock print from Tibet in the high Himalaya mountains. It formerly was an independent country and is now part of the Republic of China.
- ED.2005.1.137  
Cut paper design of a rooster eating a centipede. Used for Chinese New Year decorations, often hung in windows.
- ED.2005.1.143  
Wood block print on paper of traditional Chinese building. The red "chop" mark printed on this belonged to Mr. Richard Petterson, for whom the museum is named and indicates that this print once belonged to him.
- ED.2005.1.165  
Wood block print of the kitchen god used for Chinese New Year's decorations. (The print of the kitchen god and his companions from the previous year would be burnt and a new one mounted on a wall in the kitchen at New Year's time.)
- ED.2005.1.201  
Model of a lion dancer (actually 2 persons would be inside the costume) with head and tail mounted on springs to wiggle when moved. This is made of painted wood and papier maché with yarn for the lion's hair and mane.
- ED.2005.1.230 a-i  
Paper and fabric figures of the Daoist immortals (plus one more character) in traditional Ching dynasty clothes:  
(a) Lan Caihe with peaches of immortality  
(b) He Xiangyu with lotus pod symbolizing purity  
(c) Han Xiangzi with flute  
(d) Zhang Guolao with bamboo tube and rods  
(e) Elderly man with ruyi scepter signifying "as you wish"  
(f) Lu Dongbin with sword  
(g) Cao Guojiu with castanets  
(h) Zhongli Quan with fan

(i) Li Tieguai with double gourd and crutch

ED.2005.1.231 a-g

Papier maché and folded paper stick puppets

ED.2005.1.270

Landscape print on fabric.

ED.2005.1.279

Scroll of blossoming plum branch with a poem printed on fabric. Because the plum tree often was the first to bloom in the Spring and will even bloom with snow on the ground, this design is often used symbolically to indicate triumph over adversity.

ED.2005.1.301

Folding fan (also known as a 'brisé' fan) of carved sandalwood. Sandalwood sawdust was often used to make incense sticks because of its pleasing smell. If you fan yourself with a fan made of sandalwood, you can smell a faint hint of that incense smell.

ED.2005.1.380

Fragment of embroidery almost entirely worked in Beijing knot stitch, also known as the "forbidden stitch" because it caused early blindness for those who worked it and was forbidden by the reformist government of Sun Yat-sen in 1914. This piece was worked on a separate backing stiffened with paper and was meant to be sold and applied separately to a garment or other object.

ED.2005.1.381

Cocoon of a domesticated silk worm. If you shake it, you can hear the rattle of the dried up caterpillar inside. To obtain silk filaments from this, it would be soaked in hot water to loosen the gummy sericin holding the filaments together and then unraveled into thread. (There is a folk tale about a Chinese princess was being sent off to central Asia to marry a ruler there. She was upset sense that they had no silk, so she concealed some cocoons in her hair, so that silk fabric could be made there. Another one tale was about a cocoon that fell into a cup full of hot tea. The princess saw it unravel and thought it would make a good textile.)

ED.2005.1.385

Small cloisonné vase made of enameled copper. The "cloisons" or copper wire inlay, restricts the flow of the enamel colors when the piece is fired, thus creating the pattern. Objects as large as vases 6 feet tall are made in this technique.

ED.2005.1.419

Linen hand towel with a scene of a traditional wedding procession in cross-stitch embroidery at one end. The bride is carried hidden from view in the closed sedan chair or palanquin, preceded by banner carriers, to the house of the groom. This was made in a mission in south China for sale to westerners as the native Chinese did not use this sort of item in the home.

ED.2005.2.11

Stick puppet of man riding a lion (the man's head is broken off).

ED.2005.2.27

Female shadow puppet with phoenix headdress and platform shoes made of cut and painted leather.

ED.2005.2.30

Woman with a double bun hairdo, a shadow puppet of cut and painted leather.

ED.2005.2.34

Woman with phoenix headdress, long hair and wide pants, a shadow puppet of cut and painted leather.

ED.2005.2.36

Shadow puppet of a man with long beard made of cut and painted leather.

ED.2005.2.41 a,b

Identical puppets of male banner-carriers (Manchu warriors) with pointed helmets made of cut and painted leather.

