



Jung Do-jun

Teacher Resource Guide

The Art of Writing

Exploring A Way
with Words:
*The Calligraphic Art
of Jung Do-jun
and Asian Artists*

October 13, 2006

Dear Educator,

Welcome to "The Art of Writing: Investigating A Way with Words:
The Calligraphic Art of Jung Do-jun and Asian Artists."

This resource packet introduces you to the art of Asian calligraphy, the work of a contemporary calligraphic master, Jung Do-jun, and artists who embrace calligraphy and writing into their own work for new meaning. We hope you will find many connections with this material and your classroom curriculum and encourage you to adapt this material to best fit your instructional needs.

The lesson plans included in this packet can serve as a preparation for a visit to the museum or can be used in conjunction with studies of other contemporary and historic Asian artists. We certainly encourage you to use them before a visit to the museum's exhibition, "A Way with Words: The Calligraphic Art of Jung Do-jun." This exhibition will be on view at the Jordan Schnitzer Museum of Art from October 21, 2006 – January 7, 2007. To schedule a tour with your students refer to the tour request form in your information folder.

We value your commitment to integrating art into daily curriculum and look forward to collaborating with you and your students in the near future.

Thank you,

Lisa Abia-Smith
Director of Education

Sharon Kaplan
Museum Educator

* Funds for this teacher resource guide were made possible with contributions from the Lane Arts Council, the National Endowment for the Arts, and the Oregon Korea Foundation.

JORDAN SCHNITZER **MUSEUM OF ART**

MISSION STATEMENT

The Jordan Schnitzer Museum of Art at University of Oregon (JSMA) is a premier Pacific Northwest visual arts center for exhibitions and collections of historic and contemporary art. The museum continues a long tradition of bridging international cultures and offers a welcoming destination for discovery and education centered on artistic expression that will deepen the appreciation and understanding of the human experience. We engage diverse communities through innovative, interpretive programs in a newly expanded museum within a major university setting.

JSMA ARTS EDUCATION MISSION

Education is an integral component to the JSMA and is central to its vision. We believe that education should be included in the development and design of each tour, exhibition, and program we create. We value museums as learning environments in which curiosity, discovery, and contemplation are encouraged. Our aim for each visitor, regardless of age, background or ability, is to experience the museum with enthusiasm and success, empowered by new perspectives.

Our programs focus on family-centered learning, interdisciplinary connections, and the individual learning styles of each visitor. We are committed to providing exceptional programs that promote museums as sources for life-long learning.

INTRODUCTION TO THE EXHIBITION A WAY WITH WORDS: THE CALLIGRAPHIC ART OF JUNG DO-JUN

October 21, 2006-January 7, 2007



Jung Do-jun, *Heaven, Earth, Man* , 2006.

Calligraphy in Korea (as elsewhere in East Asia) was traditionally viewed as the highest of the visual arts, though for the most part it remains little known or appreciated in the west. This exhibition will not only introduce the work of the contemporary master calligrapher Jung Do-jun, but will also introduce Jordan Schnitzer Museum of Art audiences to the art of calligraphy more generally.

Jung Do-jun has exhibited widely in Korea, and has had the honor of being selected to execute large memorial tablets and inscriptions at several imperial palaces in Seoul. He has also participated in numerous individual and group shows in China, Japan, Germany, Belgium, France, and elsewhere.

One of the most compelling aspects of Jung's art is its variety. In addition to his mastery of traditional calligraphic styles (in both Chinese characters and Korean hangeul script), he also creates very expressive, modernistic works that many viewers will relate to from a purely formal point of view. Jung Do-jun's artworks exemplify the exciting and creative possibilities that keep calligraphy relevant as a modern art form. The exhibition will be accompanied by a catalog.

Background Essay:**What is Chinese Calligraphy?**

Chinese calligraphy has a two-millennia long history. Explore the beginnings of, ideas behind, reasons for, and technologies that gave rise to this compelling artform.

