

# China's Terracotta WARRIORS

THE FIRST EMPEROR'S LEGACY

OCTOBER 28, 2012–JANUARY 20, 2013

PRESENTED BY

J.P.Morgan

CHASE 

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This exhibition was organized by the Minneapolis Institute of Arts in partnership with the Asian Art Museum and the Shaanxi Provincial Cultural Relics Bureau and Shaanxi Cultural Heritage Promotion Centre, People's Republic of China.

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China's Terracotta Warriors: The First Emperor's Legacy

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# China's Terracotta Warriors: The First Emperor's Legacy

## TEACHER LETTER



Dear Educator:

The MIA's Division of Learning and Innovation is pleased to share with you these teacher resources for the special exhibition "China's Terracotta Warriors: The First Emperor's Legacy."

**About the exhibition:** This traveling exhibition, on view at the MIA from October 28, 2012, to January 20, 2013, features over 120 rare objects—including eight life-size terracotta tomb warriors—from the extraordinary archaeological site in China's Shaanxi Province. Also included in the exhibition are bronze ritual objects, jade artifacts, gold and silver ornaments, and palatial architectural components that illustrate the emergence of the Qin State under the First Emperor.

**About the learning resource:** This guide is designed to accompany your classroom's visit to the exhibition. The interdisciplinary lessons for K-3 students relate to visual arts, social studies, and English language arts. Lessons, guiding questions, and activities contained in it encourage students to look closely at, analyze, and communicate about the featured objects and information. Collection Connection activities extend the materials' life beyond the close of "China's Terracotta Warriors: The First Emperor's Legacy."

This learning resource includes:

- Teacher briefing sheets, which provide background information to contextualize the exhibition.
- Presentations (PDF format, scrollable) designed to be projected.
- Classroom materials, easily printed and copied, that enable students to follow along with and actively engage in the presentation.
- High-quality images of objects in the exhibition, and from the archaeological site in China.
- Expectations for a tour at the MIA.

This resource connects you and your students to resources available on the MIA's Web site, [www.artsmia.org](http://www.artsmia.org), including the *Teaching the Arts* features and [www.artsconnected.org](http://www.artsconnected.org). These online resources offer tools and ideas to support your teaching and opportunities to share your ideas with other museum and classroom educators.

To schedule your classroom's tour of "China's Terracotta Warriors: The First Emperor's Legacy," visit [www.artsmia.org/tours](http://www.artsmia.org/tours) and complete the tour request form.

Last, but not least, thank you to Jason Kingman, MIA summer intern and secondary teacher in Minneapolis, for developing much of these materials to enhance your visit to this fabulous exhibition.

Sincerely,

Sheila McGuire  
Manager | Department of Learning Resources | Division of Learning & Innovation  
Minneapolis Institute of Arts

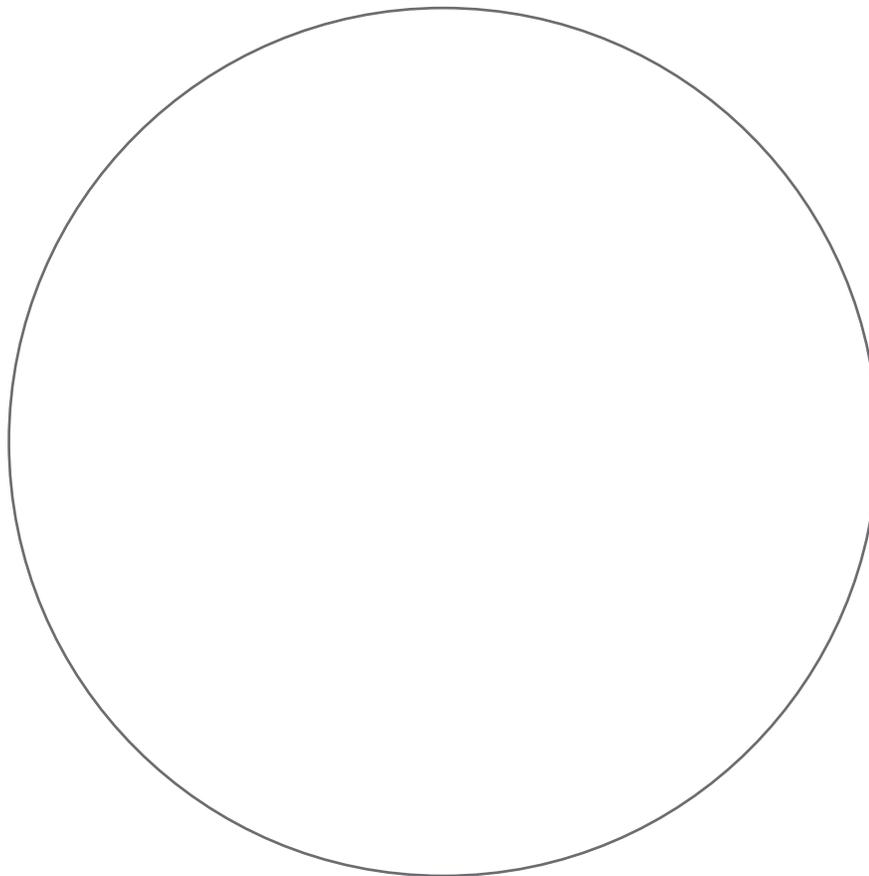
# China's Terracotta Warriors: The First Emperor's Legacy

PRE-VISIT LESSON (GRADES K-3)



## ACTIVITY #1: COINS

Imagine that you are creating a new coin like the First Emperor. Draw a picture of what your coin would look like below.