ED.2005.2.42

Shadow puppet of man in skullcap blowing a horn made of cut and painted leather.

ED.2005.2.43

Shadow puppet of a dragon made of cut and painted leather.

ED.2005.2.44

Shadow puppet (modern copy in mylar painted with marking pens) of a seated man in traditional clothes (Possibly made by Mr. Petterson, for whom the museum is named as he was a big fan of Chinese shadow puppet plays and probably was entertained by many as a child growing up in China of the early 20<sup>th</sup> century.)

ED.2005.2.45 a,b

Shadow puppets of male warriors (a) is a Manchu banner carrier and (b) has a spiked headdress. These are modern copies in mylar and marking pen. (Possibly made by Mr. Petterson, for whom the museum is named as he was a big fan of Chinese shadow puppet plays and probably was entertained by many as a child growing up in China of the early 20<sup>th</sup> century.)

ED.2005.2.46 a,b

Modern copies of traditional Chinese female character shadow puppets made of mylar plastic and using marking pens for coloration. (Possibly made by Mr. Petterson, for whom the museum is named as he was a big fan of Chinese shadow puppet plays and probably was entertained by many as a child growing up in China of the early 20<sup>th</sup> century.)

ED.2005.2.47 a-c

More banner carrying male warrior shadow puppets made of mylar plastic and using marking pens for coloration. (Possibly made by Mr. Petterson, for whom the museum is named as he was a big fan of Chinese shadow puppet plays and probably was entertained by many as a child growing up in China of the early 20<sup>th</sup> century.)

ED.2005.2.48

Shadow puppet of a man riding a fu dog (Chinese lion, see above #ED.2000.14.2) surrounded by a circle of flame. His arms are fashioned like a “whirligig” with 3 arms holding swords—as they spin they give the illusion of fierce battle fighting. This a modern copy made of mylar plastic and using marking pens for coloration. (Possibly made by Mr. Petterson, for whom the museum is named as he was a big fan of Chinese shadow puppet plays and probably was entertained by many as a

child growing up in China of the early 20<sup>th</sup> century.)

ED.2005.2.49

Shadow puppet of a banner carrier (Manchu warrior) made of cut and painted leather.

ED.2005.2.53 a-c

Partially painted and unpainted cut leather shadow puppets. (a and b are males with mylar heads and c is a headless body)

ED.2005.2.55 a-l

Twelve assorted parts for traditional shadow puppets made of cut and painted leather.

ED.2005.2.56 a,b

Two male heads for shadow puppets made of cut and painted leather.

ED.2005.2.61 a-c

Three headless shadow puppets of cut and painted leather. (a) has wings on back and leg while (b) has flags at his back indicating a military man. (c) has clothes decorated in a brick pattern.

ED.2005.2.62 a,b

(a) partially painted female shadow puppet made of leather  
(b) floral background or set piece for a traditional shadow puppet play

ED.2005.2.68 a-f

Body parts for a male shadow puppet made of cut and painted leather.

ED.2005.2.69 a-e

Miscellaneous body parts for shadow puppets made of cut and painted leather.

ED.2005.2.70 a-o

Miscellaneous arms for shadow puppets of cut and painted leather.

ED.2005.2.71 a-k

A complete male puppet (disarticulated) of cut and painted leather.

ED.2005.2.72 a-u

Miscellaneous sleeves for shadow puppets of cut and painted leather.

ED.2005.2.73 a-d

Four torsos for shadow puppets of cut and painted leather.

ED.2005.2.74 a,b

(a) head and (B) torso with limbs but no hands for shadow puppets of cut and painted leather.

ED.2005.2.75 a-l

Twelve assorted lower legs for shadow puppets of cut and painted leather.

ED.2005.2.76 a-e

Five assorted lower torsos for shadow puppets of cut and painted leather.

ED.2005.2.77 a-g

Seven assorted female heads for shadow puppets (backed with mylar to strengthen)

ED.2005.2.79 a-g

Miscellaneous accessories for shadow puppets of cut and painted leather.