Content

Calligraphy, literally "beautiful writing," has been appreciated as an art form in many different cultures throughout the world, but the stature of calligraphy in Chinese culture is unmatched. In China, from a very early period, calligraphy was considered not just a form of decorative art; rather, it was viewed as the supreme visual art form, was more valued than painting and sculpture, and ranked alongside poetry as a means of self-expression and cultivation. How one wrote, in fact, was as important as what one wrote. To better understand how calligraphy came to occupy such a prominent position, it is necessary to consider a variety of factors, such as the materials used in calligraphy and the nature of the Chinese written script as well as the esteem in which writing and literacy are held in traditional China.

The earliest extant examples of Chinese writing are the inscriptions that appear on so-called oracle bones (animal bones and turtle shells) and on bronze vessels, the oldest of which date back to the Shang dynasty (ca. 1600-ca. 1100 B.C.E.). Shang kings used these objects in important divination rituals, and some scholars have argued that this early association of writing with ritual and political authority helps to account for the special status conferred upon those who could read and write.

These early inscriptions were made on the surface of an oracle bone or a bronze mold with a sharp, pointed instrument. As a result of this process, the characters (or "graphs" as they are also called) generally lack the kinds of linear variation and other attributes considered prerequisites of true calligraphy. Those qualities began to emerge very clearly during the Han dynasty (206 B.C.E.-220 C.E.), when Chinese artisans perfected the manufacture of the basic materials still used by calligraphers today: brush, ink, paper, and inkstone.

Although archaeological evidence confirms that brushes were known in China at a much earlier date, it was during the Han period that their use became widespread. A typical brush consists of a bundle of animal hairs (black rabbit hair, white goat hair, and yellow weasel hair were all very popular) pushed inside a tube of bamboo or wood (though jade, porcelain, and other materials were also occasionally used). The hairs are not all of the same length; rather, an inner core has shorter hairs around it, which in turn are covered by an outer layer that tapers to a point. Brushes come in a wide variety of shapes and sizes that determine the type of line produced. What all such brushes have in common, however, is their flexibility. It is this feature more than any other that allows the calligraphic line to be so fluid and expressive.

The ink employed in calligraphy is usually made from lampblack, a sooty residue created by burning pine resin or oil underneath a hood. After being collected, the lampblack is mixed with glue and then pressed into molds. The resulting hardened cakes or sticks can then be ground against a stone and mixed with water, a process that allows the calligrapher to control the thickness of the ink and density of the pigment. Eventually ink cakes and ink sticks themselves became a decorative art form, and many well-known artists created designs and patterns for their molds.

The invention of paper is widely appreciated as one of China's major technological contributions to the world. Tradition credits the discovery of the process to Cai Lun in 105 C.E., though recent tomb findings demonstrate that paper was known at least a century earlier. Paper was made from various fibers, such as mulberry, hemp, and bamboo, and provided an inexpensive alternative to silk as a ground material for calligraphy and painting.

Together with the inkstone—a carved stone slab with a reservoir for grinding ink and mixing it with water—brush, ink, and paper are known in China as the Four Treasures of the Study (*wenfang sibao*), indicating the high esteem in which the materials of calligraphy are held. These Four Treasures are the same materials employed by traditional Chinese painters. Some critics have pointed to this as a way of explaining why calligraphy has a higher status in China than elsewhere. The argument goes something like this: In Europe, for instance, painting is a high art; calligraphy does not use the same

materials as painting; therefore, calligraphy is not accorded the same high status as painting. In China painting and calligraphy use the same materials; therefore, calligraphy is considered to be a high art akin to painting.

The problem with this argument is its basis upon the unfounded assumption that painting in China, as in Europe, was the most valued visual art form. In fact painting in China practically from its inception was considered secondary to calligraphy as a visual art. Moreover the argument that painting and calligraphy share the same materials was used in the eleventh and twelfth centuries to elevate the status of painting, rather than the other way around.

