



Lesson Two
Revering Antiquity
Middle Grades 6-8

INTRODUCTION

This lesson focuses on reverence for the idea of antiquity as a central theme of the Chinese aesthetic tradition. In Chinese art, reverence for the past is shown in many ways including historical allusions, antiquarian themes, referencing traditional artistic processes, and respect for past masters. For example, two landscape paintings, Yuan Jie's *Landscape after Ni Zan* (1301-1374), 1554 and Lan Ying's *Landscape after Ni Zan* (1578- active beyond 1660) both allude to the style of Yuan Dynasty artist Ni Zan in their rendering of the traditional "one river, two banks" composition. Revering antiquity touches upon issues relevant to middle school students who begin to question tradition as they forge individual identities.

LEARNING OBJECTIVES

- Students will analyze primary historical documents.
- Students will explore political ideologies of the past.
- Students will consider the importance of reverence for the past in contemporary life.
- The lesson will also provide opportunities for English and Art teachers to explore these themes in the context of student writing and collage.

LINKS TO MASSACHUSETTS CURRICULUM FRAMEWORKS

Arts Frameworks

Visual Arts Strand:

Standards: 1, 2, 3, 4, 5

Connections Strand:

Standards: 6, 8, 9, 10

English Language Arts

Language Strand:

Standards: 1, 2, 3

Reading and Literature Strand:

Standards: 9, 11, 15

Composition Strand:

Standards: 19-23

History and Social Science Frameworks

Grade 6, 7, 8 Learning Standards: 6, 7.34, WHI.23, USI.2, USI.7

Peabody Essex Museum, August 2007

LOOKING AT CHINESE ART AT THE PEABODY ESSEX MUSEUM

This activity is designed for use at the museum. It may be modified to take place in the classroom by using images from the *Perfect Imbalance* website.

The theme of revering antiquity in the Chinese aesthetic can be found in numerous objects in the exhibition *Perfect Imbalance*. During a visit to the exhibition, students working in groups of two or three will sketch an object, label the evidence demonstrating the theme of reverence for antiquity, and present their discoveries and thoughts orally or in writing to the class.

Students will:

- Consider what materials, content, colors, and type of object make the work look old or antique.
- Make connections between their readings of Confucian values and the works of art, and consider their personal reactions to antique objects.

Pre-visit activity:

To facilitate a more productive museum visit, we recommend working with the *Perfect Imbalance* exhibition on the PEM website prior to the fieldtrip. By previewing the objects in the exhibition students will have the opportunity to think about reverence for antiquity in Chinese art. Using the image provided below, ask students to respond to questions on Worksheet 1.

Materials:

- Access to PEM website *or* color photocopies of “*Hundred Boys*” Jar.

Time needed: 30 minutes



“Hundred Boys” Jar
Ming dynasty (1368-1644); Jiajing period (1522-1566)
Porcelain with underglaze blue decoration
Gift of Mrs. Herbert Nadai and Thomas Beal Jr. in memory of Mr. and Mrs. Thomas P. Beal, 1982; E81696

Peabody Essex Museum, August 2007

During the museum visit:

Students will make an in-depth analysis of a work of art in this self-guided sketching and writing exercise.

Materials: Clipboards, pencils and Worksheet 2

Time Needed: 1 hour

Procedure:

Distribute clipboards, pencils and Worksheet 2 to students prior to entering the gallery.

INTRODUCTORY GROUP DISCUSSION—Begin by gathering the class in the center of the gallery for a large group discussion. Consider the following topics:

- Chinese art is characterized by reverence for antiquity. However, as students look through the gallery, they may notice other characteristics such as symmetry and aesthetics of the brush.
- Gather around the “*Hundred Boys*” Jar. Ask students how looking at the actual work of art is different from looking at a reproduction. Ask students what they notice about the piece now that they are looking at it in real life.

SMALL GROUP ACTIVITY—Divide students into small groups of two or three

1. In pairs, have students explore the exhibition, then choose an art object to analyze in-depth that reflects reverence for antiquity. Ask students to complete Worksheet 2.
2. Ask students to present their objects to the class. As a culminating activity, ask students to discuss questions such as:
 - What is the evidence on the work that shows reverence for antiquity?

