

JAPAN ENVISIONS THE WEST

16TH-19TH Century Japanese Art from Kobe City Museum



Educators Resource Guide for Grades 3-12

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Cover images:

Bustling Port of Kobe, Settsu Province, 1871, O-ban triptych: woodblock print: ink and color on paper, *Hasegawa Sadanobu II* Japanese, 1848 – 1941, 14 1/4 x 29 1/8 in. (36.1 x 73.9 cm), Kobe City Museum, T2007.1.148. Photo courtesy of Kobe City Museum.

Scene of Departing Ship, Port of California, 1862, O-ban triptych: woodblock print: ink and color on paper, *Gountei Sadahide* Japanese, 1807 – 1879, 14 7/8 x 30 1/4 in. (37.7 x 76.6 cm), Kobe City Museum, T2007.1.144. Photo courtesy of Kobe City Museum.

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INTRODUCTION

Kobe, a major port city in Japan, became home to an international community when it “opened” to trade with Europe and the U.S. in 1886. During Japan’s period of isolation known as *sakoku* (1603-1853), Kobe, like most other ports in Japan, was completely closed to international contact. Although Kobe was neither the first, nor the largest center for international exchange in Japan at the end of the seclusion period, the opening of Kobe’s port caused dramatic social upheaval and rapid change.



Satellite image of Japan from Geology.com (<http://geology.com/world/japan-satellite-image.shtml>).

Despite isolation Kobe became a cosmopolitan and outward looking city whose connection to the West was so great that the founder of the Kobe City Museum, Ikenaga Hajime (1891—1955), focused his collection on the theme of cross-cultural contact in Japanese art.

As another port city on the Pacific Ocean, Seattle is fortunate to host the exhibition *Japan Envisions the West: 16th – 19th Century Japanese Art from Kobe City Museum* on the occasion of the 50th anniversary of its sister city relationship with Kobe. The opportunity to view landmark artwork illustrating exchange between the West and Japanese perceptions of Americans speaks volumes about the vast impact of cultural intersections.

ABOUT THIS GUIDE

This Resource Guide is a springboard for planning activities and facilitating discussions related to the exhibition *Japan Envisions the West: 16th – 19th Century Japanese Art from Kobe City Museum*. These activities and discussions can be conducted prior to or completely independent of a trip to the exhibition. Background information, questions to consider, suggested activities, and Washington State curriculum connections are provided for each of the featured works of art.

Through the questions and activities suggested in this guide, teacher’s are encouraged to develop open-ended discussions and allow for a variety of responses from students. Teachers can deepen student learning by asking them to point to visual evidence in the art to support their comments and ideas.

TEACHING ABOUT CULTURAL INTERACTION

Social studies programs should include experiences that provide for the study of culture and cultural diversity.

(National Curriculum Standards of the National Social Studies Council:
<http://www.socialstudies.org/standards/strands/>)

The works of art and cultural objects presented *Japan Envisions the West: 16th-19th Century Japanese Art from Kobe City Museum* provide a foundation for discussions about cultural exchange and interaction for a wide range of grades and subject areas. While the connections to social studies curriculum seem most obvious, there are also bridges to geography, art history, world history, literature, technology, political science, and more.

Among **elementary students**, the nature of contact between cultures may be likened to a dialogue between two or more people:

- Are there times when people do not make an effort to listen to what the others are saying?
- What is it like to communicate with someone who speaks a language other than your own? How would/do you communicate with someone that speaks a language you do not speak?
- Can two people spend enough time together to have the same favorite games, or even some of the same ways of expressing themselves?
- Are you more likely to misunderstand another person if you don't know them well, or if you do?

For **middle and high school students**, one might approach the exhibition material by discussing broader concepts of cross-cultural interaction and exchange.

CONCEPTS OF CROSS-CULTURAL INTERACTION AND EXCHANGE

When there is contact between people from different cultures, what are some of the ways these cultures respond to one another? Does one culture become familiar with and incorporate elements of the other culture into their own? Do the cultures have mutual interest in one another, finding ways to exchange and cooperate? Is one culture shared among a much larger group of people? Does it dominate entertainment and popular culture?

Why do these different types of relationships develop?

Write "cultural interaction" (with younger students) or all/any of the terms below (with older students) on the board:

- Cultural interaction
- Cultural assimilation
- Cultural influence
- Cultural appropriation
- Cultural diffusion
- Acculturation

What do these terms mean? How are they different/similar?

All of these terms refer to concepts of change resulting from contact between cultures:

- Is there a term meaning that one culture receives and adopts elements of another, in a kind of one-way relationship?
- Is there a term meaning that an element of culture becomes so dominant that it spreads out in many directions to others?
- Does another term suggest that a smaller group of people adapt themselves to the ways of a larger group that they live among?
- What term implies that there is mutual interest and exchange between cultures?

After hearing students' ideas look up the definitions online or check out the vocabulary list in this educator's guide.

In this complex world of cultural interaction, several forms of exchange can take place simultaneously between cultures. Through exhibitions like *Japan Envisions the West*, we have the opportunity to investigate works of art as evidence of cultural contact.

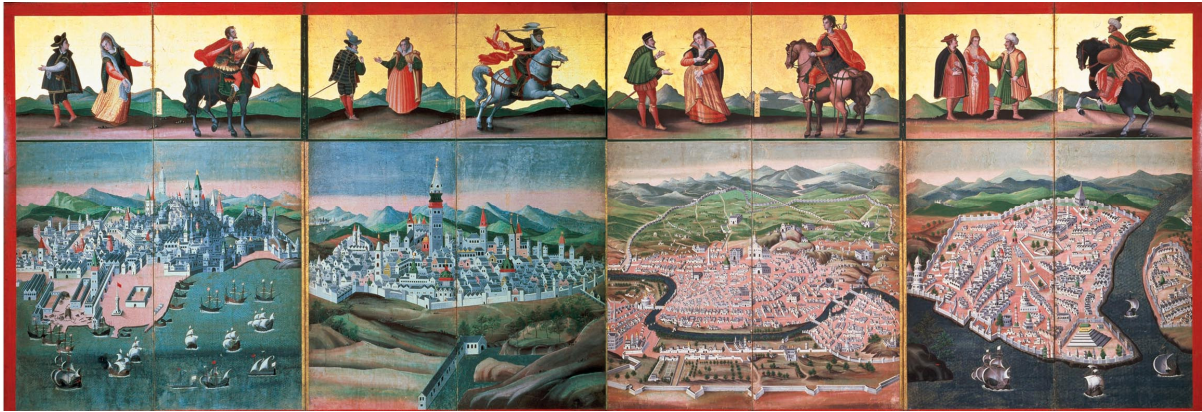
BUILDING RESEARCH SKILLS AND LEARNING FROM WORKS OF ART

Several activities in this educator's guide suggest that students search online to select images of artworks related to specific topics. A goal of this guide is to develop students' research skills in finding and using works of art as primary sources of inquiry. Many art museums in the U.S. have useful online collection databases:

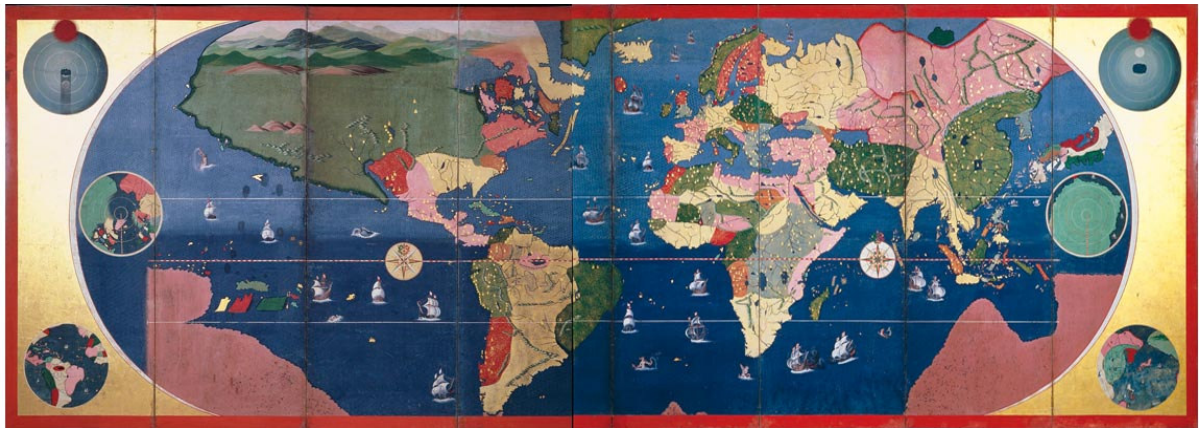
- National Gallery of Art (nga.gov)
- Metropolitan Museum of Art (metmuseum.org)
- Museum of Fine Arts, Boston (mfa.org)
- L.A. County Museum of Art (lacma.org)
- **Seattle Art Museum.** All of the works of art in *Japan Envisions the West* can be found on SAM's website. SAM's online collection is also a rich resource for teachers and students.
(seattleartmuseum.org/SAMcollection/code/closeups.asp)

Teachers who want to emphasize building the research skills of students can make this explicit by adding a methodology component to any of the activities in this guide. Ask students to outline their inquiry process, list search terms they used, and state their criteria for selecting images. When students explain and compare features of different museum collection databases, they develop skills that can be applied to future projects in social sciences and the humanities.

MAPPING YOUR WORLD



On View: October 6—November 26, 2007



On View: November 30, 2007—January 6, 2008

Four Large Cities of the World / Map of the World, early 17th century, pair of eight-panel screens: ink, color, and gold on paper, Important Cultural Property, *Japanese*, unknown artist, 62 1/2 x 188 1/4 in., Kobe City Museum, T2007.1.20.1-2. Photo courtesy of Kobe City Museum.

BACKGROUND

Early maps produced in Japan (prior to the introduction of printed European maps), presented the world from a Buddhist perspective. These maps featured sites of the Buddha's life and generally placed India at the center of the world. By contrast, early European maps from the 14th century typically placed Jerusalem at the center.

Two 17th century screens illustrate how Japanese artists took imagery from European maps and created their own illustrations of the larger world. Known in Japan as *namban* art, the paintings *Four Large Cities of the World* and *Map of the World* were created under the influence of Spanish and Portuguese arts. *Namban* means "art of the southern barbarians." The Spanish and Portuguese were the first Europeans to arrive in Japan. They were called *namban* because their ships arrived from the south.

Spanish and Portuguese travelers did not carry many paintings with them, but prints and books were relatively easy to transport. The unknown Japanese artist that created these screens likely gathered his/her imagery from Western books and prints. However, this world map more accurately represents Japan than typical European maps of the time. One of this unknown artist's great achievements is combining Japanese and European sources to create a better map than was possible from either source alone.