ED.2005.2.80 a-e

Five assorted men's heads for shadow puppets of cut and painted leather backed

with mylar to strengthen.

ED.2005.2.85

Shadow puppet of a woman in traditional dress riding a horse made of mylar plastic and using marking pens for coloration. (Possibly made by Mr. Petterson, for whom the museum is named as he was a big fan of Chinese shadow puppet plays and probably was entertained by many as a child growing up in China of the early 20<sup>th</sup> century.)

ED.2005.2.86 a,b

Two male shadow puppet characters:

(a) man with skullcap and no arms

(b) man in red robe with pompadour hairstyle.

ED.2005.2.114 a,b

Shadow puppets of (a) man with headdress and (b) woman with bound feet (hands damaged) made of cut and painted leather.

ED.2005.2.115

Hand inked poster by Richard Petterson of Chinese dynasty dates (abbreviated).

ED.2005.3.19 b

UNICEF cardstock figure of a young boy in a Red Guard school uniform.

ED.2005.35.3

Manchu woman's vest with lute-shaped side-front closure. This is a modern copy of an older style of vest worn during the last dynasty in China. It was usually worn over a much longer robe.

ED.2005.44.1

Embroidered top for a woman's slipper with flowers in stem and satin stitch on a black velvet background. This would have been worn by a woman with normal sized feet, rather than someone with bound feet. (This is for a normal sized slipper. Manchu had normal sized feet, the Han had bound feet.)

ED.2005.58.1

Tourist map of Taiwan printed on velvet-like background and mounted in the form of a scroll.

ED.2006.1.87

Infant's slipper in the shape of a tiger to magically impart the attributes of that animal to the child (i.e. bravery, strength) and to ward off evil spirits that might try and harm the child. Hand embroidered silk, perhaps made by a loving relative, this slipper is about the same length as a shoe for an adult woman with bound feet (see #2004.3.113 a,b).

ED.2006.1.171

Laminated page from the New York Times Magazine dated Sept. 2, 1945 showing how to read and write 13 simple characters (words) in Chinese.

ED.2006.1.231

Commercially printed reproduction of a Ch'ing (Qing) dynasty female ancestor portrait. The woman represented may have been intended to look like an empress as she wears a phoenix crown and robe and sits on a tiger skin robe covered chair. Ancestor portraits were usually kept on the family altar or shrine along with flower arrangements and incense burners and offerings of fruit. Deceased

ancestors retained an interest in the affairs of their living family members and on several occasions during the year, prayers were made to them.

ED.2006.35.16

Model of an old-fashioned flat iron for pressing clothes and other textile items. In a real one, hot coals would be put in the dish and using the handle, the person pressing the clothes would quickly pass the iron over them to avoid scorching. The fact that this one is decorated all over with enamel (which could crack or melt if coals were actually put inside) and impressed with a mark on the bottom, as well as having a small “stem” hanging down from the handle, all indicate that this one is for “show” not use. It is also a little bit smaller than actual irons in the museum’s collections.

ED.2006.9.45 A laminated map of China from the National Geographic Society.

ED.2006.39.3 A young woman’s blouse of royal blue silk with hand embroidered scenes in silk satin stitch. The blouse has a high collar called a “mandarin collar” and knotted silk tube closures called “frogs”. This style is typical of the mid to late 1900s.

ED.2007.1.67 a-d Set of 4 commercially printed travel posters showing the Great Wall of China throughout the 4 seasons of the year. The wall was begun by one of the first Han dynasty (220 BC – 212 AD) emperors to unite China and was intended to keep marauding invaders from the steppes to the north of China from harassing the villagers in the northern border areas. It is one of the few man-made structures on planet earth that can be viewed from space without the aid of a telescope!

ED.2007.10.16 Shoulder bag made of indigo dyed cotton with a pattern of stylized birds on it made by printing a resist of wax or starch before dyeing. Indigo is a plant dye that actually increases the strength of cotton fabric and for centuries was the most important source for making the color blue. This bag was purchased by the founder of the Petterson museum on a trip to China in the 1980s in a place called Kunming. This type of design and technique is typical of minority tribes living in the south and west of China. There are over 50 minority tribes that live in China, some with several million members.