In trying to understand why calligraphy came to occupy such a prominent position in China, it is useful to consider the features that were prized when calligraphy began to emerge as an art form distinct from mere writing; that is to say, when specimens of handwriting began to be valued, collected, and treated as art. One of the earliest recorded instances concerns the first-century emperor Ming of the Han, who, upon hearing that his cousin was on his deathbed, dispatched a messenger to obtain a piece of his writing before he passed away. By so doing, Emperor Ming was hoping to be able to "commune" with his relative, even after death, through the traces of his personality embodied by his calligraphy.

More than any other factor, it is the claim that calligraphy can serve as a medium of revelation and self-expression that best accounts for why it became so highly esteemed. A brief consideration of how calligraphic technique is mastered might shed some light on the question of why such expressive potential was seen as intrinsic to calligraphy in the first place.

As discussed elsewhere, the Chinese written script is made up of several thousand individual graphs. Each consists of an invariable group of strokes executed in a set order. One of the truly unique features of calligraphy that results from these apparently restrictive guidelines is that the viewer is able to mentally retrace, stroke by stroke, the exact steps by which the work was made. The viewer also is able to observe extremely subtle nuances of execution-where a stroke was made swiftly or slowly, whether the brush was put to the paper with great delicacy or force, and so on.

The ability to perform this retracing personalizes the viewing experience and generates in the viewer the sense of interacting or communing with the absent calligrapher. At the same time it is precisely the nuances of execution, those individualized deviations from the set form, that separate good calligraphy from bad handwriting. Furthermore, since everyone who is taught to read and write learns the same basic procedures, often by literally tracing famous examples of calligraphy, every educated person is to a significant extent able to perceive and appreciate the achievements of a great calligrapher.

The evaluation of calligraphy thus clearly had an obvious social dimension, but it also had an important natural dimension that should not be overlooked. For example, early critics and connoisseurs often likened its expressive power to elements of the natural world, comparing the movement of the brush to the force of a boulder plummeting down a hillside or to the gracefulness of the fleeting patterns left on the surface of a pond by swimming geese. Writing also would frequently be described in physiological terms that invoked the "bones," "muscles," and "flesh" of a line. In short, while calligraphy involves the Confucian emphasis on the social, this cannot be separated from a more Daoist emphasis on the workings of nature.

Although the practice and appreciation of calligraphy are often presented as essentially traditional pursuits, calligraphy is present in modern China in various ways. Indeed, the single most commonly reproduced example of calligraphy is undoubtedly the four character phrase (Renmin Ribao, "The People's Daily") that to this day appears on the masthead of every copy of the official newspaper of the PRC-four characters originally brushed by Chairman Mao himself. Also, as several recent exhibitions of modern Chinese art have demonstrated, many contemporary avant-garde artists continue to engage and question the cultural authority associated with the "beautiful writing" of the past two thousand years.

Charles Lachman is Associate Professor of Art History at the University of Oregon and Curator of Asian Art at the JSMA.



Jung Do-jun
Mountain and Water, 2006
paper, Chinese script (137 x 70 cm)

Tranquility is like a mountain,
happiness like water.

Section 1: The Elements of a Scroll

Recommended for all grades.

This section is made up of three individual lessons on writing Chinese characters, writing a poem about nature, and creating a chop. A fourth lesson involves putting these elements together to create a composition based on Jung Do-jun's *Mountain and Water*, 2006. These lessons may be used individually or in sequence as a unit of study.

A. Writing Chinese characters

Books

Lee, Huy Voun. (1995). *In the snow*. New York: Henry Holt and Company.
Recommended for younger students.

Lewis, John, & Rigby, Peter (illus.). (1976). *The Chinese word for horse*.
London: Bergström & Boyle Books Ltd.
Recommended for older students.