In Japan these two screens would have been displayed in one room as a pair. Each screen measures over 5' high and over 15' wide. On this scale, they would have been a grand presence in any room. While we in the U.S. might be more accustomed to seeing framed paintings hanging on a wall, painted folding screens commonly stand on the floor in Japan.

QUESTIONS TO CONSIDER

Screen 1: *Four Large Cities of the World*

1. What do you see here?
2. What details do you notice in each of the four cities? What differences do you see between the cities, in their geography, layout and architecture?
3. What cities might they depict? The four cities represent major cities of the Mediterranean [from the left to right]: Lisbon, Seville, Rome and Constantinople (Istanbul). Locate these cities on the class world map and/or globe.
4. What do you notice about the figures on top of the painting? Do you see anything interesting about the way they are painted?
5. Where do you think the painting was made?
6. What clues tell you it is a Japanese painting?
7. Would you be able to find your way around one of these cities from these images?
8. Do you think this painting was made as a reference for people traveling to these cities?

Screen 2: *Map of the World*

1. What do you see? What areas do you recognize and can you identify?
2. What parts of the world was the painter able to show more accurately?
3. What parts of the world did he not know as well? How did he depict the lesser-known areas?
4. The edges of the eight panels, where the screen folds vertically, do not represent geographical features. However, what geographical lines are shown?

ACTIVITY

Grades 3-5

Mapping Japan

Provide students with a copy of a blank map of Japan, showing outlines of the islands without place names. Ask them to refer to a map of Japan to locate and write in the names of the following places. *Alternative:* Locate islands and cities by their latitude and longitude (rounded to .5) to write in on the blank map.

Major islands and island groups:

- Hokkaido: 43.5 N, 143 E
- Honshu: 36 N, 138 E
- Shikoku: 34 N, 134 E
- Kyushu: 33 N, 131 E
- Ryukyu Islands: 26.4 N, 128 E
- Mt Fuji: 35 N, 138.5 E

Surrounding bodies of water:

- North Pacific Ocean
- East Sea, also known as Sea of Japan
- Korea Strait
- East China Sea
- Philippine Sea

Port cities:

- Nagasaki: 32.5 N, 129.5 E
- Yokohama: 35.5 N, 139 E
- Kobe: 34.5 N, 135 E
- Imari (port for export of porcelain made in Arita): 33 N, 129.5 E
- Osaka: 34.5 N, 135.5 E
- Hiroshima: 34.5 N, 132.5 E

Capital cities:

- Kyoto: 35 N 135.5 E
- Tokyo (Edo): 35.5 N, 139.5 E

Grades 6-8

In addition to the above, ask students to look up each city's origin. They can add to their map a brief sentence that explains what combination of geographical and historical features led to the development of each major city.

RELEVANT EALRS:

Arts 2.3: Apply a responding process to an arts presentation.

Engage actively and purposefully.

Describe what is seen and/or heard.

Analyze how the elements are arranged and organized.

Interpret based on descriptive properties.

Evaluate using supportive evidence and criteria.

Arts 4.4: Understand that the arts shape and reflect culture and history.

Social Studies: Geography 1.1: Use and construct maps, charts, and other resources to gather and interpret geographic information.

Social Studies: Geography 2.1: Describe the natural characteristics of places and regions and explain the causes of their characteristics.

Social Studies: Geography 3.3: Examine cultural characteristics, transmission, diffusion and interaction.

RESOURCES:

Map of Japan: <http://geography.about.com/library/blank/blxjapan.htm>

PICTURING OTHERS HISTORICAL CONFLICT PERSONIFIED



On View October —November 26, 2007

Foreign Emperors and Kings on Horseback, ca. 1610s, Screen, four panel: ink, color, and gold on paper, Important Cultural Property, Japanese, unknown artist, 65 1/2 x 181 1/4 in. (166.2 x 460.4 cm), Kobe City Museum, T2007.1.18. Photo courtesy of Kobe City Museum



On View: November 30, 2007—January 6, 2008

Scenes of Dutch Settlements in Nagasaki, Early 18th century, handscroll: ink and color on paper, Japanese, 1639-1707, 14 1/8 x 192 1/4 in. (35.8 x 487.7 cm), Kobe City Museum, T2007.1.27.1-2. Photo courtesy of Kobe City Museum.

BACKGROUND

The masterpiece *Foreign Emperors and Kings on Horseback*, designated as Important Cultural Property by the Japanese government, is an example of *namban* art. *Namban* refers to people of the south, and specifically to the Spanish and Portuguese ships that approached Japan from the south. In Japan, *namban* art denoted art created under the influence of the Spanish and Portuguese.

Although this painting may look like it was created using oil paints, traditional Japanese mineral pigments were used. Additional Japanese artistic elements of the painting include the folding screen format and the gold background.

The figures and horses are painted in a way that uses shading to emphasize their volume. Compared with a painting like *Scenes of Chinese Settlements* figures look more three-dimensional.

Japanese artists had not yet seen European oil paintings at the time *Foreign Emperors and Kings on Horseback* was created (early 17th century), but they did have access to some prints and maps. This painting borrowed its composition from an illustration on a Dutch world map.

The kings and emperors on the screen are (from left to right): the Holy Roman Emperor Rudolf II (reigned 1576-1612); the Ottoman sultan; the duke of Moscow who was also the czar of Russia; and the great Khan who ruled an area of Central Asia conquered by the Mongolians. They face off in pairs, representing the major conflicts between Europe and the Middle East/Central Asia, and also representing conflicts between leaders of the Christian world and leaders of the Islamic world.

The pair of folding screens (only one is included in the exhibition) were owned by a *daimyo* (samurai) family that governed a region of Japan. Aside from being an impressive large-scale work of art, the painting also would have acquainted its owners with world affairs.

Additional Historical Context

During the second half of the 16th and early 17th centuries, Spanish and Portuguese travelers and missionaries lived in Japan. The first Western missionary, Jesuit Francis Xavier, lived in Japan from 1549 to 1551. In the 1630s, the shogun expelled the Spanish and Portuguese from Japan. The shogun (ruler) and officials were concerned with the conversion of Japanese people to Christianity. The Tokugawa shogunate (government) then issued edicts in 1635 and 1639 to prevent Japanese from leaving the country. This isolationist policy lasted until the mid-19th century.

During this time only Dutch and Chinese merchants were granted permission to trade with Japan, under restricted circumstances. The Dutch culture was more secular than Catholic Spain and Portugal, and they were trusted to trade without proselytizing.

QUESTIONS TO CONSIDER

SCREEN 1: *Foreign Kings and Emperors on Horseback*

1. What do you see here?
2. What do you notice about the way the men and horses are painted?
2. What did the painter do to give them a rounded look, or sense of volume?
3. What did the painter do to create a sense of distance from the men to the mountains in the background?

4. Compare the kings or emperors facing right—what differences do you notice between the men? Between their horses?
5. Compare the kings or emperors facing left—what differences do you notice between the men? Between their horses?
6. Among the four men, what do you notice about their clothing? About their headgear?

Now compare *Foreign Kings and Emperors on Horseback* with *Scenes of Chinese Settlement in Nagasaki*.

1. Where is the horizon line (where the earth meets the sky) in each painting? Is there a horizon line in each painting?
2. What do you see behind the men on horseback, in the background of the painting? Are the mountains right behind them, or in the distance? How does the artist show you that the mountains are behind the men?
3. Is there a foreground and background in the painting of the Chinese settlement?

ACTIVITY

Grades 3-8

Drawing Foreground and Background

If your class has not explored visual art concepts of space, such as foreground, background, or perspective, have students explore *The Artist's Toolkit: Visual Elements and Principles*: <http://www.artsconnected.org/toolkit/explore.cfm>. Direct students to the “element of space” to view short animations and exercises on depth, and linear and aerial perspective.

Next, have students make two drawings, each including a person (or people) and animal(s), that use these contrasting ways of depicting close and far away (foreground and background).

In the **first drawing**, have students depict space as in the painting of the men on horseback. Begin by lightly drawing in a horizon line near the center of the page. Then draw your person and animal in large scale creating a foreground, with a background in smaller scale behind them.

For younger students, remind them that the figures do not actually stand on the horizon line. Because the foreground figures overlap the background, you will only see the background in between the large figures.

For the **second drawing**, instead of a horizon line, have students draw a couple of parallel diagonal lines. These could indicate walls, a road, or other feature that recedes in space. Draw the figure(s) and animal(s) in small scale towards the lower edge of the page. Draw another person and/or animal on the page in approximately the same size, but towards the upper edge of the paper. This time, there will be no overlap between the foreground and background.

Compare results of the two drawings.

ACTIVITY**Trade with Others, A Comparison of Cultures****Grade 8**

During this period in history, the Spanish, Portuguese, Dutch and Japanese pursued very different ways of relating to, and trading with, other cultures. Between the end of the 15th century and 19th century, advances in navigation and desires to pursue trade in distant places led to a new web of overseas relationships.

Have students choose two countries from among Spain, Portugal, Holland and Japan and compare how these countries dealt with challenges in establishing overseas trade. Have students write a persuasive paper that addresses the following questions:

- How did each country develop international trade relationships?
- Did religion play a role in each country's international relationships?
- What economic goals did each country have? To establish monopolies? To gain access to natural resources? What else?
- What political goals did each country have? To build an empire? To maintain their autonomy? What else?
- How did each country handle conflict in these relationships?

This lesson follows the Washington State Social Studies Classroom Based Assessment (CBA) "Enduring Cultures," (Exemplar Paper, Grade 8, Office of the Superintendent of Public Instruction). Complete requirements:

<http://www.k12.wa.us/Assessment/WASL/SocialStudies/CBAs/Grade8History-EnduringCultures.pdf>.

ACTIVITY**Compare Isolationist Policies in Japan and the U.S.A.****Grades 9-12**

Have students compare the Japanese policy of *sakoku* ("closed country") with 20th century isolationist policy in the U.S. between World War I and World War II. Possible research questions:

1. What activities were restricted by each country's policy?
2. In what ways did each policy restrict international trade?
3. How did Japan's *sakoku* policy limit its technological development? Did it leave Japan more or less vulnerable to the U.S. and European nations?
4. How did U.S. isolationist policy in the 20th century affect international trade? Was restricted trade a factor in the Great Depression? How did restricted international trade with the U.S. affect Europe?