LITERACY CONNECTION: Reading Historical Primary Source Material

Introduction:

Adolescence is a time when many young people begin to think critically about the society in which they have been raised. This is a time when social and cultural issues, such as justice, equality, individuality, environmentalism, can provoke strong emotional responses. It is essential that some aspects of these issues be addressed if students are to understand the importance of the theme of revering antiquity as demonstrated in the exhibition *Perfect Imbalance*. At the same time, this theme presents an excellent opportunity for students to reflect on their role as inheritors of culture in a society that stresses innovation and individual achievement.

To frame a discussion about reverence for the past, we have selected written excerpts from four diverse sources. In each reading, the author codifies, questions, or praises the tradition of reverence for antiquity and his role in society and place in history. Use the discussion questions at the conclusion of each reading to stimulate dialog about each other's acceptance or rejection for historic ideals or societal structures.

Materials: Photocopied packets of each reading.

Time Needed:

45 – 60 minutes for Quick Writes

60–90 minutes per reading, depending on grade level and reading comprehension of students

Preparation of students:

The themes in this lesson are complex. Ask students to think about some of the following questions by giving them time to write and then letting them talk about their ideas in a Socratic circle. There are links to information about these strategies in the reference section of this lesson plan.

Quick writes

- What would society look like without our ability to build on the achievements of those who went before us? What might be the advantages and disadvantages of acknowledging the events of the past?
- What are the most important ways that we show our reverence for antiquity in our culture? What are the important ways that we challenge our past and demand change?

READING ONE: *Book of Songs*, Confucius and Plato

These selections of Chinese readings are ancient texts that capture a response to even greater antiquity. First, selections from the classic anthology of Chinese poetry, *Book of Songs*, indicate that reverence for antiquity was a compelling current in China even at the earliest times for which we have written records. When Confucius wrote *The Analects* years later, he demonstrated his reverence for his predecessors by referencing poets and themes from the *Book of Songs*.

This Chinese perspective contrasts strongly with the views of Plato, an ancient Greek philosopher whose writings contributed to the Western emphasis on individualism. In Plato's *Republic*, Socrates denigrates his forefathers as telling "bad lies" that harm society. Teachers may want to present both of these readings to highlight the differences between two responses to the idea of antiquity.

Book of Songs

Book of Songs: The Ancient Chinese Classic of Poetry. Translated by Arthur Waley, Grove Press, 1996

Background Information: Introduction to *Book of Songs*

The *Book of Songs* is an anthology of 305 poems of varying length, drawn from various levels of Zhou Dynasty society. It contains folk songs, songs of the nobility, ritual hymns, and ballads on significant events in the history of the Zhou people. The oldest poems may date as far back as 1000 BCE, whereas most of the versions of the songs provided here were from about 600 BCE (Waley, 1996, p. xv).

For many, the songs represented the ideal for all poetry, with an archaic honesty and simplicity. In addition, the songs seemed to their readers to be a permanent embodiment of the inner lives of people in the remote past: in the songs one could discover "what it was like then" more perfectly than in any history. Finally, for the Confucian thinker the songs played a central role in the great Confucian project of educating the human heart back to its natural goodness; it was assumed that if a person heard the songs performed, especially as they had once been performed with their lost ancient music, the emotions of the listener would be shaped to decent, balanced, and, at the same time, natural responses to the events of life (Waley, 1996, p. xiv).

Confucius drew upon these ancient writings to expound his ideas on societal values of reverence and deference to elders. In the following four short poems, translated as "hymns," the ancient poets were also demonstrating a reverence for their ancestors.

Excerpts from Book of Songs

Book of Songs: The Ancient Chinese Classic of Poetry. Translated by Arthur Waley

Pity Me, Your Child (#286)

*Pity me, your child,
Inheritor of a House unfinished,
Lonely and in trouble.
O august elders,
All my days I will be pious,
Bearing in mind those august forefathers
That ascend and descend in the
courtyard.
Yes, I your child,
Early and late will be reverent.
O august kings,
The succession shall not stop!*

Reverence (#288)

*Reverence, reverence!
By Heaven all is seen;
Its charge is not easy to hold.
Do not say it is high, high above,
Going up and down about its own
business.
Day in, day out it watches us here.
I, a little child,
Am not wise or reverent.
But as days pass, months go by,
I learn from those that have bright
splendor.
O Radiance, O Light,
Help these my strivings;
Show me how to manifest the ways of
power.*