Background

There are eight different styles of Chinese script. Some, like the oracle-bone script, are highly pictorial and from them we may be able to see the image they represent. The clerical script is boxier and more regular (we might see it as similar to our capital letters), and was used to prepare official documents. In the running and cursive scripts, like cursive script in English, marks are more fluid with curved lines, and the characters become condensed, abbreviated and abstracted. The changes in the writing style result from the language's evolution throughout history as is adapted to better suit the needs of the people who use it. Though regular and running scripts are the most commonly used today, some of the older styles of writing continue to be used for particular purposes.

To write calligraphy correctly, it is essential that the brush be held properly and the body maintain correct posture. (See illustrations and description from China Style)

Materials

Chinese character handout

Paintbrush

Watercolor or ink

Activity

1. Read: *In the Snow* or *The Chinese Word for Horse*.
2. Discuss that the Chinese language is a language written in symbols. There are over 40,000 characters.
3. Look at the handout showing characters written in seven different Chinese scripts. Follow one character back from its most abstract (cursive script) to its most pictorial (oracle bone script). Describe the ways the character has changed. Are there some words you can recognize all the way throughout? At what point does the character lose its ability to be easily recognized? Can you think of examples in English where we have different writing styles (font style for an announcement for a rock band vs. a wedding invitation; print vs. cursive)?
4. Instruct students in the proper way to hold the brush in writing Chinese calligraphy. The brush must be held vertical to the page. Remember to be relaxed and to make decisive, precise marks. Remember this is a mental exercise as well.
5. Practice copying some Chinese characters.

B. Writing a poem about nature

Books

Gollub, Matthew, & Stone, Kazuko G. (illus.). (1998). *Cool melons – Turn to frogs: The life and poems of Issa*. New York: Lee & Low Books, Inc.

Young, Ed. (2005). *Beyond the great mountains: A visual poem about China*. San Francisco: Chronicle Books.

Background

Frequently the texts written in Asian calligraphy make observations on the natural world. They may be simple poems observing details like a drop of dew on a leaf, a pleasant breeze, the changing of seasons, or the majesty of mountains. The poem may use the structure Japanese haiku written in the format of 5-7-5 syllables or be free verse.

Materials

Paper
Pencil

Activity

1. As an introduction to poetry, read Matthew Gollub's *Cool Melons Turn to Frogs: The Life and Poems of Issa* or Ed Young's *Beyond the great mountains: A visual poem about China*.
2. Write a poem about nature. Some ideas include telling of a favorite season, a favorite place, the plants and animals found in the school's courtyard or in your garden at home.

C. Creating a seal or chop



Jung Do-jun's signature chop written in Korean script

Background

A chop is an artist's seal and sometimes acts as a signature. Often a scroll will have numerous seals, stamped in red, which may be an artist's, a poet's, a collector's, and even an emperor's seal.

Although a seal is not one of three perfections (poetry, painting, and calligraphy) it is an important element on a scroll or print and one of the things students notice when they look in detail at the paintings, prints, and calligraphic works by Asian artists in the Jordan Schnitzer Museum of Art. Every scholar realized the importance of his seal in making a personal statement about himself and the things important to him.

Traditionally, a chop is carved in soft stone, bone, or wood. The students can carve their chops in soft art gum erasers, Styrofoam, or clay using sharp pencils. Ideas for their chops include: their initials, a Chinese character, or a design they created. **These should be carved in reverse so that when printed, using a red ink pad, they appear correct or legible.**

Books

Young, Ed. (2005). *Beyond the great mountains: A visual poem about China*. San Francisco: Chronicle Books.

Materials needed

Eraser, non-firing clay or Styrofoam board

Pencils

Tracing paper

Red stamp pad or red acrylic paint

White paper

Activity

1. Have students sketch ideas for their chop. Explain that their design will represent their signature on a scroll. Sketches should be kept simple as they will be carving in a very small space.
2. The design the student decides to use needs to be drawn **in reverse** on the surface of the eraser, clay, or Styrofoam board.
3. Carefully cut the image out of the eraser, foam board, or clay using a pencil or a sharp instrument. Cut along each side of the line to be removed at a slight angle, creating a v-shaped cut.
4. Use a red stamp pad or red acrylic paint to try the chop. If a clear impression does not result more of the board or clay may need to be cut away.