**Bonus:** If each coin weighs 2 ounces, and you have five of them in your pocket, how many ounces is that total?



**ACTIVITY #2: GEOGRAPHY**

With your teacher's guidance, color the United States blue.

Color China green.

Draw a line from China to the United States to see the journey that the terracotta warriors took to visit the museum.



### ACTIVITY #3: ELEMENTS AND PRINCIPLES OF ART

Draw your own examples of these elements and principles of art.

Use the Artist's Toolkit Web site (<http://www.artsconnected.org/toolkit>) for help!

Color

Texture

Line

Pattern

Shape

Balance

Look at the picture of the sculpture of a general on the screen and talk about the visual elements and principles you see.

- What color is this statue of a general?
- What lines do you see?
- What shapes do you see?
- What does the texture look like?
- Where do you see areas of pattern (repeating shapes and lines)?
- Do you think this sculpture looks balanced? Why or why not?

Look at the picture of the crane sculpture on the screen and talk about the visual elements and principles you see.

- What color is this sculpture of a crane?
- What lines do you see?
- What shapes do you see?
- What does the texture look like?
- Where do you see areas of repetition or pattern on this sculpture?
- Do you think this sculpture looks balanced? Why or why not?

Look at the picture of a vessel, called a *ding*, on the screen and talk about the visual elements and principles.

- What color is this metal vessel?
- What lines do you see?
- What shapes do you see?
- Describe the texture of the vessel. What might it feel like if you could touch it?
- What kind of space does the pot fill?
- Where do you see areas of repetition or pattern?
- Do you think this vessel looks balanced? Why or why not?

# China's Terracotta Warriors: The First Emperor's Legacy

## POST-VISIT LESSON (GRADES K-3)



### VOCABULARY CONNECTIONS

Review the vocabulary from the pre-visit lesson.

What is China?

What is an example of an artifact in the exhibition?

Who was the emperor the exhibition focused on?

What is terracotta?

What is a tomb?

What is a warrior?

### TALK ABOUT THE EXHIBITION

Discuss as a class:

What did you see in the "China's Terracotta Warriors" exhibition?

What did you like best?

What did you learn about China?

Why would you like your family to see it?

## **FINAL PROJECTS**

### **Final Project 1**

The First Emperor had expert architects to design his palaces. Design an emperor's palace of your own and draw how it would look. Tell or write about why you made the design choices you did. For example, why did you make your palace a certain color?

### **Final Project 2**

In groups of four, pose as each of the soldiers seen here. Have other students guess which soldier each student is mimicking. Perform or write a short play in which you act as a soldier seen here.

# China's Terracotta Warriors: The First Emperor's Legacy

ART COLLECTION CONNECTIONS AT THE MIA (GRADES K-3)



Make connections to the MIA's collection of art while you are at the museum. Or, in the classroom, visit [artsmia.org](http://artsmia.org) and [artsconnected.org](http://artsconnected.org) to make art collection connections.

**Chinese Art Connections:** Search the museum or [artsmia.org](http://artsmia.org) to find examples of Chinese art that remind you of the objects you saw in the "China's Terracotta Warriors" exhibition. Discuss the ways your artworks are like those in the exhibition. In what ways are they different?

**What Does Tomb Art Tell Us?:** The objects in people's tombs tell us a lot about them and what they liked to do in life. Find examples of art from China and from other cultures that were placed in tombs. Start in the Asian galleries, and make sure to visit the Americas and Ancient Greece and Rome galleries as well. Pick your favorite work of art and talk about what you think it shows about the person who owned it.

**Animals Are Everywhere!:** The "China's Terracotta Warriors" exhibition included statues of birds and horses. What other animals did you see? Search the Asian art galleries (and others, if you have time!) or [artsmia.org](http://artsmia.org) to find other fantastic animals. Which animal is your favorite? Why?

# China's Terracotta Warriors: The First Emperor's Legacy

## RESOURCES *for* TEACHERS



### BACKGROUND INFORMATION

*These texts are reproduced with the generous permission of the British Museum. They have been edited to reflect American measurement standards and language conventions.*

### CHINA BEFORE THE FIRST EMPEROR: XIA DYNASTY TO WARRING STATES PERIOD

The Bronze Age in China began around 2000 BCE with the Xia Dynasty. At this time Chinese civilization was centered around the river valleys of the Huang He (Yellow River) and the Wei He (Wei River). The Xia was followed by the Shang Dynasty (c. 1600–c. 1046 BCE) with its capitals in modern Henan Province in north-central China. It is from the Shang that we have our first evidence of Chinese script on ox bones used for divination (oracle bones). The Shang were defeated by the Zhou in 1046 BCE and in name, at least, the Zhou continued to rule China until almost the time of Qin Shihuang (221–206 BCE). During the period known as the Western Zhou (1046–771 BCE) the ruling family of the Zhou maintained control of the whole territory and introduced the concept of the Mandate of Heaven, through which one king ruled by divine authority (see also *Why is he called the First Emperor?*). The period known as the Eastern Zhou (770–256 BCE) was marked by the steady decline in power of the Zhou ruler, and the rise in power of individual lords of different states. The first period of the Eastern Zhou is known as the Spring and Autumn Period (770–476 BCE) and the second as the Warring States Period (475–221 BCE).