Clear Away the Grass (#290)

*They clear away the grass, the trees;
Their ploughs open up the ground.
In a thousand pairs they tug at weeds
and roots,
Along the low grounds, along the ridges.
There is the master and his eldest son,
There the headman and overseer.
They mark out, they plough.
Deep the food-baskets that are brought;
Dainty are the wives,
The men press close to them.
And now with shares so sharp
They set to work upon the southern acre.
They sow the many sorts of grain,
The seeds that hold moist life.
How the blade shoots up,
How sleek, the grown plant;
Very sleek, the young grain!
Band on band, the weeders ply their
task.
Now they reap, all in due order;
Close-packed are their stooks-
Myriads, many myriads and millions,
To make wine, make sweet liquor,
As offering to ancestor and ancestress,
For fulfillment of all the rites.
“When sweet the fragrance of offering,
Glory shall come to the fatherland.
When pungent the scent,
The blessed elders are at rest.”
Not only here is it like this,
Not only now is it so.
From long ago it has been thus.*

Peabody Essex Museum, August 2007

Confucius *The Analects* and *The Doctrine of Means*

Background Information: Introduction to Confucius 孔子 (Kongzi)

“Confucius was one thinker who looked to the past for answers, and his great reverence for antiquity seems to have been shaped early. In fact, intense respect for Zhou civilization characterized his homeland, Lu, a small state created in northeastern China, as Zhou solidarity was dissolving into the Era of Warring States. Lu had originated as the ducal fief of Chou Kung (Tan, the Duke of Zhou, died ca. 1094 B.C.), younger brother of the dynasty's founder (King Wu).

According to tradition, the Duke assumed imperial power during the minority of his nephew Cheng, the heir-apparent. During his regency, the Duke suppressed rebellions against the rightful successor, used his position to establish new institutions that promoted stability, and regularized the government before returning authority to his brother's son (probably the last great Zhou ruler).

The Duke's most important contribution seems to have been the clan inheritance system, which regulated imperial succession and created familial solidarity within the Zhou dynasty. In this plan, the kingship passed to the principal wife's eldest son. Younger sons and sons of concubines founded their own noble houses and were granted feudal domains by the ruler. Such lords thus enjoyed a dual relationship with the king--a political bond (as a feudal vassal), and a familial connection (as blood relative and head of a branch of the royal clan). So, political allegiance was grounded on, and stabilized by, family ties, by an elaborate system of mutual dependence that initially created great social solidarity. Resting on a shared belief in the authority of the heaven-mandated ruler, reinforced and connected by a matrix of efficacious religious observance, family loyalty, and feudal obligations, the early Zhou ruled not through legal constraint or oppression, but through the persuasive force of their superior virtue, the natural force of the loving duties that bind families together” (Churchill, 2007).

“By most traditional accounts, Confucius returned to Lu in 484 BCE and spent the remainder of his life teaching, putting in order the *Book of Songs*, the *Book of Documents*, and other ancient classics, as well as editing the *Spring and Autumn Annals*, the court chronicle of Lu” (Riegel, 2006).

Excerpt from *The Analects*

Confucius, *The Analects* 論語 (Lun yu)

Book XVII # 9

Arthur Waley, Translator, *The Analects of Confucius*.

The Master said, Little ones, Why is it that none of you study the *Songs*? For the *Songs* will help you to incite people's emotions, to observe their feelings, to keep company, to express your grievances. They may be used at home in the service of one's father; abroad in the service of one's prince. Moreover, they will widen your acquaintance with the names of birds, beasts, plants and trees.

Excerpt from *The Doctrine of the Mean*

Confucius, *The Doctrine of the Mean* 中庸 (Zhongyong)

Translated by Charles Muller, <http://www.hm.tyg.jp/~acmuller/contao/docofmean.htm>

17. What a good son was Shun (the sage emperor)! His virtue was that of a sage, he was venerated as an emperor. His wealth included everything within the four seas. He is sacrificed to in the ancestral temple, and his sons and grandsons have preserved his name. Therefore we can say that the greatly virtuous always attain their appropriate position, always receive their proper reward, always get their recognition and are always long-lived.