Special Needs Adaptation or for Younger Students

Use a cut potato and plastic knives for carving a chop.

D. Making a Scroll

Books

Lee, Huy Voun. (1995). *In the snow*. New York: Henry Holt and Company.

Background

By now students have become familiar with the individual elements that comprise an Asian scroll. They have practiced writing Chinese characters, studied and written their own poetry, and designed a signature chop. In this activity students will draw inspiration from Jung Do-jun's *Mountains and Water* and create their own compositions.

Materials

Scroll template and example

Overhead transparency: *Mountains and Water*, Jung Do-jun

Activity

1. Look at Jung Do-jun's *Mountain and Water*, 2006
2. Without knowing the title, can you guess what it might represent? What clues did you have? Look back to worksheet with Chinese characters in the different scripts. Compare Jung's mountain and water symbols to the characters for mountain and water. How are they similar? How are they different?
3. See the text written below the large mountain and water symbols. It reads, "Tranquility is like a mountain, happiness like water."
4. Identify the chop mark. How many chop marks has the artist included? Who or what might the symbols represent?
5. Then using the scroll template provide, create your own scroll on a nature theme. Be sure to include a symbol or Chinese character representing the main subject of your composition, a poem about nature, and a chop mark as your signature.

SCROLL TEMPLATE

Chinese
character
or symbol

Illustration

P

O

E

M

CHOP
MARK

Section 2: Art Meets Writing: The Art of Chinese Artist Xu Bing

Recommended for elementary grades.

MEET THE ARTIST: XU BING

BACKGROUND

Xu Bing is one of the most acclaimed contemporary Chinese artists, acknowledged for his originality by the foremost critics of both contemporary and Chinese art. He is renowned for his imaginative manipulation of brush strokes to form "pseudo Chinese characters" - forms that look like real Chinese characters yet do not exist in any Chinese dictionary. These are printed on long sheets of paper, which are hung as installations to stunning effect. His remarkable installation *Book from the Sky* is included in the exhibition *Inside Out: New Chinese Art* and will be on display at P.S.1 Contemporary Art Center from September 15 through January 3, 1999.

He was the first living artist to have a major one-person exhibition at the Arthur M. Sackler Gallery at the Smithsonian Institution in Washington D.C. The Arthur M. Sackler Gallery is a major national gallery that houses an extensive collection of historical Asian art. With the *Word Play: Contemporary Art by Xu Bing* exhibition, the Arthur M. Sackler Gallery moves in a new direction by recognizing art of Xu Bing as an important contemporary component of the long history of Chinese art.

The exhibition *Word Play* is comprised of nine installations. It is at once a retrospective and a introduction to his latest work. Three new installations, *Monkeys Grasp for the Moon*, *The Living Word*, and the *Square Word Calligraphy: Computer Font Project*, were created specifically this exhibition. These new installations reveal Xu Bing's latest preoccupations in **his language-based art work**. *Monkeys Grasp for the Moon*, was designed specifically for the space it occupies in the exhibition. The work is installed in the main staircase

of the Arthur M. Sackler Gallery where it will remain as a permanent installation and part of the collection of the gallery.

PREPARATION FOR LESSON: CREATE YOUR OWN SCRIPT

The artist Xu Bing has conceived *Nin Gui Xing* (Your Surname, Please), a computer version of his unique work of art based on the written Chinese language. In this dynamic piece, viewers at computer workstations will type in their names in English and watch them gradually transform on the screen into "pseudo-Chinese characters." They will, at first glance, look like real Chinese characters but can easily be deciphered as arrangements of letters composing the viewers' names. Viewers were able to print out their pseudo-Chinese character name.