As the name suggests, the Warring States Period was marked by the continuing struggle for territory between the various states that had grown in power during the Spring and Autumn Period. By the beginning of the 3rd century BCE there were seven of these individual states with their leaders now calling themselves *wang* (king) rather than *gong* (duke). One of these states was the Qin. However, the Warring States Period was not just a time of warfare; it was also a time of great cultural and artistic development. The schools of thought we know as Confucianism and Daoism all took formal shape during this period, and many of the early classics of Chinese writing were compiled as well. Art also flourished, drawing both on earlier Chinese traditions and receiving new life and ideas from increasing contact with the nomadic peoples of the steppes to the north.

By the time the young Ying Zheng, who was to become Qin Shihuang, the First Emperor, ascended the throne of the State of Qin in 246 BCE, those before him had laid the groundwork for his unification of China. As well as developing a highly organized, mobile and powerful army, they had also put in place social and political systems that gave Ying Zheng the power and control to challenge and defeat the other six of the Warring States.

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## WHY IS HE CALLED THE FIRST EMPEROR?

The rulers of the Shang and Zhou Dynasties controlled large territories, and those of the Zhou in particular believed they ruled by divine right—known as the Mandate of Heaven.

However, they still saw themselves only as earthly monarchs. Qin Shihuang saw himself differently. He believed he was from the same lineage as the divine Sage Kings of China's mythical past. He wished both to live forever and to go on ruling into eternity. So he invented a new title for himself: *Shi Huang Di*. Shi means "first" or "commencing"; Huang, meaning "august," was the name of the first three mythical kings; and Di, "divine ruler," was the title of the five Sage Kings that followed. So, although we now simply translate Huangdi as "Emperor" its true significance is much greater than that one word can convey.

From the Early Bronze Age onwards (c. 2000 BCE) Chinese history is recorded in terms of dynasties. A dynasty was a succession of rulers who all came from the same family or were associated with that family. Once Qin Shihuang had created the concept "Emperor," all future rulers of China took that title for themselves. The principal dynasties from his time up to the beginning of the 20th century were Han, Sui, Tang, Song, Liao, Jin, Yuan, Ming, and Qing.

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## ENTERTAINMENT IN THE COURT OF THE FIRST EMPEROR

The First Emperor knew that if he failed in his search for the secret of eternal life, he would still rule in the parallel world of the after-life. So within the inner and outer walls of his tomb complex, the First Emperor made sure he would have a palace complex every bit as grand and luxurious as the ones he had in life.

In pits close to the tomb mound, archaeologists have discovered numerous pottery figures of courtiers, officials, musicians and acrobats. In contrast to the stiff, military poses of the terracotta warriors, the figures of the entertainers are full of life, caught in mid-performance. A heavily-muscled, pot-bellied strongman was found in a pit that also contained a massive bronze ritual vessel, which it seems likely he was about to lift; an acrobat stands poised, hand raised, balancing an unknown object on the tip of one finger. It is a scene you could see today at the Shanghai Circus.

In another extraordinary find, a group of terracotta musicians is shown in the act of playing various instruments with expressions of concentration on their faces. In front of them are life-size bronze models of water-birds—geese, swans and cranes—suggesting an open-air concert on the banks of an ornamental pond with, it is believed, some of the birds trained to dance in time with the music. Archaeologists have also excavated individual skeletons of wild birds and animals, each in its own coffin, which must be the prized creatures of the imperial zoo or hunting park.

Elsewhere, outside the outer wall of the tomb complex, the imperial stables have been excavated in which real horses were buried with beautifully modeled terracotta figures of kneeling grooms next to them. They are there ready to take the Emperor out hunting or to war as occasion demanded.

As excavations continue, a clearer picture of life in the court of the First Emperor builds, but already we can begin to imagine its luxury and magnificence.

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## HISTORICAL RECORDS

Archaeology is telling us more and more about Qin Shihuang and his empire, but for a long time there was only one main source of information about him. That was a book called the *Shiji*, also known as the Records of the Grand Historian of China. It was written by Sima Qian between 109 and 91 BCE, 100 years after the death of the First Emperor. He was a palace official at the court of the Han Emperor Wudi; the Han dynasty followed Qin Shihuang.

Sima Qian's aim was to write a complete history of China from the time of the mythical Yellow Emperor to his own time. Six years into the writing of the *Shiji*, Sima Qian fell out of favor with the Emperor and was thrown into prison. He was sentenced to death, but chose to be castrated instead so that he could stay alive to complete his work. From this we can see that his dedication to his work cannot be questioned, but we have to be more careful about accepting his accuracy, especially in his accounts of the empire under Qin Shihuang. We know that he had access to the imperial records of the Qin, so much of his information comes from the best of sources. However, Sima Qian had several agenda. Primarily he was writing in and for the Han dynasty, whose emperors wanted to emphasize their right to rule by damaging the reputation of their predecessor, the First Emperor. It is also likely that some of the criticisms of Qin Shihuang are secretly directed at the Han and Emperor Wudi.

It is possible that some of the most terrible stories about Qin Shihuang are later additions to the *Shiji*, but even so Sima Qian does not paint a kind picture of him and emphasizes many of his worst aspects. In time, other evidence may show some of this to be unfair. One other thing that remains to be tested is Sima Qian's staggering account of the contents of Qin Shihuang's tomb mound (see *The Tomb Mound of the First Emperor*).