We can also know that Heaven develops each thing according to its preparation. Thus, Heaven nourishes the growing sprout, and throws down the leaning tree. The Book of Songs says:

Joyful is the Prince

With the power of his own correctness

He harmonized those far and near

He received his reward from Heaven

Who protected him, helped him

And gave him the mandate

Which he in turn enhanced.

Thus, the greatly virtuous always receive the Mandate of Heaven.

Plato, *The Republic*

Background Information: Introduction to Plato

Perhaps the greatest philosopher in the Western tradition, Plato lived from about 428 to 348 BCE. His writing was profoundly influenced by Socrates, a philosopher responsible for the shift in philosophy from speculations about the natural world to considerations of ethics and analysis through the “Socratic method,” a method of philosophical consideration through dialogue: asking people their definitions of familiar concepts like ‘justice,’ ‘courage,’ and ‘piety’ and pointing out their validity and contradictions. Plato uses Socrates in many of his dialogues to explore ideas of justice, love, and political utopia. Plato founded the Academy, a school at the center of philosophical, scientific, and mathematical research in ancient Greece. He was also a teacher of Aristotle, another great, influential Western thinker (Houghton Mifflin, 2003, pgs. 1218, 1421).

Excerpt from Plato, *The Republic*

Plato, *The Republic*

Book 2, lines 377e – 379a

Paul Shorey, translator, Perseus Digital Library Project <http://www.perseus.tufts.edu>

“There is, first of all,” I said, “the greatest lie about the things of greatest concernment, which was no pretty invention of him who told how Uranus did what Hesiod says he did to Cronos, and how Cronos in turn took his revenge; and then there are the doings and sufferings of Cronos at the hands of his son. Even if they were true I should not think that they ought to be thus lightly told to thoughtless young persons. But the best way would be to bury them in silence, and if there were some necessity for relating them, that only a very small audience should be admitted under pledge of secrecy and after sacrificing, not a pig, but some huge and unprocurable victim, to the end that as few as possible should have heard these tales.”

“Why, yes,” said he, “such stories are hard sayings.”

“Yes, and they are not to be told, Adeimantus, in our city, nor is it to be said in the hearing of a young man, that in doing the utmost wrong he would do nothing to surprise anybody, nor again in punishing his father's wrong-doings to the limit, but would only be following the example of the first and greatest of the gods.” “No, by heaven,” said he, “I do not myself think that they are fit to be told.” “Neither must we admit at all,” said I, “that gods war with gods and plot against one another and contend--for it is not true either-- if we wish our future guardians to deem nothing more shameful than lightly to fall out with one another; still less must we make battles of gods and giants the subject for them of stories and embroideries, and other enmities many and manifold of gods and heroes toward their kith and kin. But if there is any likelihood of our persuading them that no citizen ever quarreled with his fellow-citizen and that the very idea of it is an impiety, that is the sort of thing that ought rather to be said by their elders, men and women, to children from the beginning and as they grow older, and we must compel the poets to keep close to this in their compositions. But Hera's fetherings by her son and the hurling out of heaven of Hephaestus by his father when he was trying to save his mother from a beating, and the battles of the gods in Homer's verse are things that we must not admit into our city either wrought in allegory or without allegory. For the young are not able to distinguish what is and what is not allegory, but whatever opinions are taken into

the mind at that age are wont to prove indelible and unalterable. For which reason, maybe, we should do our utmost that the first stories that they hear should be so composed as to bring the fairest lessons of virtue to their ears.”

DISCUSSION QUESTIONS

What are some important ways that you show reverence, or respect for your ancestors? What are some important ways we, as Americans, show reverence for our society’s ancestors?

Find evidence in Confucius’ writing that demonstrates his reverence and respect for antiquity, his reverence for those leaders and thinkers before his time.

Find evidence in Plato’s dialogue for his rejection of past thinkers and ideas.

What are some differences between each thinker’s writing style? Does each author’s writing style contribute to their reverence, or lack of reverence, for their societies’ ancestors?

What kind of society is each writer trying to create with his advice? What characteristics does each writer value in citizens?

Where do we find our contemporary society’s principles and values? What are they?

Where do you stand on the question of reverence for antiquity in our society? Do you think that the principles and ideas on which our country is founded need to be radically challenged, or do they provide the foundation for virtue?