Have students present their findings in a paper or presentation. The activity can be linked to the Washington State Social Studies Classroom Based Assessment (CBA) "U.S. Foreign Policy" (High School, Office of the Superintendent of Public Instruction). Complete requirements:

<http://www.k12.wa.us/Assessment/WASL/SocialStudies/CBAs/HS-ForeignPolicyCBA.pdf>

RELEVANT EALRS

Arts 1.2: Develop arts skills and techniques.

Arts 1.3: Understand and apply arts styles from various artist, cultures, and times.

Arts 2.3: Apply a responding process to an arts presentation.

Engage actively and purposefully.

Describe what is seen and/or heard.

Analyze how the elements are arranged and organized.

Interpret based on descriptive properties.

Evaluate using supportive evidence and criteria.

Arts 4.4: Understand that the arts shape and reflect culture and history.

Social Studies: Geography 3.3: Examine cultural characteristics, transmission, diffusion and interaction.

Social Studies: History 2.1: Compare and contrast ideas in different places, time periods, and cultures, and examine the interrelationships between ideas, change, and conflict.

Social Studies: Economics 3.1: Analyze the role of government as participant in an economy through [taxation, spending, and] policy setting

RESOURCES

The Artist's Toolkit: Visual Elements and Principles, artsconnected website of the Walker Arts Center and Minneapolis Institute of Arts:

<http://www.artsconnected.org/toolkit/explore.cfm>.

Washington State Social Studies Classroom Based Assessment (CBA) "Enduring Cultures," (Exemplar Paper, Grade 8, Office of the Superintendent of Public Instruction).

<http://www.k12.wa.us/Assessment/WASL/SocialStudies/CBAs/Grade8History-EnduringCultures.pdf>.

Washington State Social Studies Classroom Based Assessment (CBA) "U.S. Foreign Policy" (High School, Office of the Superintendent of Public Instruction).

<http://www.k12.wa.us/Assessment/WASL/SocialStudies/CBAs/HS-ForeignPolicyCBA.pdf>

PICTURING OTHERS

COMMODORE PERRY AND THE OPENING OF JAPAN



M.C. Perry/ Henry A. Adams, from “Portraits of Two Americans”, 1850s, ink and color on paper, Album: woodblock prints and sketch, Hasegawa Sadanobu Japanese, 1809 – 1879, 6 1/2 x 9 3/8 in. (16.5 x 23.7 cm) each, Kobe City Museum, T2007.1.149. Photo courtesy of Kobe City Museum.

BACKGROUND

This pair of portraits was likely part of an album dating from the mid-1850s. Woodblock prints were frequently produced in sets as albums, somewhat similar to a pack of postcards. This album also included information about the arrival of Commodore M.C. Perry in Japan, such as a list of the gifts offered to the Japanese shogunate. “Perry’s second visit, the text describes, came about because the American people thought so highly of Japanese virtue that they returned bearing gifts as tribute from a vassal country.” (Tsukahara Akira, “The Opening of Japan and Its Visual Culture” in *Japan Envisions the West*, p. 208)

Although the Tokugawa shogunate (a feudal military government lead by the shoguns of the Tokugawa family from 1543-1868) had heard about Americans, and about the recent British military intervention in China, Commodore Perry’s arrival took them by surprise. In 1853, he appeared in Tokyo Bay with two steamships and two warships. Although the Japanese directed him to Nagasaki, he demanded to present a letter from President Fillmore to the Emperor. The emperor and government officials recognized immediately they were overpowered by the size of the ships and number of cannons aboard them—there was little option to refuse entry to Perry, or to avoid negotiating a treaty. Making it clear he would use force if necessary, he was allowed ashore to meet two princes, present the letter and gifts, and begin discussion.

In 1854, Perry returned with more ships, and spent several months negotiating a treaty. This agreement allowed the U.S. into two ports for trade, Hakodate and Shimoda.

List of Gifts Commodore Matthew C. Perry Took With Him to Japan

1 box of arms, containing: 5 Hall's rifles 3 Maynard's muskets 12 cavalry swords 6 artillery swords 1 carbine 20 army pistols 2 carbine, cartridge box and belts, containing 120 cartridges 10 Hall's rifles 11 cavalry swords 1 carbine, cartridge box & belts, and 60 cartridges 60 ball cartridges	3 Francis's life-boats 1 locomotive & tender, passenger car and rails complete 4 volumes Audubon <i>Birds of America</i> 3 volumes Audubon <i>Quadrupeds</i> Several clocks 10 ship's beakers, containing 100 gallons whiskey 8 baskets Irish potatoes
1 box books, Emperor	3 stoves
1 box dressing-cases, Emperor	Boxes standard United States Balances
1 box perfumery, 2 packages, Emperor	Boxes standard United States bushels
1 barrel whiskey, Emperor	Boxes standard United States gallon measures
1 cask wine, Emperor	Boxes standard United States yards.
1 box containing 11 pistols, for distribution	1 box coast charts
1 box perfumery, for distribution	4 bundles telegraph wires
A quantity of cherry cordials, distribution	1 box gutta percha wires
A quantity of cherry cordials, Emperor	4 boxes batteries
A number of baskets champagne, Emperor	1 box machine paper
A number of baskets champagne, commissioners	1 box zinc plates
1 box chinaware, commissioners	1 box insulators
A quantity of maraschino, commissioners.	1 box connecting apparatus
1 telescope, Emperor	1 box machine weights
Boxes of tea, Emperor	1 box acid
1 box of tea, commissioners	1 box seed
2 telegraph instruments	Large quantity of agricultural implements, etc

Source: "List of Gifts Commodore Matthew C. Perry Took With Him to Japan." Unpublished, undated typescript located in Matthew C. Perry ZB file, box 176, Navy Department Library.

QUESTIONS TO CONSIDER

1. What do you see? How would you describe these portraits?
2. How do you think the artist viewed the men depicted? Dangerous? Evil? Funny? Handsome?
3. Do you think the woodblock print was intended to be an actual resemblance of the people depicted?
4. Would you consider this a portrait, a caricature, or something else? Why?
5. *Check the other portraits of Commodore Perry from the exhibition on-line (www.seattleartmuseum.org). Do they look alike? Are any of Perry's features common among them? You may want to compare them with American images of him also.*

ACTIVITY

Hair-raising Headlines

Grades 3-5

As can be imagined, accounts of Perry's visit were told from very different perspectives in Japan and the U.S. Have students look at illustrations and works of art from the time that convey these different viewpoints (see Resources below for an on-line source). Take on one perspective and write a headline for an imaginary Japanese or American newspaper of the time. Have students draw their own picture of Perry based on the perspective they have taken.

Grades 6-12

Have students write a short newspaper article for a U.S. or a Japanese newspaper discussing the arrival of Commodore Perry. What aspects would the U.S. press focus on? The Japanese press? Students can then draw a picture related to Perry's arrival based on their chosen perspective. Ask students to explain verbally why they depicted Perry in the way they chose.

ACTIVITY

Technology Transfer, Steaming Full Speed Ahead

Grades 3-5

Have students locate images of some of the technological developments the industrial revolution introduced to the Japanese: railroads, steam locomotives, steamships, telegraphs, telescopes, mapping techniques and navigational equipment, standard weights and measures, and more. To the extent possible have each student choose a different technological development.

Have students draw a picture of their invention, making good use of their full sheet of paper, and write in the year(s) and originating country of the invention in large print. Identify a long wall to use; students work together to stand in chronological order and attach their drawings to form a continuous timeline. Then look at the timeline as a group to view the chronology. Discuss patterns related to where and when these inventions were made.

Grades 6-8

Have students investigate and write about other forms of technology transferred to Japan during this time period. By looking at the list of gifts from the U.S. to the Emperor of Japan delivered by Perry, you can see the U.S. strategy for enticing the Japanese desire for further trade with luxury goods. These gifts also included components or models of what were considered the most significant and valuable technologies of their time. Japan was quick to respond by constructing railroads, telegraph lines, and much more. Depending

on how much information they find, students may choose to focus on a single example, or summarize several forms. Sample questions for students:

- How did Japan acquire this technology?
- How did they develop it?
- What new systems within Japan (such as transportation, communication, legal, governmental) were a result?
- Was this achievement celebrated or heralded in any special way?
- Were any segments within Japanese society skeptical or suspicious of this development? If so, for what reason?
- Did Japan become a producer and exporter of this technology? If so, when and to what other countries?

Students then write a summary of their findings. For each form, state whether you consider this adoption as an example of cultural interaction, cultural diffusion, or a combination of the two. Give evidence for this answer.

ACTIVITY

Grades 4-9

Karaoke Connection

People of Japan historically have enjoyed singing at parties, and had fun participating whether they had a “good voice” or not. Now the popular entertainment karaoke is known across the world. Quite a few karaoke enthusiasts trace its origin to Kobe.

Have students research and write a brief paper or presentation on the development and spread of karaoke internationally as another case study in technology transfer connected with social and cultural changes.

1. Why was karaoke able to spread so quickly to other countries?
2. Would you consider karaoke a form of cultural interaction, cultural diffusion, or something else?

Encourage willing students to share a karaoke song with the class. Some students may even want to try doing a song in Japanese!

RELEVANT EALRS

Writing 2: The student writes in a variety of forms for different audiences and purposes.

2.1. Adapts writing for a variety of audiences.

2.2. Writes for different purposes.

2.3. Writes in a variety of forms/genres.

Arts 2.3: Apply a responding process to an arts presentation.

Engage actively and purposefully.

Describe what is seen and/or heard.

Analyze how the elements are arranged and organized.
Interpret based on descriptive properties.
Evaluate using supportive evidence and criteria.

Arts 4.4: Understand that the arts shape and reflect culture and history.

Social Studies: Geography 3.3: Examine cultural characteristics, transmission, diffusion and interaction.

Social Studies 2.2: Explain how different economic systems produce, distribute, and exchange goods and services.

Science 3.2: Science, Technology, and Society: Analyze how science and technology are human endeavors, interrelated to each other, society, the workplace, and the environment.

RESOURCES

Blumberg, Rhoda. *Commodore Perry in the Land of the Shogun*. New York: Harper Collins Publishers, 1985.

