



AET2

Asian and Middle Eastern Studies Tripos, Part II

HAT2

History of Art Tripos, Part IIA

HAT3

History of Art Tripos, Part IIB

Monday 06 June 2022 12.00pm - Tuesday 07 June-12.00pm

Paper C15 (AET2), Paper 21 (HAT2) and Paper 22 (HAT3)

The Chinese Tradition: Chinese Art and Visual Culture

*Candidates should answer **three** questions. All questions carry **equal** marks.*

*Write your number **not** your name as well as the paper code (C15) on each page of your submission.*

SPECIAL REQUIREMENTS TO BE SUPPLIED FOR THIS EXAMINATION

Student declaration form

SUBMISSION REQUIREMENTS

*Answers may be written by hand in **black ink** or typed.*

If written by hand, upload your answers as a scan or image file.

If typed, upload them in a document, such as a Word document or PDF.

Files should be saved as C15_[your number]

Upload a completed student declaration form as a separate file.

RESOURCES PERMITTED FOR THIS EXAMINATION

None

1. What can bronze wares from the Shang, Zhou and Warring States periods tell us about early Chinese mortuary beliefs, cultural and artistic practices?
2. What are some of the major differences between the early bronze casting traditions of the Central Plains and those of Southwest China and what accounts for these major differences?
3. 'The wise have likened jade to virtue. For them, its polish and brilliancy represent the whole of purity; its perfect compactness and extreme hardness represent the sureness of intelligence; its angles, which do not cut, although they seem sharp, represent justice...' Confucius (551 - 479 B.C.E.) (*Book of Rites*)
Discuss this statement with reference to the significance and use of jade in early China.
4. Discuss the saying 'Gold has a value; jade is invaluable [黃金有價, 玉無價]', particularly in relation to the role of jade as the stone of immortality in early China.
5. How is Qin craftsmanship reflected in the production of the First Emperor's terracotta army and what vision did the army aim to represent?
6. Discuss how royal patronage in the Tang dynasty played a key role in shaping court art and taste.
7. How and why does the art of the Tang dynasty represent a hybrid style of different regions?
8. With reference to the five classic stone wares of the Song dynasty and their place of manufacture, discuss the importance of shape, glaze and decoration to the scholarly elite at the time.
9. Discuss the significance of Ming dynasty blue and white wares on the development of porcelain production in eighteenth-century Europe.

10. What are some of the key artistic developments and technical innovations in porcelain production associated with the early Qing dynasty?

11. 'As an art form of mass communication, posters have long served as some of China's most effective graphic messengers.' (George, 2020)
Discuss this statement with a focus on artistic developments between 1949 and 1976.

12. To what extent may the art of the Cultural Revolution be seen as a new style that supported the Maoist line and aimed to serve workers, peasants and soldiers?

END OF PAPER