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## THE ACHIEVEMENTS OF QIN SHIHUANG

Attitudes to Qin Shihuang have changed throughout history, and periodically he has been known as a cruel and ruthless tyrant who may have united China for the first time but only at a terrible cost. It is seen that his obsessive quest for immortality came to nothing, and instead of ruling for 10,000 generations, his dynasty lasted only 15 years. Much of this, however, comes from the version of one historian writing for a dynasty that wished to discredit Qin Shihuang (see *Historical Records*).

If we step back and look at what we now know about the First Emperor from the records of the time and from new archaeological finds, his achievements in such a short space of time were remarkable and extraordinarily long-lasting. In unifying China he brought to an end centuries of war between the rival states, and there is only evidence of him treating one of these states harshly after conquest. In establishing a central government to control the new empire, he abolished the inheritance of titles and offices which had led to much corruption, and instead created a strict hierarchy based on merit and achievement. In standardizing all the coinage, weights, and measures to be used across the empire, he ensured fairness and uniformity in trade and commerce.

It is not possible for us now to say how much of this was done from a sense of justice and how much simply stemmed from the need to control. The system of laws and punishments the First Emperor introduced were certainly strict and severe, but they were also wide-ranging and universally applied. We have detailed knowledge of them from the records on 1,100 bamboo strips discovered in the tomb of a local magistrate dating to 217 BCE. The strict

penal code ensured that the Emperor had a ready supply of convict labor for his great projects, such as the Great Wall (see *The Great Wall*), the road and canal systems, his palaces and, of course, his tomb. Every able-bodied male was also liable to conscription into the army for a year or more and after that to an annual period of labor in the Emperor's service. He also continued an established practice of the Qin before conquest in which every household was registered and members of communities were placed into "responsibility groups" obliged to inform the authorities if anyone failed in their duty or broke a law.

However he was viewed, every dynasty that succeeded Qin Shihuang, including the Han, which criticized him so severely, continued to use and benefit from the principles of government he laid down. In particular the absolute right of command he established has continued to be seen as the norm right up to modern times.

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## **THE DISCOVERY OF THE TERRACOTTA ARMY**

The tomb site of the First Emperor not far from the present-day city of Xi'an in Shaanxi Province had been known for more than 2,000 years, but it was not until a chance discovery in 1974 that the wonders of the Terracotta Army began to come to light.

In March of that year, a group of men from a nearby village were looking for a new place to sink a well. They decided to try a spot about 1.5 kilometers (.93 miles) east of the First Emperor's tomb mound. They had been digging for some hours when one of them, Yang Xinman, hit something hard. Thinking it was just a rock, he called for his friends to help move it. What, in fact, his spade had struck was a mass consisting of the head and torso of one of the generals of Qin Shihuang's spirit army. The men reported their find to local officials, and the site that was to have been a simple well became one of the most important and complex archaeological excavations of all time.

As work has progressed over the years, four main Terracotta Army pits have come to light: three with figures in them and one empty, suggesting the complex was not completed before the Emperor's death. It is estimated that the pits contain up to 8,000 figures, though the exact total may never be known.

If you visit the Terracotta Army yourself, you might get a chance to meet one of the three men who made the discovery, as they are sometimes there signing copies of the official guidebook!

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## **THE GREAT WALL**

The Great Wall of China that we are familiar with today dates from the Ming dynasty (1368–1644). It was built largely using previously existing foundations, and the man credited with building the first Great Wall is Qin Shihuang. In fact the history of the wall goes back even further. During the Eastern Zhou period (770–221 BCE) a number of states built defensive walls against either northern tribes or neighboring states. It was the First Emperor, however, who took these existing walls and linked them, adding a further 5,000 kilometers (3,106 miles), to create a single northern defensive system.

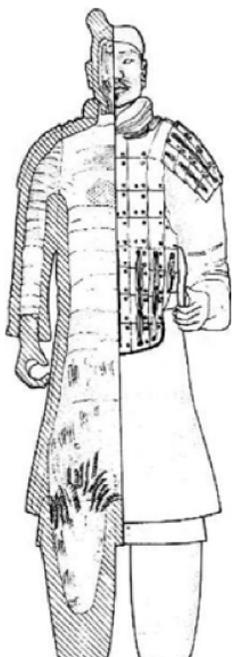
The Qin wall divides into an eastern, a central, and a western section, and together they run from the western end of the Yellow River into modern-day Korea. It was not made of brick like the later Ming dynasty wall, but of rammed earth and stone. It was built by hundreds of thousands of soldiers, convicts, enslaved people, and ordinary people, countless numbers of whom died in the process. It served not just as a defense for the empire, but also as a symbol of the First Emperor's power.

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## THE MAKING OF THE TERRACOTTA FIGURES

When Qin Shihuang gave orders for the construction of his underground army and all the attendant figures for his tomb complex, he was asking his officials to do something that had never been done before. They had no models from earlier times to work from, since wood and pottery figures that had been placed in tombs before were neither life-size nor modeled as realistically as required. In fact, at the time of the First Emperor, the modeling of figures of any kind was still at a very early stage of development.