Dower, John W. *Black Ships & Samurai: Commodore Perry and the Opening of Japan (1853-1854)*. MIT Visualizing Cultures series:

http://ocw.mit.edu/ans7870/21f/21f.027j/black_ships_and_samurai/core_intro.html.

http://ocw.mit.edu/ans7870/21f/21f.027j/black_ships_and_samurai/core_gifts.html

PICTURING OTHERS WONDERS FROM THE WEST



On View: October 6—November 26, 2007

Viewing Black Ships from Teahouse from **Genre Scenes of the Last days of the Tokugawa Regime**, Late 19th century, Handscroll: ink and color on paper, *Japanese*, *unknown artist*, 10 1/4 x 190 in. (25.8 x 483 cm), Kobe City Museum, T2007.1.150. Photo courtesy of Kobe City Museum



On View: November 30, 2007—January 6, 2008

Purchasing Portraits of Foreigners at Market in Shiba, from **Genre Scenes of the Last days of the Tokugawa Regime**, Late 19th century, Handscroll: ink and color on paper, *Japanese*, *unknown artist*, 10 1/4 x 190 in. (25.8 x 483 cm), Kobe City Museum, T2007.1.150. Photo courtesy of Kobe City Museum

BACKGROUND

This set of handscrolls illustrates some of the Japanese responses to Commodore Perry's second visit to Japan in 1854. A Japanese scholar, Tsukahara Akira, notes:

"S. Wells Williams, an American interpreter, wrote in his diary that he found the Japanese extremely hospitable. He noted that many local Japanese in smaller launches and boats attempted to examine the American steamships more closely even as Japanese officials warned them to keep away. In general, Williams gives the impression that the Japanese were a good-natured people who were ruled by cowardly authorities."

Tsukahara Akira, from "The Opening of Japan and its Visual Culture" in *Japan Envisions the West: 16th-19th Century Japanese Art from Kobe City Museum*, p. 205. He cites as his source Williams "Journal," 158-59 (April 6, 1854); 111-12 (February 24, 1854); and 137 (March 15, 1854).

Japan signed a treaty with Commodore Perry in 1854. The signing of this treaty caused social unrest, accelerating change in Japan. In 1867, the shogun ruling the nation resigned. The Tokugawa period, also known as the Edo period (1603-1868), had come to an end after 265 years. Its system of national rule by the *shogunate* with regions ruled by *daimyo* (samurai) was replaced by the imperial rule of the Meiji Restoration.

The new emperor took the name Meiji, meaning "enlightened rule." He and his government put social and economic reforms into effect to counteract the traditional class system, and to reduce the power of the samurai.

**QUESTIONS TO
CONSIDER**

Scroll 1: *Viewing Black Ships from Teahouse*

1. What do you see here?
2. What do you notice about the ships?
3. How are people on land reacting to the ships?
4. What do you think the sign on the fence post says? *It is a type of “keep out” sign that reads “It is forbidden to observe the foreign ships.”*
5. What attitudes towards the arrival of the Americans do this painting represent?

Scroll 2: *Purchasing Portraits of Foreigners at Market in Shiba*

1. What is going on here?
2. What do you think the shopkeepers are selling?
3. What is the response of the people passing by? Why do you think that (look for visual evidence)?
4. How would you describe the hair and clothing of the people here?
5. What stage of contact between the U.S. and Japan do you think this scene represents?
6. How would you explain the great desire (or craze) to purchase paintings and prints of westerners? Can you think of any similar situations or fads today in the U.S.?

ACTIVITY

Grades 6-8

Artists on the Front Lines

When Commodore Perry’s squadron arrived for the first time in 1853, the response from the Japanese was a dramatic mixture of official demands to leave, as well as fear and fascination. The ships were clearly well armed. A day after their arrival, American sailors were surprised to see a boat full of artists near their warship. The artists were using brush and ink to do quick paintings of anything they could see.

The business of selling these paintings kicked into high gear over the next few days. As in the painting *Purchasing Portraits of Foreigners at Market in Shiba*, images of Americans and their ships were sold in many shops and stalls. (Rhoda Blumberg, *Commodore Perry in the Land of the Shogun*, p. 23.)

Who in our society takes on roles most similar to these artists? Reporters, photographers?

Artists accompanied Japanese soldiers into war several decades later, in the Russo-Japanese war of 1904-05. Many Meiji era (1868-1912) woodblock prints were created showing scenes from this war.

Have students look online for examples of some of these war-time prints. Compare these to photographs of the same war.

Have students select one to two woodblock prints and one to two photos to compare. Each student should write a short paper or give a presentation focused on these questions:

1. What differences do you see between the woodblock print(s) and the photograph(s)?
2. How are the compositions different?
3. Which medium do you consider more accurate? Why?
4. Do woodblock print artists have any advantages over photographers? Photographers over woodblock print artists?

ACTIVITY

Grades 6-12

Emperor Meiji debates Tokugawa

Hold an imaginary debate between two Japanese leaders that lived two centuries apart, on the basis of their international policies. To relate the debate to students' everyday activities, ask if they familiar with any Japanese games that pit characters depicted on playing cards against one another?

This debate will be held in a format that may seem familiar, but is actually derived from a Kamakura period (1185-1333) art and literary form in which poets of different eras faced off in imaginary competitions.

Have students look up biographical information on the life of Emperor Meiji, whose government encouraged the introduction of Western ways to Japan. Take notes on his thoughts about modernization and relationships with the West. Also research the life of the shogun Tokugawa Iemitsu and reasons for initiating the *sakoku* policy that limited Japan's contact with the outside world. What circumstances did these policies arise from? Did peace and prosperity follow the policies of either of these leaders? Did any of these policies leave Japan more vulnerable to the outside world?

Imaginary competitions from the Kamakura period (1185-1333) paired up poets who lived in different time periods. An emperor of the time selected fifty poets whose works became part of the competition, judged in rounds of two at a time. The poetry fans viewed portraits of the two poets facing one another; alongside their portraits, several of their poems were written in calligraphy. While looking at their images and enjoying the poems, the viewers debated over whose poems were the best.

Split your class in half. Have one half of your students create Emperor cards, and the other half create Shogun cards. Use blank sheets of card stock and have students orient their sheets horizontally. Have half the class draw an image of the Emperor on the right-hand side of the page, facing left. Have the other students draw an image of the Shogun on the left-hand side of the page, facing right.

Next to the drawing, have students draw from their research findings to list several points for the debate international policies. Including a quotation is also an option.

After completing their cards, divide students into groups of four, to include two “Emperors” and two “Shoguns.” The first two students place their cards facing one another, and take a couple of minutes to debate their positions. The other two students declare a winner, and then have their own debate. (Note: it is certainly an option to conclude that each policy was the best for its own time.)

This activity can be extended with winners advancing through further rounds, ending up with the final two contestants debating for a class vote. The pool of imaginary contestants can also be expanded to include additional contemporary and historical world leaders.

RELEVANT EALRS

Arts 2.3: Apply a responding process to an arts presentation.

Engage actively and purposefully.

Describe what is seen and/or heard.

Analyze how the elements are arranged and organized.

Interpret based on descriptive properties.

Evaluate using supportive evidence and criteria.

Arts 4.4: Understand that the arts shape and reflect culture and history.

Communications 3.1: Uses knowledge of topic/theme, audience, and purpose to plan presentations.

Social Studies: Economics 3.1: Analyze the role of government as participant in an economy through [taxation, spending, and] policy setting

Social Studies: Geography 3.3: Examine cultural characteristics, transmission, diffusion and interaction.

RESOURCES

Text of the two edicts of Tokugawa Iemitsu in 1635 and 1639 can be found here http://www.wfu.edu/~watts/w03_Japancl.html

PORT CITIES AND INTERNATIONAL RELATIONS

OPEN AND CLOSED RELATIONSHIPS



On View: October 11—November 26, 2007

Nagasaki Harbor, Early 19th century, Ink and color on silk, *Kawahara Keiga* Japanese, born 1786, 22 1/8 x 31 3/8 in. (56 x 79.5 cm), Kobe City Museum, T2007.1.33. Photo courtesy of Kobe City Museum.

BACKGROUND

Nagasaki became an important international port in Japan after the Portuguese requested permission in 1570 from the Japanese government to found a port in its sheltered bay. Although the shogun Tokugawa Ieyasu (1542-1616) promoted international trade, this policy changed after he died. In 1639, the shogunate banned the Spanish and Portuguese from Japan's ports, and the Dutch merchants were the only Westerners allowed to trade with Japan. The shogunate isolated the Japanese people by prohibiting them from traveling to other countries, and allowed only a few Dutch and Chinese people to come to Japan.

The Dutch and Chinese traders were restricted to the port of Nagasaki. To limit contact between the Dutch and Japanese still further, a small island called Dejima was built in the harbor, with only one bridge connecting it to the mainland. Dutch merchants with the Dutch East India Company had to work and live on this small island filled with warehouses and their houses.

Japan had connections with China and a reverence for Chinese culture for many hundreds of years. The Chinese in Nagasaki made up an older and larger community than the Dutch. Nevertheless, in 1688-89, the Japanese

government also forced the Chinese people of Nagasaki to live in a restricted quarter of their own, separate from the Dutch.



Flag of the Netherlands

Under these circumstances, very few Japanese people were permitted to have contact with the Dutch and Chinese, and this small group included a couple of families of artists. These artists worked for the government by painting visual records of special trade goods, including paintings, which came through the port.

What does it mean for a country to be “closed?” Are there any countries that are “closed” to the outside world today?

Contemporary discussions on international relations determine whether to label a nation “closed” based on that nation’s diplomatic relationships and foreign trade policies. When there are no diplomatic relations between two nations, it means that they do not send ambassadors to one another, communicate only through a third party, and generally do not grant permission for one another’s citizens to travel to their respective countries.

There are currently a couple of nations with neither diplomatic nor trade relations with the U.S. There are also several nations with which there are diplomatic but not trade relations, and vice versa.

QUESTIONS TO CONSIDER



Detail from **Nagasaki Harbor**, Early 19th century, Ink and color on silk, *Kawahara Keiga* Japanese, born 1786, 22 1/8 x 31 3/8 in. (56 x 79.5 cm), Kobe City Museum, T2007.1.33. Photo courtesy of Kobe City Museum.

1. What do you see here?
2. What about the geography makes Nagasaki ideal as a port?
3. Describe the different kinds of boats in the harbor—their size, types of sails or no sails, shapes, flags. *As the painting dates from the early 19th century (before the arrival of Commodore Perry and the “black ships”), there are no steamships or other European or American ships depicted.*
4. Does anyone know what the Dutch flag looks like (see image to left)? Do you see any Dutch flags in this painting?
5. Do you see any evidence of how the ships can into the port? How did they load and unload cargo?
6. Can you identify Dejima, the small fan-shaped island to which Dutch traders were confined (see image to left)?

ACTIVITY

Grades 3-5

Finding Flags

Have students prepare a reference on flags. Look up the flags of Japan’s major trading partners and draw them on a sheet of paper (include Korea, China, Holland, Britain, Russia, France). Bring this reference with you if your class visits *Japan Envisions the West*.