Western philosophy has been called a “footnote to Plato,” indicating his profound influence on thinking in the Western intellectual tradition. Do you think that as a society we tend to accept or challenge the ideas that have preceded us? What are the strengths and weakness of this approach to cultural heredity?

READING TWO: John Quincy Adams in the Early American Republic

This set of readings allows students to see how the American tradition contains within it both the acceptance and relevance of antiquity. Two orations by the same American, John Quincy Adams, highlight how one person can revere antiquity and admonish those who ignore the lessons of the past. These excerpts provide powerful connections between the aesthetic response to antiquity as explored in *Perfect Imbalance* and the tension in understanding ancient civilizations and our own contemporary societies.

Excerpt from John Quincy Adams, "Orations"

John Quincy Adams, "Orations"

"Oration at Plymouth, December 22, 1802, in Commemoration of the Landing of the Pilgrims."

<http://www.worldwideschool.org/library/books/hst/northamerican/OrationatPlymouth/Chapter1.html>

Among the sentiments of most powerful operation upon the human heart, and most highly honorable to the human character, are those of veneration for our forefathers, and of love for our posterity. They form the connecting links between the selfish and the social passions. ... By the power of filial reverence and parental affection, individual existence is extended beyond the limits of individual life, and the happiness of every age is chained in mutual dependence upon that of every other. Respect for his ancestors excites, in the breast of man, interest in their history, attachment to their characters, concern for their errors, involuntary pride in their virtues. Love for his posterity spurs him to exertion for their support, stimulates him to virtue for their example, and fills him with the tenderest solicitude for their welfare. Man, therefore, was not made for himself alone. No, he was made for his country, by the obligations of the social compact; he was made for his species, by the Christian duties of universal charity; he was made for all ages past, by the sentiment of reverence for his forefathers; and he was made for all future times, by the impulse of affection for his progeny. ...

The voice of history has not, in all its compass, a note but answers in unison with these sentiments. The barbarian chieftain, who defended his country against the Roman invasion, driven to the remotest extremity of Britain, and stimulating his followers to battle by all that has power of persuasion upon the human heart, concluded his persuasion by an appeal to these irresistible feelings: "Think of your forefathers and of your posterity." ... The revolutions of time furnish no previous example of a nation shooting up to maturity and expanding into greatness with the rapidity which has characterized the growth of the American people. In the luxuriance of youth, and in the vigor of manhood, it is pleasing and instructive to look backward upon the helpless days of infancy; but in the continual and essential changes of a growing subject, the transactions of that early period would be soon obliterated from the memory but for some periodical call of attention to aid the silent records of the historian. Such celebrations arouse and gratify the kindest emotions of the bosom. They are faithful pledges of the respect we bear to the memory of our ancestors and of the tenderness with which we cherish the rising generation. They introduce the sages and heroes of ages past to the notice and emulation of succeeding times; they are at once testimonials of our gratitude, and schools of virtue to our children.

These sentiments are wise; they are honorable; they are virtuous; their cultivation is not merely innocent pleasure, it is incumbent duty. Obedient to their dictates, you, my fellow-citizens, have instituted and paid frequent observance to this annual solemnity. And what event of weightier intrinsic importance, or of more extensive consequences, was ever selected for this honorary distinction?

Excerpt from John Quincy Adams, "The Jubilee of the Constitution"

John Quincy Adams, "The Jubilee of the Constitution, delivered at New York, April 30, 1839, before the New York Historical Society."

<http://www.worldwideschool.org/library/books/hst/northamerican/TheJubileeoftheConstitution/Chap1.html>

Fellow-Citizens and Brethren, Associates of the New York Historical Society: Would it be an unlicensed trespass of the imagination to conceive that on the night preceding the day of which you now commemorate the fiftieth anniversary--on the night preceding that thirtieth of April, 1789, when from the balcony of your city hall the chancellor of the State of New York administered to George Washington the solemn oath faithfully to execute the office of President of the United States, and to the best of his ability to preserve, protect, and defend the constitution of the United States--that in the visions of the night the guardian angel of the Father of our Country had appeared before him, in the venerated form of his mother, and, to cheer and encourage him in the performance of the momentous and solemn duties that he was about to assume, had delivered to him a suit of celestial armor--a helmet, consisting of the principles of piety, of justice, of honor, of benevolence, with which from his earliest infancy he had hitherto walked through life, in the presence of all his brethren; a spear, studded with the self-evident truths of the Declaration of Independence; a sword, the same with which he had led the armies of his country through the war of freedom to the summit of the triumphal arch of independence; a corselet and cuishes of long experience and habitual intercourse in peace and war with the world of mankind, his contemporaries of the human race, in all their stages of civilization; and, last of all, the Constitution of the United States, a shield, embossed by heavenly hands with the future history of his country?