Approximately 3,000 names (i.e., Clinton, Gore, Roosevelt, Reagan, Doe, Smith, Singh, Garibaldi, Heinz, etc.), each beautifully designed by Xu Bing to look like a brush-written Chinese character, will be encoded in software. Intermediate stages will be programmed in order to produce the animation, as demonstrated by the example presented above.

TRY THIS:

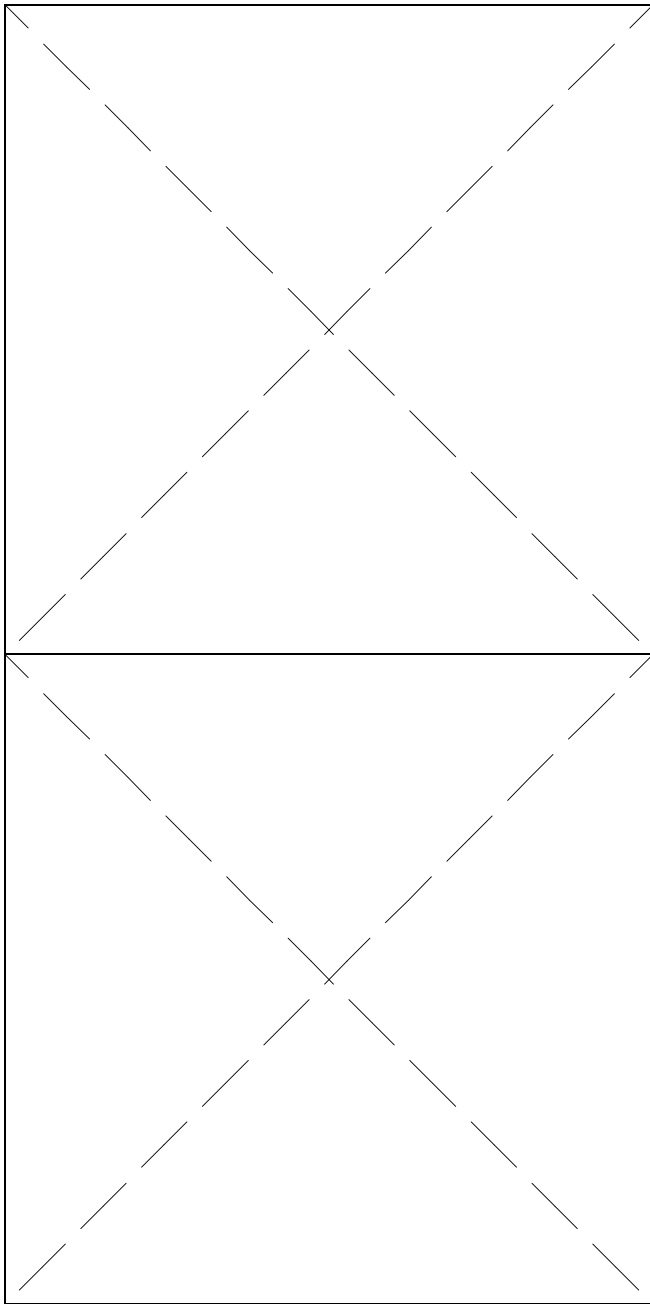
See the worksheet provided for creating your own script.

VIEW:

If possible, have students review this website in addition to looking at samples of his work on the overhead sheet.

Website:

<http://www.asiasociety.org/arts/insideout/workinprog.html>



TRY THIS:

Using the forms above, create two words in your own Calligraphic style similar to artist Xu Bing.

CREATE YOUR OWN SCRIPT:



Jung Do-jun
Be Humble, 2006
 traditional Korean hand fan, Chinese and Korean script (35 x 34 cm)

Be humble, not proud, and you draw closer to perfection.

Section 3: Morals and Virtues

Recommended for middle and high school students.