ACTIVITY

Grades 6-12

Open and Shut Cases

On what grounds might the U.S. or an alliance of nations declare economic sanctions on another nation or cut off diplomatic relations? *Make sure that both human rights abuses and development of nuclear weapons are brought up as reasons.*

Break students into small groups to research the circumstances of current restricted relations between the U.S. and several other countries. Begin by brainstorming as a class what nations currently do not have relations with the U.S. and find them on a world map. Possible countries and circumstances to highlight include:

- Burma (called Myanmar by its military government): U.S. has limited diplomatic relations but no trade relations with Burma. The two nations keep embassies in one another countries, but do not have ambassadors. Economic sanctions were renewed by the U.S. in 2006. These sanctions are currently under much discussion as the U.S. works to pressure Burma on human rights issues.
- Taiwan: U.S. has trade but not diplomatic relations with Taiwan, due to its disputed status as a nation.
- Bhutan: U.S. has neither diplomatic nor trade relations with Bhutan.
- North Korea: U.S. has neither diplomatic nor trade relations with North Korea. Six-party talks (meaning they were held between six countries) led to an agreement in 2005 to work towards diplomatic relations, however North Korea violated its terms in 2006. An additional agreement was made in 2007 to work towards relations with Japan and the U.S.
- Iran: U.S. has neither diplomatic nor trade relations with Iran.
- Cuba: U.S. has neither diplomatic nor trade relations with Cuba.

Have the small groups of students choose a nation to learn more about, whether one of the above or another nation that has had restricted relations with the U.S. in recent history (i.e. Vietnam, Iraq, China, Libya, or nations formally part of U.S.S.R.). Using the information available on the U.S. Department of State website (<http://www.state.gov/countries/>) students should research:

1. The circumstances and reasons for severing or restricting relations.
2. What form these restrictions take or did take.
3. If applicable, the circumstances of renewed relations, or the conditions for the renewal of relations.

Then have each group of students prepare a poster with a map, summary of their findings, and one or more newspaper accounts (cut out or printed out). Have students present their findings to the class.

RELEVANT EALRS

Social Studies: Economics 3.1: Analyze the role of government as participant in an economy through taxation, spending, and policy setting.

Social Studies: History 2.1: Compare and contrast ideas in different places, time periods, and cultures, and examine the interrelationships between ideas, change, and conflict

Arts 2.3: Apply a responding process to an arts presentation.

Engage actively and purposefully.

Describe what is seen and/or heard.

Analyze how the elements are arranged and organized.

Interpret based on descriptive properties.

Evaluate using supportive evidence and criteria.

Arts 4.4: Understand that the arts shape and reflect culture and history.

RESOURCES

U.S. Government Department of State:

<http://www.state.gov/countries/>

PORT CITIES AND INTERNATIONAL RELATIONS

PORT CITIES AND WESTERN ATTIRE



On View: October 11—November 26, 2007

Scene of Departing Ship, Port of California, 1862, O-ban triptych: woodblock print: ink and color on paper, *Gountei Sadahide* Japanese, 1807 – 1879, 14 7/8 x 30 1/4 in. (37.7 x 76.6 cm), Kobe City Museum, T2007.1.144. Photo courtesy of Kobe City Museum.



On View: November 30, 2007–January 6, 2008

Bustling Port of Kobe, Settsu Province, 1871, O-ban triptych: woodblock print: ink and color on paper, *Hasegawa Sadanobu II* Japanese, 1848 – 1941, 14 1/4 x 29 1/8 in. (36.1 x 73.9 cm), Kobe City Museum, T2007.1.148. Photo courtesy of Kobe City Museum.

BACKGROUND

After Commodore Perry's first visit to Japan in 1853, he returned in 1854 and U.S.-Japan relations progressed quickly. In 1859, Yokohama harbor was opened to foreign trade and became the residence of many Westerners. Woodblock print artists responded by creating what were known as Yokohama prints,

depicting this port, but also depicting cities in Western countries. The print artists' imagery of American and European cities was developed partly from rumor, partly from the few illustrations people could see in Japan, and partly from their imagination. As in the Nagasaki paintings of the Dutch settlement from 200 years earlier, there is a lot of curiosity about the details of western clothing in Yokohama prints. These prints were published in 1862 and 1871 respectively; within only a few years of Commodore Perry's arrival, many Japanese people were wearing western clothing also.

Port and City of Kobe

The City of Kobe began as a port, and was a significant trade center during the Heian period of Japan (794-1192). The port, and as a result the city itself, grew through trade with China and Korea. During the era of isolation of the Tokugawa period, Kobe continued to grow from the volume of domestic trade at its port.

After Perry's visit, the Port of Kobe was not opened immediately, but did reopen in 1886 to international trade. Over the next fifty years, the city's population boomed with the growth in trade, and many foreigners' houses were built in their district. Kobe was Japan's largest port until the major earthquake of 1995 caused damage. It is now the 3rd largest port in Japan.

Because of Kobe's international character, and its population's familiarity with business trends of other nations, several industries such as fashion developed there, then spread to other parts of Japan, and internationally.

QUESTIONS TO CONSIDER

1. What do you see in both of these paintings? Which elements are similar? Which are different?
2. Describe the variety of ships and boats see. Do you see any steamships?
3. Can you identify any of the flags?
4. What do you notice about the figures in each painting?
5. How are people greeting each other?
6. What do you notice about the buildings, city and the landscape?

ACTIVITY

Grades 3-5

Japanese Wearing Western Clothing

Have students look on-line to collect late 19th and early 20th century images of Japanese people wearing western styles. Then arrange and view the images in chronological order to see if they can identify a sequence of changes in hairstyles and clothing. Also have students collect images from the same time period of western fashion influenced by Japanese clothing and design. (See Resources below for sources)

ACTIVITY

Grades 4-8

Port Cities

Brainstorm as a class some characteristics of large port cities that would be true of Nagasaki, Yokohama, Kobe and Seattle. Have students think in terms of

geography, economy, type of population, lifestyle, and land transportation to neighboring cities and regions. Consider the amount of international exposure and exchange that inhabitants of a port city are likely to have relative to an inland city. What impact might that exposure have on the people that live in a port city?

2007 is the 40th anniversary year of a sister port relationship between Kobe, Rotterdam, and Seattle (this is a different relationship than Kobe and Seattle's 50 year sister city relationship). Have students research current information on each of these port cities—their size, the volume of trade, major trading partners, kinds of goods they import and export. Have students create a bar graph to compare information on the three ports. Information should be presented in a standard format. For example, if a student wishes to express volume of trade in terms of dollar amounts, they should convert amounts to a common currency. Students can then include a list of the conversions used to create their bar graphs.

RELEVANT EALRS

Math 1.2: Understand and apply concepts and procedures from measurement—attributes, units, and systems; procedures and estimation.

Math 3: The student uses mathematical reasoning.

- 3.1 Analyze information
- 3.2 Conclude: Draw conclusions and support them.
- 3.3 Verify results.

Math 4: The student communicates understanding and knowledge in both everyday and mathematical language.

- 4.1 Gather Information
- 4.2 Organize, represent and share information

Arts 2.3: Apply a responding process to an arts presentation.

- Engage actively and purposefully.
- Describe what is seen and/or heard.
- Analyze how the elements are arranged and organized.
- Interpret based on descriptive properties.
- valuate using supportive evidence and criteria.

Arts 4.4: Understand that the arts shape and reflect culture and history.

Social Studies: Geography 3.0: The student observes and analyzes the interaction between people, the environment, and culture.

Social Studies: Geography 3.2: Analyze how the environment and environmental changes affect people.

Social Studies: Geography 3.3: Examine cultural characteristics, transmission, diffusion and interaction.

RESOURCES

Yokohama Boomtown: Foreigners in Treaty-Port Japan (1859-1872) by John W. Dower
http://ocw.mit.edu/ans7870/21f/21f.027j/yokohama/yb_core_intro.html
http://ocw.mit.edu/ans7870/21f/21f.027j/yokohama/yb_core_commerce.html

Kobe City Information and History

<http://www.kobecityinfo.com/history.html>

<http://www.cityofkobe.org/aboutkobe.htm>

PORT CITIES AND INTERNATIONAL RELATIONS

DESIGN IN JAPANESE WOODBLOCK PRINTS



On View: October 11—November 26, 2007

Scene of Departing Ship, Port of California, 1862, O-ban triptych: woodblock print: ink and color on paper, *Goutei Sadahide* Japanese, 1807 – 1879, 14 7/8 x 30 1/4 in. (37.7 x 76.6 cm), Kobe City Museum, T2007.1.144. Photo courtesy of Kobe City Museum.



On View: November 30, 2007–January 6, 2008

Bustling Port of Kobe, Settsu Province, 1871, O-ban triptych: woodblock print: ink and color on paper, *Hasegawa Sadanobu II* Japanese, 1848 – 1941, 14 1/4 x 29 1/8 in. (36.1 x 73.9 cm), Kobe City Museum, T2007.1.148. Photo courtesy of Kobe City Museum.

BACKGROUND

Japanese woodblock prints represent the work of a number of specialists, including the publisher who organized the production, the artist who drew the composition, those who carved the blocks, and those who did the printing.

A separate block is carved for each color used in a woodblock print. The group of blocks used for one print were carved with registration marks on two sides. During the printing process, the paper could be aligned in the same position so the colors lined up and overlapped properly.

A print is made by placing a sheet of paper on each block in a sequence, and rubbing the back of the paper with a pad. With this pressure, the paper absorbs the ink.

In *Bustling Port of Kobe, Settsu Province*, a hilly landscape in the background includes red stylized cloud forms. In the left foreground, on the lower edge, a horizontal blue shape represents another cloud form. In some traditional Japanese paintings (done in ink and light color), clouds are shown dissolving into mist and sky. These atmospheric clouds are painted as a wash (mixing ink and color with a lot of water). In other styles of traditional Japanese painting, clouds not only float in the sky or at the top edge of the painting, but their organic shapes with clearly defined edges are scattered throughout the surface of the painting (as seen in the lower left hand corner of this painting).

Whether painted in ink, made of gold, or painted in blue cobalt underglaze on porcelain, clouds in Japanese art are often depicted in fanciful shapes, with patterns of curling lines.

In traditional Japanese art, just as many different techniques are used to represent water. Notice how water is depicted in the painting *Scene of Departing Ship, Port of California*.

QUESTIONS TO CONSIDER

1. What is going on in each of these prints?
2. How do the different artists create a sense of movement?
3. How do some of the foreground figures contribute to the sense of movement?
4. How would you describe their posture, gesture and gaze?
5. Do you think the images here actually depict California and Kobe respectively? Explain why.