Faced with this seemingly impossible task, they turned to what they knew best: strict and careful organization of the workforce and tried and tested technology and procedures from other areas of technology. They created what we might see these days as a huge manufacturing company, with managers, overseers, and workmen organized into factory complexes. The making of the figures was broken down into separate steps using, wherever possible, the 1,000-year-old technique of modeling from molds. For this they borrowed heavily from building technology in the making of tiles and pipes. The clay they used for their material seems mainly to have come from Lishan, the mountain at the foot of which stands the Emperor's tomb mound. It was probably prepared at a central processing plant and then sent out to the various workshops.



Line drawing showing internal structure of a standing terracotta warrior

The process of construction of a figure varies slightly according to its type, but also, it would seem, according to which workshop made it. They were built from the bottom to top with a heavily modeled solid base and feet to give the whole figure the necessary support; above the lower legs the figures are hollow. The lower body was jointed onto the legs, and the torso was built up with coiled clay, sometimes in one part, sometimes in two. The heads, arms and hands were modeled separately. It would seem that the hands were made flat in two-part molds and then bent into the desired position.

The heads were either made from two molds or just one mould for the face with the back of the head modeled by hand. Hairdos and caps or hats were made separately and then added to the figures. So far up to ten different basic face shapes have been identified, but varying combinations of facial features, such as beards, moustaches, and eyebrows, were carefully added to make each figure appear unique. All the other body parts, clothes, and armor were also hand-finished, and the whole figure brightly and realistically painted. The final effect is the startling appearance of a real army composed of distinct, individual soldiers.

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## THE TERRACOTTA ARMY PITS

The pits that were dug to hold the Terracotta Army cover an area of more than 2,500 square meters (26,910 square feet) and are situated about 1.5 kilometers (.93 miles) east of the Emperor's tomb mound itself. Four pits have been excavated, three containing figures and one empty.

They were all built along roughly the same lines. Taking Pit 1 as an example, it was sunk almost 5 meters (16.40 feet) into the ground and then reinforced to make it as long-lasting as possible. There are ramps along the sides to allow the workmen access. The ground and sides were strengthened with thick layers of rammed earth. Ten thick partitions of rammed earth were built running the length of the pit, dividing the space into eleven corridors in which the terracotta figures were placed. The floors of these corridors were paved with bricks, and the walls lined with wooden beams and posts. Large rounded wood beams, the impressions of which can still be seen, ran across the top of the corridors to support the roof at a height of about 3 meters (9.84 feet). The finished effect would have been that of a hallway in a palace. Reed mats were laid out on top of the roof beams, followed by layers of clay to form a water-proof protection. Any remaining gaps in the pit were filled with rammed earth, and then soil from the original excavation was piled on top to form a mound 2–3 meters (6.56–9.84 feet) high.

Pit 1, which is rectangular in shape, is the largest and housed the main army of armored and un-armored soldiers interspersed with four-horse carriages. The soldiers are arranged in formation with a rear-guard, and flanks with soldiers facing outward. This is the most fully-excavated pit. Pit 2 is the next largest and is L-shaped; it has only been partially excavated to allow the visitor to see what it was like at the time of discovery. It contains a large squadron of war chariots and armored cavalymen standing in front of their horses, and a group of archers and infantrymen. Pit 3 is smaller and U-shaped. It is the only pit that has been fully excavated and contains one chariot, centrally positioned, and 68 high-ranking officers and infantrymen. Archaeologists believe that it represents the command headquarters of the army. Pit 4 is large in size and situated between Pits 2 and 3, but completely empty. It is believed that work on the complex came to a halt during the uprisings that followed the death of the First Emperor and that Pit 4 was never completed

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## THE TOMB MOUND OF THE FIRST EMPEROR

Staggering as all the discoveries already made are, the greatest of all is still waiting for archaeologists to tackle it. Qin Shihuang's tomb mound itself has been completely untouched, it is believed, since he was placed under it in 210 BCE. We do however have a description of what might be there, thanks to the writings of Sima Qian, the Grand Historian of China (see *Historical Records*):

“As soon as the First Emperor became king of Qin, excavations and building had been started at Mount Li, while after he won the empire, more than 700,000 conscripts from all parts of the country worked there. They dug through three underground streams and poured molten copper for the outer coffin, and the tomb was filled with models of palaces, pavilions and offices as well as fine vessels, precious stones and rarities. Craftsmen were ordered to fix up crossbows so that any thief breaking in would be shot. All the country's streams, the Yellow River and the Yangtze were reproduced in mercury and by some mechanical means made to flow into a miniature ocean. The heavenly

constellations were above and the regions of the earth below. The candles were made of oil to ensure them burning for the longest possible time.”

Tests on the soil of the tomb mound have shown unusually high concentrations of mercury, which suggests some truth in this account. Modern archaeologists estimate that the Emperor’s burial chamber itself is at least 30 meters (98.43 feet) and perhaps as much as 40 meters (131.23 feet) below the original ground level. They also believe that above the burial chamber itself there were terraced buildings with galleries and towers intended for the Emperor to ascend from his underground palace to look out over his empire.

There are no plans at the moment to excavate the tomb mound and it is possible that it may never be opened. Instead, as technology advances, it may be possible to explore it by other means, and the First Emperor will continue to lie there undisturbed.

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## **WEAPONS AND ARMOR OF THE TERRACOTTA ARMY**

When you look at the figures in the exhibition and at photographs of the site itself, you will notice that none of the soldiers carry weapons. However some of their postures clearly indicate that originally they did. It is likely that many of the weapons were taken away when the pits were looted by warlords not long after the fall of the Qin. Nonetheless, up to 40,000 bronze weapons and, principally, arrowheads have been found in Pit 1. Many of the swords that have been found are still razor-sharp, protected by a coating of oxidized chrome indicating very sophisticated manufacturing techniques. Some also carry inscriptions giving dates of manufacture between 245 and 228 BCE, which means they were actual weapons that must have been used in warfare before they were buried with the Terracotta Army.