Yes, gentlemen, on that shield the Constitution of the United States was sculptured (by forms unseen, and in characters then invisible to mortal eye), the predestined and prophetic history of the one confederated people of the North American Union.

They had been the settlers of thirteen separate and distinct English colonies, along the margin of the shore of the North American Continent; contiguously situated, but chartered by adventurers of characters variously diversified, including sectarians, religious and political, of all the classes which for the two preceding centuries had agitated and divided the people of the British islands--and with them were intermingled the descendants of Hollanders, Swedes, Germans, and French fugitives from the persecution of the revoker of the Edict of Nantes.

In the bosoms of this people, thus heterogeneously composed, there was burning, kindled at different furnaces, but all furnaces of affliction, one clear, steady flame of liberty. Bold and daring enterprise, stubborn endurance of privation, unflinching intrepidity in facing danger, and inflexible adherence to conscientious principle, had steeled to energetic and unyielding hardihood the characters of the primitive settlers of all these colonies. Since that time two or three generations of men had passed away, but they had increased and multiplied with unexampled rapidity; and the land itself had been the recent theatre of a

ferocious and bloody seven years' war between the two most powerful and most civilized nations of Europe contending for the possession of this continent.

Of that strife the victorious combatant had been Britain. She had conquered the provinces of France. She had expelled her rival totally from the continent, over which, bounding herself by the Mississippi, she was thenceforth to hold divided empire only with Spain.

She had acquired undisputed control over the Indian tribes still tenanted the forests unexplored by the European man. She had established an uncontested monopoly of the commerce of all her colonies. But forgetting all the warnings of preceding ages--forgetting the lessons written in the blood of her own children, through centuries of departed time--she undertook to tax the people of the colonies without their consent.

Resistance, instantaneous, unconcerted, sympathetic, inflexible resistance, like an electric shock, startled and roused the people of all the English colonies on this continent.

This was the first signal of the North American Union. The struggle was for chartered rights--for English liberties--for the cause of Algernon Sidney and John Hampden--for trial by jury--the Habeas Corpus and Magna Charta.

But the English lawyers had decided that Parliament was omnipotent--and Parliament, in its omnipotence, instead of trial by jury and the Habeas Corpus, enacted admiralty courts in England to try Americans for offences charged against them as committed in America; instead of the privileges of Magna Charta, nullified the charter itself of Massachusetts Bay; shut up the port of Boston; sent armies and navies to keep the peace and teach the colonies that John Hampden was a rebel and Algernon Sidney a traitor.

English liberties had failed them. From the omnipotence of Parliament the colonists appealed to the rights of man and the omnipotence of the God of battles. Union! Union! was the instinctive and simultaneous cry throughout the land. Their Congress, assembled at Philadelphia, once--twice--had petitioned the king; had remonstrated to Parliament; had addressed the people of Britain, for the rights of Englishmen--in vain. Fleets and armies, the blood of Lexington, and the fires of Charlestown and Falmouth, had been the answer to petition, remonstrance, and address....

The dissolution of allegiance to the British crown, the severance of the colonies from the British Empire, and their actual existence as independent States, were definitively established in fact, by war and peace. The independence of each separate State had never been declared of right. It never existed in fact. Upon the principles of the Declaration of Independence, the dissolution of the ties of allegiance, the assumption of sovereign power, and the institution of civil government, are all acts of transcendent authority, which the people alone are competent to perform; and, accordingly, it is in the name and by the authority of the people, that two of these acts--the dissolution of allegiance, with the severance from the British Empire, and the declaration of the United Colonies, as free and independent States--were performed by that instrument.

DISCUSSION QUESTIONS

In these two speeches, who do you think Adams is speaking to, and why might this be important for understanding his ideas on history?

In John Quincy Adams' speeches, find evidence for his reverence for antiquity. Find evidence for his rejection of historical leaders and ideas.