CLASS DISCUSSION

The artist that created the print *Scene of Departing Ship, Port of California* had never actually visited California. Do you know of any other artists who have created works of art about places they have never visited? Before photography and especially travel photography became widespread, many people relied on artists to let them know what distant places looked like.

Visit the Seattle Art Museum's online Close Ups feature to find the painting *Puget Sound on the Pacific Coast*, painted by Albert Bierstadt in 1870 (www.seattleartmuseum.org/emuseum/code/closeups.asp). Enter "Albert Bierstadt" in the Quick Search feature on the left side of the page to find the image. If possible in your classroom, enlarge the image to discuss it as a class. Like the artist who created *Scene of Departing Ship, Port of California*, Bierstadt had never actually visited the Puget Sound.

How did both of these artists dramatize their subject? What role does water play in this dramatization?

What are the most exaggerated or unlikely features of each?

ACTIVITY

Grades 3-9

Wave and Splash! Water Effects in Paintings and Prints

Have students look through a variety of paintings and prints reproduced in books and online to gather examples of how different artists depict water. Include paintings and prints from Europe, the U.S., China, Japan, or any other parts of the world.

Assemble images (depending on their format) as books with marked pages out on a table, as a bulletin board, or as a slide show on a computer. If possible, use details or cropped images also to focus in on the water. Possible discussion questions:

1. Discuss and compare the images as a group. What are some ways that artists show moving water in rivers and waves in oceans? How do different artists show still water in lakes?
2. How do different artists use color in their depiction of water? Do any of them use value, or a gradation of lighter and darker forms of a color, such as lighter and dark blues?
3. Are there examples of a horizon line where water meets sky, or any examples where it is not clear exactly where the water meets the sky?
4. What moods or feelings do these images express?

Follow up by giving students an opportunity to experiment with painting water. Discuss how they might try creating images other than a flat expanse of blue on the bottom half of a page, and stress this as an opportunity to experiment with a few different methods.

If large paper is available (at least 16" x 20"), fold it lengthwise and crosswise to form 4 rectangles—otherwise make 4 sheets of paper available for each student.

Before they begin painting, talk different ways of depicting water that they might try: still water with and without reflections, different ways of depicting waves, different line patterns drawn over the water to indicate movement, etc. Have students decide on four methods of depicting water. Ideally, students will have both watercolors and ink (that they mix with water to create gradations of black and gray) as options for their experimentation.

Once the four paintings are completed, allow time for students to pin up or lay out their work for the class to view and discuss:

1. Among the options they tried out, which were inspired by their observation of a specific work of art or of a group of works of art that shared some characteristics?
2. Were some primarily inspired by their own observations and memories of water?

3. Were any inspired by photographs?

Possible extension: Try this same exercise with clouds in painting. Use *Bustling Port of Kobe, Settsu Province* or any other painting from Japan Envisions the West with cloud imagery as a point of departure for the activity.

RELEVANT EALRS

Arts 1. The student understands and applies arts knowledge and skills.

- 1.1. Understand arts concepts and vocabulary.
- 1.2. Develop arts skills and techniques.
- 1.3. Understand and apply arts styles from various artist, cultures, and times.

Arts 2.3: Apply a responding process to an arts presentation.

Engage actively and purposefully.

Describe what is seen and/or heard.

Analyze how the elements are arranged and organized.

Interpret based on descriptive properties.

Evaluate using supportive evidence and criteria.

Arts 4.4: Understand that the arts shape and reflect culture and history.

Social Studies: Geography 3.3: Examine cultural characteristics, transmission, diffusion and interaction.

Social Studies: History 2.2: Understand how ideas and technological developments influence people, culture, and environment

RESOURCES

Seattle Art Museum Close Ups feature:

<http://www.seattleartmuseum.org/emuseum/code/closeups.asp>

The Massachusetts Institute of Technology (MIT) Visualizing Cultures Series is especially rich for images of Japanese people adopting different forms of Western dress. See "Woodblock Prints of Domestic 'Westernization' (1868-1912):"

<http://ocw.mit.edu/ans7870/21f/21f.027j/menu/>

http://ocw.mit.edu/ans7870/21f/21f.027j/throwing_off_asia_01/toa_menu.html

Major costume and textile collections at the Metropolitan Museum of Art (www.metmuseum.org) and the L.A. County Museum of Art (www.lacma.org) are sources for European and American designs with elements of Japanese clothing. See the teacher resource produced by the L.A. County Museum of Art, *Japonism in Art and Fashion*.

<http://www.lacma.org/programs/TeachersSchoolsEECurriculum.aspx>.

"What is a Print" on the Museum of Modern Art website includes a Flash illustration of a woodblock print being made.

<http://www.moma.org/exhibitions/2001/whatisaprint/flash.html>

TRADE GOODS

GOING GLOBAL FOR PORCELAIN



VOC plate, ca. 1660-1680, Hard-paste porcelain, export type fuyo-de, Imari ware, *Japanese*, 2 3/8 x 15 3/8 in. (6 x 38.9 cm), Floyd A. Naramore Memorial Purchase Fund, 75.78. Photo: Susan Cole.

BACKGROUND

This porcelain plate was made in Japan for the Dutch East India C or Verdinge Oestich Indische Compagnie (VOC). Plates with VOC in the center like this one were used by company officials, both on land and while aboard ship.

For centuries, the Chinese were the only people who knew how to make porcelain. By the sixteenth century, the overseas demand was so huge that Chinese ceramics workshops developed an export blue-and-white ware that could be made fairly quickly in large quantities. When the Dutch began trading in Asia, they found they could earn big profits by importing Chinese porcelain into Holland and Europe. The demand in Holland for Chinese blue-and-white porcelain grew quickly, and from the early 1600s to the 1640s, Dutch merchants imported large quantities.

In the 1640s, conditions in China made it very difficult to continue to produce high quantities of porcelain. The change from the Ming to Qing dynasty involved a lot of conflict and social upheaval. The Dutch began to meet the demand for porcelain at home in two new ways. For one, they started to import porcelain from Japan instead. The Japanese learned how to produce porcelain in the early 1600s, after invading Korea and bringing many Korean potters back to Japan to work. Secondly, the Dutch began making ceramics at home in imitation of Chinese blue-and-white porcelain. Since they didn't know how to make porcelain, they instead used earthenware clay and covered it with

a white glaze. Once it was painted with blue cobalt copying Chinese designs, it was close enough for the Dutch market—and much cheaper!

QUESTIONS TO CONSIDER

1. What do you see here?
2. How is the plates composition divided into sections?
3. What is painted in these different sections?
4. What do you notice about the blue; **is it all the same value? Are there several different blues?**
5. If you have ever had Japanese food, you may know meals are often served in several small dishes of different shapes. However, this large plate is over 15” in diameter, or the size of a medium pizza. How do you think it may have been used?

ACTIVITY

Grades 4-9

The Global Porcelain Craze

In the exercise “Technology Transfer” (see page 18) students examined technology transfer from Europe to Japan. Use a similar activity to have students trace the transfer of porcelain making from China to Japan and Europe.

This time, have students use a world map to trace the spread of porcelain. Divide the class into small groups, each to be assigned to a country that produced porcelain: China being its birthplace, followed by Korea and Japan. Within Europe, Germany, France, Russia, Holland, and Britain all became porcelain producers.

Have students visit the Seattle Art Museum website to gather information on this blue-and-white porcelain plate: **Jingdezhen ware**, 14th century, Chinese, 76.7: <http://www.seattleartmuseum.org/emuseum/code/closeups.asp>. To find this object enter the accession number 76.6 in the Quick Search feature on the left side of the page. Click on the plate labeled “Close Ups object.” Read through the information on the “explore” tab to learn more about the plates history.

Then have students look into porcelain production in their country of choice. Questions to explore:

1. When did porcelain production begin?
2. How did people in this country learn to make porcelain?
3. Where was made?
4. What did it look like?

Have students write their findings on an index card and draw or print out a few images to go with it. Then have each group mount their card and images next to their country on a wall map. As a class, look at the dates to see its spread, and discuss what similarities or differences you can see in the images.

ACTIVITY

Grades 4-5

Comparing Cultural Contributions (Grade 5 CBA)

Compare cultural contributions to world history by Holland and Japan during the 16th-19th centuries, and incorporate visual sources. As a start, have students consider Dutch contributions to world trade, for example, introducing spices and porcelain to Europe. Students might consider Japanese cultural contributions during this time period in one of these areas, or identify a contribution on their own: architecture, sword-making, gardens, cuisine, archery, woodblock prints.

Students should consider these elements in a written paper or presentation:

1. In what area of human activity was this contribution: literary, economic, political, scientific, artistic?
2. How did the country develop this aspect of their culture?
3. How was this contribution spread to other areas?

This lesson follows the Washington State Social Studies Classroom Based Assessment (CBA) "Cultural Contributions," (Exemplar Paper, Grade 5, Office of the Superintendent of Public Instruction). Complete requirements:

<http://www.k12.wa.us/Assessment/WASL/SocialStudies/CBAs/Grade5History-CulturalContributions.pdf>

RELEVANT EALRS

Arts 2.3: Apply a responding process to an arts presentation.

Engage actively and purposefully.

Describe what is seen and/or heard.

Analyze how the elements are arranged and organized.

Interpret based on descriptive properties.

Evaluate using supportive evidence and criteria.

Arts 4.4: Understand that the arts shape and reflect culture and history.

Social Studies: Geography 3.3: Examine cultural characteristics, transmission, diffusion and interaction.

Science 3.2: Science, Technology, and Society: Analyze how science and technology are human endeavors, interrelated to each other, society, the workplace, and the environment.

RESOURCES

SAM Close-Ups:

<http://www.seattleartmuseum.org/emuseum/code/closeups.asp>

Washington State Social Studies Classroom Based Assessment (CBA) "Cultural Contributions," (Exemplar Paper, Grade 5, Office of the Superintendent of Public Instruction).

<http://www.k12.wa.us/Assessment/WASL/SocialStudies/CBAs/Grade5History-CulturalContributions.pdf>

TRADE GOODS

INSPIRED ARTISTS OR COPY CATS?



Kraak-style Plate with Vase of Flowers on a Terrace, Late 17th century, Delftware: tin-glazed earthenware with cobalt blue decoration, *Dutch*, 1 7/8 x 13 in. (4.6 x 32.8 cm), Kobe City Museum, T2007.1.121. Photo courtesy of Kobe City Museum.

BACKGROUND

The plate at first looks like Chinese and Japanese export ware, but is actually the Dutch version, known as Delft ware. Because the secret of making porcelain was not yet known to the Dutch, it is made from the earthenware clay available to them. This darker clay was then covered with white glaze. Once it was painted in blue designs similar to the Chinese and Japanese, it looked similar to blue-and-white porcelain.