Books

Demi. (1987). *A Chinese Zoo: Fables and Proverbs*. San Diego, CA: Harcourt Brace Jovanovich, Publishers.

Background

Calligraphy is more than just “beautiful writing.” In the East Asian tradition, calligraphy is considered one of the highest artistic expressions, as well as a path of self-cultivation and a reflection of the artist’s moral character.

The sayings and stories of a culture reflect the values considered important by its people. Many of Jung Do-jun’s calligraphic poems speak of virtues and honorable traits inherent in the belief systems of Confucianism and Daoism. Confucian ethical teachings include the following (from <http://www.religioustolerance.org/confuciu.htm>):

- Li: includes ritual, propriety, etiquette, etc.
- Hsiao: love within the family: love of parents for their children and of children for their parents (filial piety)
- Yi: righteousness
- Xin: honesty and trustworthiness
- Jen: benevolence, humaneness towards others; the highest Confucian virtue
- Chung: loyalty to the state, etc.

Works

Nine works by Jung Do-jun, whose titles and poetic texts are listed below, serve as a foundation for this lesson.

Be Humble (see reproduction on overhead)

Be humble, not proud, and you draw closer to perfection.

Friendly and Kindhearted

A person who is friendly and kindhearted, will have abundant fortune and extensive prosperity.

Love for Your Parents as Vast as the Sky
Begat by my father, raised by my mother,
What would I be without them?
How could I ever repay my infinite indebtedness?

First, Righteousness; Last, Profit
Those who put righteousness first and profit last are honorable.
While those who put profit first and righteousness last are dishonorable.
The honorable are always successful, but the dishonorable are always destitute.

Don't Block Out the Dawn
Don't block out the dawns of the world by closing your eyes;
Don't block out the challenges of the world by giving up.

Step Aside
On a narrow path, please stop and yield for others to go ahead;
If there is delicious food, please eat less and allow others to go first.

Happiness
Loving someone makes you happier than being loved.

A Man of Honor
A man of honor may be quiet as a silent deep pond,
but his presence is like thunder.

A Mind Apart from Material Things
Transcend anxieties, selfishness and greed

Materials

Worksheet: Fables and Proverbs

Fan template

Overhead transparency: Be Humble, Jung Do-jun

Pencil, watercolors, markers, ink

Activity

1. Read Demi's *A Chinese Zoo*.
2. Make photocopies and assign each student one page spread. Have each student complete the Fables and Proverbs Worksheet for his or her assigned page.
3. Discuss the morals addressed in these tales and the morals illustrated in Jung Do-jun's texts listed above. What traits are honorable? Which traits are dishonorable? Make a list.
4. Imagine you have been commissioned to create a painting depicting a moral lesson on a Korean fan. Select a proverb or virtue to illustrate. Use the fan template. Who will be the characters you will represent? What scene best illustrates this saying? Will you also include some Chinese characters?

Worksheet: A Chinese Zoo: Fables and Proverbs

Name

Date

The proverb I have been assigned is:

Who are the characters in this tale?

Describe the characters. Use the illustrations to help you.

What happened in the story that surprised you or you didn't expect?

What is the tale's climax?

How is the conflict resolved?

What lessons do you think this tale is intended to teach?

Fan Template: Morals and Virtues Lesson

Name _____

Date _____

Moral: _____

Annotated Bibliography of Children's Books

Casanova, Mary, & Young, Ed (illus.). (2000). *The hunter: A Chinese folktale*. New York: Atheneum Books for Young Readers.

This traditional Chinese folktale tells of Hai Li Bu, a hunter who has been granted the power to understand the language of animals but who must swear to keep his gift a secret. When he learns from the animals of an impending flood that will destroy his village, Hai Li Bu must make a difficult decision. The moral of the story – to listen and respect all people, even the youngest child – is a valuable lesson. Illustrations are executed in pastel and gauche with chop marks in the form of Chinese characters whose meanings are explained in a visual glossary at the beginning of the story.