In his oration before the New York Historical Society, John Quincy Adams warns of the folly of ignoring history. What arguments does he give for the importance of revering the past? What arguments does he give against it?

Thinking about your study of American history, provide examples of politicians or statesmen who made powerful appeals to the past to support a course of action, and explain how reformers countered these arguments.

In general elections in the US, do candidates appeal to historical figures to persuade voters? Do candidates vilify historical figures, or blame them for contemporary problems? Find examples in a contemporary election.

The Constitution provides guiding principles for the US government and its citizens. Are these principles challenged in a changing society? If so, give an example. Do you think our society should consider modifying Constitutional principles, or revere and respect them without changes?

Does American society today need to revere the past more than it does, or should we be even less concerned with the past than we are today?

ART ACTIVITY: Portraits from the past

Creating something that seems as though it were from another time and place, or which captures stylistic elements of the past, is not easy. This activity might help students think like a Chinese artist who is trying to make the new look old. This project asks students to use digital technology and collage to create an image that has the appearance of being very old.

Materials: photocopies of family photographs (students to supply originals); travel magazines, old world atlases or old scenic calendars; cardstock; scissors; glue sticks; a computer with a scanner, printer and photo imaging software (such as PhotoShop or Macromedia Fireworks) *or* acrylic glazing medium, sepia colored acrylic paint and paint brushes; construction paper.

Time Needed:

Preparation time for teacher: 60-90 minutes depending on class size and media used

Time for student work: 45-60 minutes

Schedule for project:

- Three days before activity: ask students to bring in three or four images of family members, family pets, or places that are of personal significance.
- Two days before activity: photocopy student photos and return originals.
- Day of activity: scan images and convert to sepia tone, print (if using digital technology).
- Create exhibition of student work.

Procedure:

1. Ask students to create a collage that demonstrates reverence for their ancestors, a special place in their lives, or their cultural heritage. Students may use photocopies of personal photographs, old travel magazines and other print materials, scissors, and glue sticks to complete the collage.
2. When the collage is complete students may antique their images using acrylic glazing medium, sepia toned acrylic paint and a paintbrush. Alternatively, the teacher can scan each collage and use a photo-imaging program to age each image.
3. Mount the completed imagery on construction paper and display in a classroom exhibition

Project Extensions:

Follow this activity with any of these ideas:

- Create a class scrapbook by cutting out the pictures and putting them in an old style photo album.
- Let students make frames for their photographs.
- Make a collage of pictures that show a reverence for America's cultural ancestors, Chinese art or even Western civilization's Greek and Roman ancestors.
- Ask students to write a short essay explaining how their collage reflects their respect for the past or hopes for the future.

GLOSSARY

Corselet. A piece of armor covering the trunk of the body

Cronus (Kronon). Cronos was Zeus' father. Fearing a warning from Uranus and Gaia, his parents, he ate all his children in an attempt to maintain his power. However, Cronos was tricked by his mother Gaia into eating a stone rather than the infant Zeus. Cronos was later defeated by Zeus, who became absolute ruler of the world and heavens.

Cuishes. A piece of plate armor for the front of the thigh.

Edict of Nantes. Issued by King Henry the IV in 1598 of France, the Edict of Nantes gave significant rights to Protestants living in a Catholic country. The edict was an attempt to encourage religious tolerance, civil rights and the freedom of conscience to all citizens.

Hephaestus. God of metalwork; Hephaestus is the son of Hera.

Hesiod. Early Greek poet, alive around 700 BCE. He is best known for his writings on Greek mythology.

Stooks. Stocks

Uranus. The god of the sky and heavens, born out of chaos, and married Gaia, goddess of the Earth. This couple created the Titans and giants, including Cronos.

RESOURCES

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Worksheet 1

Reverence for Antiquity: Looking at “*Hundred Boys*” Jar

Student Name: _____



What evidence do you see of the artist’s reverence for antiquity?

Can you find evidence of Confucian values in the subject matter?

What are your personal reactions to the object?

Peabody Essex Museum, August 2007

Worksheet 2
Reverence for Antiquity

Student Name: _____

Name and Date of the Object: _____

Artist: _____

Medium: _____

Sketch the object

What evidence do you see of the artist's reverence for antiquity?

Can you find evidence of Confucian values in the subject matter?

What are your personal reactions to the object?