The dish is decorated with a pot of flowers in the center, on a kind of balcony with two butterflies. When the Dutch acquired Chinese kraak plates earlier, they believed a motif of peaches and their leaves represented sunflowers. Sunflowers then became a motif on the Dutch plates, although here it is combined with a rim motif more similar to the Chinese peaches.

QUESTIONS TO CONSIDER

1. What do you see here?
2. Compare this with the Japanese VOC porcelain plate on page 39. How do they separate the design of the rim from the center of the plate?
3. How is the design of the rim on each plate divided into segments? How many segments are there in each rim? What differences do you notice in the way these rim segments are arranged?

4. Does the design of either plate indicate a top or a bottom?
5. Is there is part of either composition that is symmetrical (if you draw a line down the middle, that the two side form a mirror image)?

CLASS DISCUSSION

Inspiration, Copying, and Pirated Versions

Can you think of examples of less-expensive versions of valuable consumer goods?

It is a long-standing practice for a very successful design to give rise to many similar competing designs. Sometimes goods go beyond similar to be copies. Known as “knock-offs” and sometimes known as “pirated copies,” such goods are produced in massive quantities in fashion, watches, and more. They may be illegal if they copy another company’s design so closely as to deceive the consumer, depending on the laws of the country where they are made. Can you think of some examples of copying or “knock-offs” in popular culture?

With art, do you think there is the difference between being inspired by another artist’s work, and copying it? What is the difference between making a copy and making a fake?

ACTIVITY

DIY (Do-It-Yourself) Ware

Grades 3-5

Students design two plates, one for their own use and one for mass-production in a factory, in hopes of selling enough to make a lot of money. Use paper plates and color markers to make each plate. While creating their designs, students will need to consider their own personal preferences for colors and imagery, then decide on colors and imagery they think will be popular for others.

After finishing both plate designs, compare the two experiences in a discussion:

1. How are the designs different from one another?
2. Do either of them use symmetry?
3. Do either of them use a rim design separate from the base design?
4. What did it feel like to make each one?
5. Do they think one has a better design?
6. Do they think one is more successful than the other for its intended purpose? Why?

ACTIVITY

Cross-Cultural Borrowing and Influence

Grades 6-12

In this educator’s guide we have seen many Japanese works of art that depict elements of the Western world without the artists having travelled there. For this exercise, students will explore similar phenomena in Europe and the U.S., when artists adapted elements of Chinese and Japanese art.

As Chinese porcelain became highly desired in Europe in the 17th and 18th centuries, some European artists created their own versions of Chinese designs and motifs. Known as *chinoiserie*, these works of art display an acquaintance with Chinese export items, but for the most part, also display a lack of knowledge of Chinese culture or travel experience in China.

As Japanese goods and works of art became available in Europe and the U.S. in the mid and late 19th century, Japanese art became very influential. This interest in Japanese art has persisted in the U.S., and taken many forms—from its influence on the development of modern architecture to ceramics and much more. The first wave of art influenced by Japan, from the second half of the 19th century to the early 20th century, is known as *japonisme*.

Using the Close-Ups feature on the Seattle Art Museum website, find the following examples:

1. **Garniture of five vases**, ca. 1710, The Metal Pot Factory, Decorated by Lambert van Eenhoorn, 54.81:
<http://www.seattleartmuseum.org/emuseum/code/closeups.asp>. To find this object enter the accession number 54.81 in the Quick Search feature on the left side of the page. Click on the image of 5 vases labeled “Close Ups object.” Read through the information on the “explore” tab to learn more about the plates history.
2. **A Prince Enthroned**, commissioned in 1717, *Workshop of Judocus de Vos*, 2002.38.3. Enter 2002.38.3 into the Quick Search feature to find this object. It is one of a series of four *chinoiserie* tapestries that show imaginary scenes in China.
3. **Window: Peonies in the Wind**, possibly 1889 and reworked by 1908, *Designed by John La Farge*, 87.143. Enter 87.143 or “John La Farge” into the Quick Search feature to find this object. While stained glass was not a Japanese art form, John La Farge adapted the peony motif from Japanese art.

Discuss as a class:

1. What elements in these art works appear to be influenced by Chinese and/or Japanese art?
2. How do you think these artists knew about China or Japan; did they travel there?
3. Which works of art depict imaginary scenes from life in the other country?
4. Would you consider any of these works to be an example of cultural diffusion? Or of cross-cultural interaction?
5. Are these works copies of Chinese or Japanese art or simply influenced by the arts of China and Japan?

RELEVANT EALRS

Arts 2.3: Apply a responding process to an arts presentation.

Engage actively and purposefully.

Describe what is seen and/or heard.

Analyze how the elements are arranged and organized.

Interpret based on descriptive properties.

Evaluate using supportive evidence and criteria.

Arts 4.4: Understand that the arts shape and reflect culture and history.

Social Studies: Geography 3.3: Examine cultural characteristics, transmission, diffusion and interaction.

Social Studies 2.2: Explain how different economic systems produce, distribute, and exchange goods and services.

Science 3.2: Science, Technology, and Society: Analyze how science and technology are human endeavors, interrelated to each other, society, the workplace, and the environment.

RESOURCES:

SAM Close Ups:

<http://www.seattleartmuseum.org/emuseum/code/closeups.asp>

TIMELINE

- 1543:** Westerners first set foot on Japanese soil. A Portuguese ship, blown off its course to China, landed on Tanegashima Island Japan.
- 1549:** Francis Xavier, a Jesuit missionary, sails into the Japanese harbor at Kagoshima.
- 1568-1600:** Azuchi-Momoyama Period
- 1563:** Takayama Hidanokami, lord of Takatsuki Castle in Osaka orders a Japanese painter to copy a Western depiction of the Resurrection of Christ for his private chapel.
- 1587:** Toyotomi Hideyoshi issues a deportation order for missionaries.
- 1603-1868:** Edo Period
- 1612:** Tokugawa shogunate prohibits Christian proselytizing; production of sacred pictures declines.
- 1639-1853:** Period of isolation—*sakoku* or “closed country.” All Westerners—except the Dutch—are expelled from Japan, nearly all trade with Europe is banned, and Christianity is outlawed. Ban on importing Western books. Dutch and Chinese merchants still based in port of Nagasaki. Japanese citizens are not allowed to travel abroad, and thousands of Japanese and European Christians are persecuted.
- 1636:** Dejima, the artificial island in Nagasaki Harbor is completed. Houses Portuguese traders and later Dutch traders (1641).
- 1720:** Yoshimune relaxed restrictions on imported Western books; Japanese artists allowed to study them.
- 1731:** Chinese painter, Shen Nanpin, comes to Japan. Influences Japanese painting.
- 1740’s:** One point perspective appears in Japanese painting and woodblocks.
- 1811:** Japanese Shogunate establishes an office to translate foreign books. This act recognizes Japanese intellectuals' growing interest in Western learning (initially termed "Dutch Studies," or *rangaku*) and focuses on topics such as medicine, science, economics, foreign policy, the military, and painting.
- 1825-1842:** Japanese Shogunate invokes the Foreign Ships Expulsion Act (1825-42).
- 1834:** Three Japanese boatmen drift ashore near Cape Flattery at the tip of the Olympic Peninsula.
- 1853:** Commodore Matthew C. Perry arrives in Japan.
- 1854:** Japan signs "Treaty of Peace and Amity" with the United States, establishing formal diplomatic relations between Japan and the U.S.
- 1868-1912:** Meiji period.

VOCABULARY

Acculturation:	The psychological and social counter-part of cultural diffusion, acculturation is cultural modification of an individual, group, or people by adapting to or borrowing traits from another culture. (Merriam-Webster Online Dictionary)
Chiaroscuro:	Italian for clear-dark. Used by artists to represent contrasts between light and dark and to achieve a sense of volume in modeling three-dimensional objects like the human body. (Merriam-Webster Online Dictionary)
Cultural appropriation:	The adoption of some specific elements of one culture by a different cultural group. Often connotes a negative view towards acculturation from a minority culture by a dominant culture. Can include introduction of forms of dress or personal adornment, music, art, religion, language or social behavior. (Wikipedia)
Cultural assimilation:	To absorb into the culture or mores of a population or group. (Merriam-Webster Online Dictionary)
Cultural diffusion:	Refers to the spread of ideas, inventions, or patterns of behavior to different societies (Winthrop, Robert H. 1991 Dictionary of Concepts in Cultural Anthropology. New York: Greenwood)
Culture:	Common beliefs/behaviors/etc: includes codes and manners, dress, language, religion, rituals, norms of behavior such as law and morality, and systems of belief.
Daimyo:	Powerful feudal rulers from 10 th to 19 th century in Japan. The most powerful <i>daimyo</i> from 1603-1867 were the Tokugawa.
Dejima:	Artificial island in Nagasaki Harbor completed in 1636—originally built to house Portuguese traders and later housed the Dutch during Japan’s period of isolation (for next 200 years).
Edo Period:	(1603-1868). <i>Edo</i> means “Eastern capital.” <i>Edo</i> was the seat of the Tokugawa shogunate from 1603 to 1867. It is also the old name for present day Tokyo.
Globalism:	Increased global connectivity, integration and interdependence in the economic, social, technological, cultural, political, and ecological spheres.
Hollandisme:	A coined term that refers to the desire for Western things among the common class in Japan and the influence of Europe on Japanese art.
Japonisma:	Influence of Japanese aesthetic on artwork produced in Europe in the late nineteenth century. Starting in the 1860s, <i>ukiyo-e</i> , Japanese wood-block prints, became a source of inspiration for many European impressionist painters and eventually for Art Nouveau and Cubist movements.
Localism:	In general usage, refers to a tendency of local groups (cultures, nations, communities) to be narrow in their worldview, and dismiss concepts that emphasize broader concepts of community, such as globalism and universalism.