Eugene Public Library Juvenile Collection Casanova, Mar Hunter

Clément, Claude, & Clément, Frédéric (illus.). (1986). *The painter of the wild swans*. New York: Dial Books.

This modern fable tells the tale of Teiji, a painter captivated by the stunning beauty of a flock of wild swans. Feeling that his own art pales in comparison to the beauty of nature, Teiji sets off on a journey to follow and paint the swans. Intriguing illustrations reveal subtle and surreal transformations. On each page of story run lines of Japanese calligraphic script with the full poem appearing at the end with English translation.

Eugene Public Library Juvenile Collection

Demi. (1987). *A Chinese Zoo: Fables and Proverbs*. San Diego, CA: Harcourt Brace Jovanovich, Publishers.

This book is a collection of thirteen adapted Chinese fables with animal characters. The moral of each story is written both in English and in Chinese characters. Illustrations are executed in watercolor and ink on paper fans.

Gollub, Matthew, & Stone, Kazuko G. (illus.). (1998). *Cool melons – Turn to frogs: The life and poems of Issa*. New York: Lee & Low Books, Inc.

A biography and introduction to the haiku poetry of Issa (1763-1827), the narrative and poems in this book evidence Issa's great respect for nature and his gift for observing the small details in life. Each poem is shown written in Japanese calligraphic script. Includes author's notes on haiku and on Issa's life.

Eugene Public Library Juvenile Collection 895.61 G582c

Lee, Huy Voun. (1995). *In the snow*. New York: Henry Holt and Company.

After the first snowfall, Xiao Ming and his mother take a walk and practice writing Chinese characters in the snow. The author writes, "Writing Chinese is fun for Xiao Ming because he thinks it is just like drawing pictures." This book skillfully introduces ten Chinese words, describing what the characters represent and connecting them to what Xiao Ming sees around him. Beautiful cut paper illustrations. This book is one in a series of similar titles by author Huy Voun Lee.
Eugene Public Library Juvenile Collection Lee, Huy In the Snow Chinese

Levine, Arthur A., & Clément, Frédéric (illus.). (1993). *The boy who drew cats: A Japanese folktale*. New York: Dial Books.

Kenji is frail boy who loves to draw – and his specialty is cats. Kenji's mother sends him to be an acolyte at the monastery, but when one of the priests catches Kenji drawing, he is dismayed at what he perceives as the boy's laziness and sends him away. In the end it is Kenji's skill at drawing cats so vivid that they come alive that helps bring an end to the Goblin Rat and bring peace to a neighboring village. Includes author's note on the Japanese legend on which the story is based and also a visual glossary to the Japanese characters used throughout the text. Beautiful ink and acrylic illustrations.
Eugene Public Library Juvenile Collection

Lewis, John, & Rigby, Peter (illus.). (1976). *The Chinese word for horse*. London: Bergström & Boyle Books Ltd.

This book begins: "If you want to understand this story, you have to learn some Chinese words. What does this word look like? A horse of course." The first of three books in this series, *The Chinese Word for Horse* tells a story that introduces readers to nine Chinese words and plays especially on their visual qualities. A great text to use with older students and for a discussion of graphic design.
Eugene Public Library Juvenile Collection 495.1 L587c Chinese

Young, Ed. (2005). *Beyond the great mountains: A visual poem about China*. San Francisco: Chronicle Books

Ed Young grew up in China, and pays tribute to his homeland in this stunningly poetic book. With its unique design and richly textural paper collage illustrations, this book is a work of art in itself. Young utilizes the format of a chop mark to highlight the central words in each line of the poem. Beside each, he breaks down the symbol and identifies the meaning of its individual parts, helping readers to understand how symbols are combined to make words in Chinese. Endpapers compare the ancient Chinese characters used throughout the book to the modern 20th century characters. Highly recommended!
Eugene Public Library Juvenile Collection J PIC Young Ed Beyond T