The most important weapon of the Qin army was the chariot, of which four types have been excavated. They were all originally made of wood with bronze fittings and had a door at the back for mounting and dismounting. The types differ in size and weight, and therefore in mobility and strategic use. Type 1 is the heavy command chariot used by middle- and lower-ranking officers, who would have had a driver and a charioteer armed with a dagger-axe on a shaft up to almost 4 meters (13.12 feet) long. Type 2 is lighter and the main war-chariot with a driver flanked by two charioteers similarly armed. Type 3 is a heavy reserve chariot, and Type 4 a smaller lighter ‘rapid response’ chariot equipped with a driver and only one armed charioteer. In battle the fighting chariots formed pairs at the head of a unit of infantry.

As mentioned above, the principal weapon of the charioteer was the *ge* or dagger-axe. This weapon already had a long history in Bronze Age Chinese warfare and was an L-shaped bronze blade mounted on a long shaft used for sweeping and hooking at the enemy. Infantrymen also carried *ge* on shorter shafts, *ji* or halberds, similar to the *ge* but with a spear tip extending from the top of the axe, and spears and lances. For close fighting and defense, both charioteers and infantrymen carried double-edged straight swords slightly under a meter in length. Swords were carried slung across the back rather than at the waist. The archers were equipped with crossbows with sophisticated trigger mechanisms capable of firing arrows over 800 meters (2624.67 feet).

It is not clear what weapons the cavalry carried since none have been found with them. The armor which you see on many of the warriors was made up of small panels of leather. However, ordinary infantrymen wore no armor at all. Officers wore armor of different length and design according to rank. The tiles that make up the armor of high-ranking officers were smaller and would have been richly decorated with ribbons, straps, and buttons. Charioteers wore long armor for extra protection, and cavalrymen shorter, lighter armor for maximum mobility. No helmets have been found in the pits, though it is known from other evidence that they were standard equipment. It is suggested that this is because the army is shown in readiness, waiting for orders, rather than in actual battle formation.



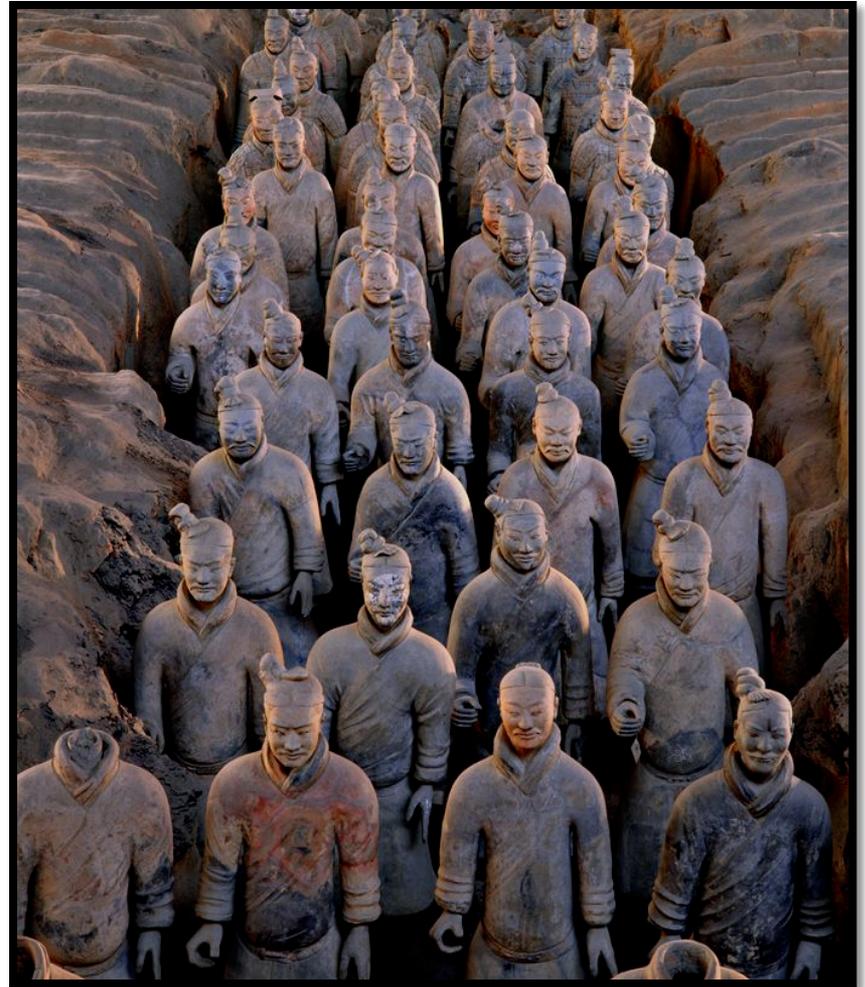
# **China's Terracotta Warriors: The First Emperor's Legacy**

Pre-Visit Lesson (Grades K-3)  
Minneapolis Institute of Arts

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# What Do You See?