Meiji Restoration:	A chain of events that lead to substantial social and political change in Japan including the abolishment of the feudal system. Marked time when Japanese adopted numerous Western institutions, including a Western legal system.
Namban:	Japanese art made in response to contacts with Portugal and Spain. The word <i>Namban</i> means Southern Barbarian and originally designated people from South Asian and South-East Asia and eventually came to designate Europeans once they started arriving in Japan in 1543.
Sakoku:	Literally means “closed country;” Refers to the policy when Japanese rulers “isolated” the country from the rest of the world. No foreigner or Japanese could enter or leave the country on penalty of death. Policy was enacted by the Tokugawa shogunate under Tokugawa Iemitsu from 1635-1853 (dates?). However, Japan was not completely isolated under the <i>sakoku</i> policy. The only European influence permitted was the Dutch trading post at Dejima in Nagasaki. Trade with China was also maintained in Nagasaki. In all, four ports remained in operation during this time.
Shogun:	A military rank and historical title in Japan (equivalent to the modern rank of Field Marshal).
Shogunate:	The English term for a shogun’s office or administration; in Japanese it is <i>bakufu</i>
Tokugawa:	The name of the family that took over the Japanese government in the name of the Emperor in 1603 and transferred the seat of power to Edo.
Ukiyo-e:	Pictures of the floating (fleeting) world. A fashionable genre of Japanese woodblock prints (or woodcuts) and paintings produced between the 17 th and 20 th centuries, featuring motifs of landscapes, the theater and pleasure quarters. The decorative effects of ukiyo-e prints profoundly affected European arts of late 19 th century. Today this term is virtually synonymous with the Japanese woodblock print, produced co-operatively by a painter, a block cutter and a printer.
Woodblock print:	A technique for printing text, images or patterns used widely throughout East Asia and originating in China in antiquity as a method of printing on textiles and later paper. <i>Ukiyo-e</i> is the best known type of Japanese woodblock art print.

RELATED MATERIALS

All books/materials available in the Wyckoff Teacher Resource Center, Seattle Asian Art Museum (search TRC database at seattleartmuseum.org/trc)

Books for Children

- Commodore Perry in the Land of the Shogun. By Blumberg, Rhoda. Publisher: New York: HarperTrophy; 2003.
- Grass Sandals: The Travels of Basho. By Spivak, Dawnine. Publisher: New York: Atheneum Books for Young Readers; 1997. (PL 794.4 Z5 O487 c.1)
- One Day in Japan with Hokusai. By Altmann, Julia. Publisher: Munich, New York: Prestel; 2001. NE 1325 K3 A4 c.1)
- Shipwrecked! The True Adventures of a Japanese Boy. By Blumberg, Rhoda. Publisher: New York: Harper Collins Publishers; 2001. (DS 881.5 N3 B58)

Books on Multicultural Education

- Celebrating Pluralism: Art, Education and Cultural Diversity. By F. Graeme Chalmers. Publisher: Getty Education Institute for the Arts, Los Angeles, CA; 1996. (N 362 C43 c.1)
- Cultural Awareness for Children. By Judy Allen, Earldene McNeill, Velma Schmidt.. Publisher: Menlo Park, Calif. : Addison-Wesley; 1992. (LB 1238 D2 M32)
- Global Art : Activities, Projects, and Inventions from around the World. By Kohl, MaryAnn F. and Potter, Jean. Publisher: Beltsville, MD : Gryphon House; 1998. (N 362 K66 c.2)
- World Cultures Through Art Activities. By Robinson, Dindy. Publisher: Portsmouth, NH: Teacher Ideas Press; 1996. (N 362 R629)

Books on Japanese History and Art

- Art of Japan: Wood-Block Color Prints. By Finley, Carol. Publisher: Minneapolis, MN: Lerner Publications Co.; 1998. NE 1321.8 F5 c.1)
- Traditional Japan. By Nardo, Don. Publisher: San Diego, CA : Lucent Books; 1995. (DS 835 N358 c.1)
- Ukiyo-e: An Introduction to Japanese Woodblock Prints. By Kobayashi, Tadashi. Publisher: London: Robert G. Sawers with Kodansha International; 1982. (N 7353.5 K616 c.1)

Curriculum Guides

- Arts of Japan. By Benskin, Elizabeth. Publisher: Washington, D.C.: Smithsonian; 2005. (CURR GD N 7350 J26 B468)

- Edo: Art in Japan 1615 - 1868 Teaching Program. By Guth, Christine. Publisher: Washington, DC: National Gallery of Art; 1998. (ASIA 20.01.065)
- Intersections: Japanese Art and the West. By Benskin, Elizabeth. Publisher: Washington, D.C.: Smithsonian; 2006.. (CURR GD N 7350 B46)
- Learning from Asian Art: Japan. Publisher: Philadelphia: Philadelphia Museum of Art; 2003. (CURR GD N 7350 P44 c.1)
- Spring Blossoms: Autumn Moon: Japanese Art for the Classroom. By Loudon, Sarah. Publisher: Seattle, WA: Seattle Art Museum; 1989. (CURR GD N 7350 L68 S c.2)

Outreach Suitcases

- Tea in Japan: A Window into the Arts. By Loudon, Sarah. Publisher: Seattle, WA: Seattle Art Museum; 1994. *Explore Japanese culture by handling various objects associated with the tea ceremony. This suitcase contains a hanging scroll, kimono, tea and calligraphy sets, lacquer trays, curriculum guide, and transparencies that describe the importance of this social and cultural event.*

Videos

- Japan: Memoirs of a Secret Empire. By Owens-Meyerson, Joan, Desnoo, Deborah Ann, and Goldfarb, Lyn. Publisher: PBS; 2003. (VIDEO DS 806 J3 O93)
- Pacific Century. By Annenberg Collection. Publisher: Seattle, WA: KCTS; 1992. (VIDEO DS 518.1 A56)

Community Resources

GOVERNMENTAL:

Seattle has a Sister City relationship with Kobe, and Washington State is also sister to Hyogo Prefecture in Japan, where the city of Kobe is located.

Seattle-Kobe Sister City Committee

<http://www.seattlekobe.org>

Promotes friendly relations between Seattle and its sister city of Kobe, Japan. Founded in 1957, the Seattle-Kobe relationship was the first such partnership for both cities. The exchanges between the two cities range from cultural and educational to business and governmental.

Kobe Trade Information Office

<http://www.cityofkobe.org/contactus.htm>

Phone: 206.622.7640

Email: info@cityofkobe.org

The Kobe Trade Information Office (KTIO) is the City of Kobe's U.S. office. KTIO provides information for companies and individuals interested in business and travel to Kobe City.

City of Kobe

<http://www.cityofkobe.org/>

The City of Kobe maintains an English-language website with basic information on the city, its port, and its specialties.

Hyogo Business and Cultural Center

<http://www.hyogobcc.org>

Phone: 206.728.0610

Email: office@hyogobcc.org

The Hyogo Business & Cultural Center works toward stronger governmental, business and cultural relations between Hyogo Prefecture and the United States, and especially its sister state of Washington. Programs and services include workshops and classes on Japanese culture and programs for Japanese language teachers.

UNIVERSITY

East Asia Resource Center, University of Washington

<http://jsis.washington.edu/earc/index.shtml>

Phone: (206) 543-1921

Email: earc@u.washington.edu

Offers programs for K-12 teachers including one-day workshops on East Asian art, culture, and history; the National Consortium for Teaching about Asia (NCTA); intensive summer institutes in Seattle; study tours to China and Japan; and more.

JAPANESE-AMERICAN HERITAGE AND HISTORY IN SEATTLE

Densho: The Japanese American Legacy Project

<http://www.densho.org>

Densho's mission is to preserve the testimonies of Japanese Americans who were unjustly incarcerated during World War II. Densho provides free multidisciplinary lessons that introduce students to questions of civil liberties in

relation to the life experiences of Japanese Americans:
<http://densho.org/learning/default.asp>

Seattle Nihonmachi

The historic Japanese-American neighborhood in the International District. Guided school tours of Seattle's Nihonmachi are offered by Chinatown Discovery Tours
<http://www.seattlechinatowntour.com>

Phone: 206.623.5124

Seattle Post-Intelligencer articles on Nihonmachi:

http://seattlepi.nwsourc.com/local/213819_japantown28.html

http://seattlepi.nwsourc.com/local/213819_japantown28.html

Japanese Community and Cultural Center

<http://www.jccw.org>

Promotes Japanese and Japanese American culture and heritage.

Bon Odori Festival

Phone: 206.329.0800

This traditional Japanese festival, held every summer to honor and thank one's ancestors, has been celebrated in Seattle for over 70 years. History of Bon Odori in Seattle:

http://www.seattlebetsuin.com/bonodori_2004.htm#BonOdoriHistory

Wing Luke Asian Museum

<http://www.wlam.org>

Phone: 206.623.5124

This pan-Asian Pacific-American museum in Seattle's International District-Chinatown neighborhood offers exhibitions, programs, school tours and classroom resources on Asian-American history and heritage. For teachers:

<http://www.wingluke.org/teachers.htm>.

Kubota Garden

Phone: 206.725.5060

This historic garden is now a public garden owned by the City of Seattle and maintained by the Department of Parks & Recreation.

JAPANESE CULTURE:

Japanese Garden, Washington Park Arboretum

<http://www.seattle.gov/parks/parkspaces/japanesegarden.htm>

Phone: 206.684.4725

Located within the Washington Park Arboretum, this formal garden was designed and constructed under the supervision of world-renowned Japanese garden designer Juki Iida in 1960. *Chado* (The Way of Tea) demonstrations are offered periodically in the traditional teahouse.

Cherry Blossom Festival

<http://www.seattlecenter.com/events/festivals/festal/>

The oldest cultural festival at Seattle Center, the Seattle Cherry Blossom & Japanese Cultural Festival includes dance and music, martial arts, tea ceremonies and children's activities. For history of the Cherry Blossom Festival:

<http://www.arts.wa.gov/progFA/AsianFest/CherryBloss/facherryb2.html>.

Eastside Nihon Matsuri Association

<http://www.enma.org>

In Japanese, *Nihon* means “Japanese” and *matsuri* is “Festival.” ENMA is a non-profit volunteer organization that presents this annual festival in September to further the arts and crafts of Japan for the enjoyment of all community members in the Greater Seattle area.

Japan-U.S. Relations:

Consulate-General of Japan in Seattle

<http://www.seattle.us.emb-japan.go.jp/>

Phone: 206.682.9107

The consulate’s website provides information on relations and trade between Japan and Washington state, and on Japan’s foreign policy. Cultural materials are available for loan to schools, and school visits to the consulate office can be arranged.

Japan America Society

<http://www.us-japan.org/jassw/programs/jis.htm>

Phone: 206.374.0180

For more than 80 years, the Society has worked to improve relationships between the United States and Japan. JAS supports programs on business, trade, and public affairs, as well as cultural and educational projects. *Japan In the Schools* is the JAS's major educational outreach program to the Puget Sound region.

World Affairs Council

<http://www.world-affairs.org/home.html>

<http://www.world-affairs.org/classroom.html>

Phone: 206.441.5910

Email: wac@world-affairs.org

Creates forums for discussion of critical world issues. The Council’s Global Classroom program serves teachers and students through teacher workshops and travel-study programs, teacher resources, and speakers.