- Look closely at this picture.
- What do you see?
- Think about:
  - What's going on in the picture?
  - What do you see that makes you say so?
  - What can you tell about these people just by looking?



# The Art Museum

- Our class will be visiting the art museum to see these statues from far away in China. This lesson shows you some of the works of art you will see at the Minneapolis Institute of Arts.
- What is an **art museum**?
  - A museum is a place for all people to look at and learn about art.
- Have you ever been to a museum?
  - Who has heard of the **Minneapolis Institute of Arts**?
  - It is a big art museum in the city of Minneapolis.

# Vocabulary

- **Artifact:** An object made or shaped by a human
- **China:** a large country in Asia that has a very long history
- **Emperor:** the ruler or leader of an empire
- **Terracotta:** A type of clay
- **Tomb:** space underground where people are buried
- **Warrior:** A soldier in an army

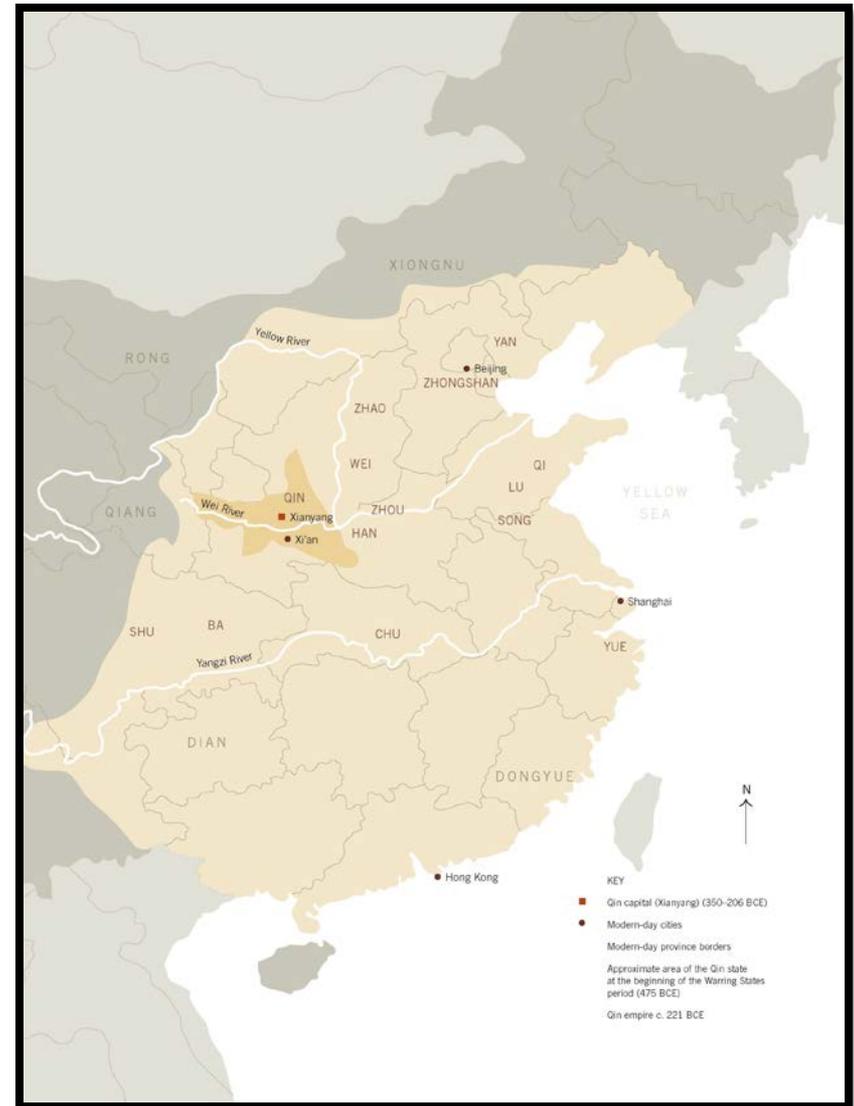
# History

- The First Emperor, Qin Shihuang (*chin shrr hwong*), is an important person in Chinese history.
- He became king of the Qin (*chin*) state when he was only 13 years old.
  - How many years until you are 13?
- He ruled China more than 2,000 years ago—a long, long time ago!



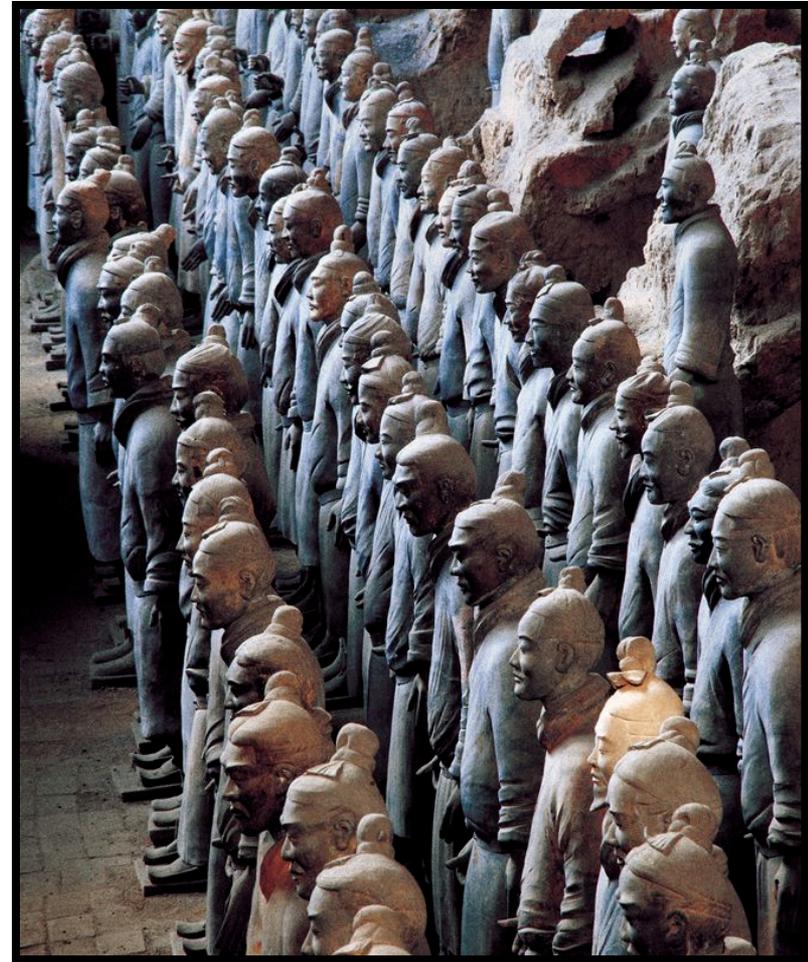
# History

- Qin Shihuang helped make peace among many smaller states that were fighting one another.
- This created the Qin Empire.
  - “Qin” (*chin*) is thought to be the origin of the modern English word “China.”



# Why is the First Emperor Important?

- The First Emperor built over 270 palaces in the capital!
- He standardized, or made the same, systems of law, weights and measurements, writing, and money.
  - If you had to make your own money, what would it look like?
  - Draw it!
- He connected walls, built by other people before him, to form the Great Wall of China as a fence to keep out enemies.



# Discovery!

- Farmers discovered the first of three large pits near the First Emperor's tomb while digging a well in 1974.
- Chinese archaeologists, or people who dig up artifacts, began carefully digging in the tomb to find out what was inside.
- They discovered thousands of clay warriors buried in the pit.
- The First Emperor's tomb complex is so big that archaeologists are still digging at the site today.

# What's in the tomb complex?

- Since 1974, archaeologists have discovered more than 7,000 terracotta warriors, horses and chariots.
- They have also found thousands of bronze weapons and animals.



Chariot Horse, Qin dynasty (221–206 BCE), Terracotta, Excavated from Pit 1, Qin Shihuang tomb complex, 1978, Terracotta Warriors and Horses Museum 002545. The image is produced with kind permission from the Qin Shihuang's Terracotta Warriors and Horses Museum, ©Photograph by Xia Juxian and Guo Yan.

# How Do We Look at Art?

- Look closely at the next three pictures and observe these elements and principles of visual art:
  - Color
  - Line
  - Shape
  - Texture
  - Pattern
  - Balance

# Example 1: General

- What color is this statue of a general?
- What lines do you see?
- What shapes do you see?
- What does the texture look like?
- Where do you see areas of pattern (repeating shapes and lines)?
- Do you think this sculpture looks balanced? Why or why not?



# Example 2: Crane

- What color is this sculpture of a crane?
- What lines do you see?
- What shapes do you see?
- What does the texture look like?
- Where do you see areas of repetition or pattern?
- Do you think this sculpture looks balanced? Why or why not?



# Example 3: Vessel

- What color is this metal vessel?
- What lines do you see?
- What shapes do you see?
- Describe the texture of the vessel. What might it feel like if you could touch it?
- Where do you see areas of repetition or pattern?
- Do you think this vessel looks balanced? Why or why not?



# Museum Behavior

- Look at the art
- Talk about the art!
- Stay with your teacher or chaperone
- Do not touch!
- Walk, don't run
- Have a great time!

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# **China's Terracotta Warriors: The First Emperor's Legacy**

Post-Visit Lesson (Grades K-3)  
Minneapolis Institute of Arts

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# Vocabulary Connections

Review the vocabulary from the pre-visit lesson.

- What is China?
- What is an example of an artifact in the exhibition?
- Who was the emperor the exhibition focused on?
- What is terracotta?
- What is a tomb?
- What is a warrior?

# Talk About the Exhibition

Discuss as a class:

- What did you see in the “China’s Terracotta Warriors” exhibition?
- What did you like best?
- What did you learn about China?
- Why would you like your family to see it?

# Final Project 1

The First Emperor had expert architects to design his palaces. Design an emperor's palace of your own and draw how it would look. Tell or write about why you made the design choices you did. For example, why did you make your palace a certain color?

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# Final Project 2

In groups of four, pose as each of the soldiers seen here.  
Have other students guess which soldier each student is mimicking.  
Perform or write a short play in which you act as a soldier seen here.



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Armored General, Excavated from Pit 1, Qin Shihuang tomb complex, 1980, Terracotta Warriors and Horses Museum 000847; Armored Kneeling Archer, Excavated from Pit 2, 1977, Terracotta Warriors and Horses Museum 005504; Charioteer, Excavated from Pit 1, 1983, Terracotta Warriors and Horses Museum 02530; Standing Archer. Excavated from Pit 2, Terracotta Warriors and Horses Museum 002816. The images are produced with kind permission from the Qin Shihuang's Terracotta Warriors and Horses Museum, ©Photograph by Xia Juxian and Guo Yan.

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