

# Storytelling Through Asian Art

## Grades 2, 3, 4, 5

### LEARNING TARGET

Through classroom and museum experiences, students will be able to describe how East Asian artists used various materials and symbols to tell a story using the work of art.

### STUDENT OUTCOMES

Students will:

- understand how the materials and the symbols used to make art impact a viewer's knowledge of a culture
- evaluate a peer's story and write an explanatory text describing how the author used a particular work of art
- write a story based on one of the objects in the galleries dedicated to Asian art in the DIA's Robert and Katherine Jacobs Asian Wing

### GRAPHIC ORGANIZERS

- Pre-Visit: What's Missing?
- Visit: Stop, Look, and Listen
- Post- Visit: Movie Maker and Design Challenge!

### FORMS

Media: wood, paint, copper, paper, silk, mixed media, iron, ceramics

Classification: textiles, sculptures, painting, books

Symbols and Terminology: patchwork, assemblage, contemporary art

### STEAM THEMES

- Learning the processes of lacquering wood, paper making, or silk production
- Examining various types of books and bookbinding, especially those used in Japan
- Exploring the construction of a Noh theater stage
- Investigating the native environments of various plant and animal species seen in the artwork

### CCSS ALIGNMENT

Text Types and Purposes

- CCSS.ELA-LITERACY.Writing.2.2: Write informative/explanatory texts in which they introduce a topic, use facts and definitions to develop points, and provide a concluding statement or section.
- CCSS.ELA-LITERACY.W.3.1.A: Introduce the topic or text they are writing about, state an opinion, and create an organizational structure that lists reasons.
- CCSS.ELA-LITERACY.W.3.2.C: Use linking words and phrases (e.g., also, another, and, more, but) to connect ideas within categories of information.
- CCSS.ELA-LITERACY.W.5.1.B: Provide logically ordered reasons that are supported by facts and details.

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### Research to Build and Present Knowledge

- CCSS.ELA-LITERACY.W.1.8: With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.
- CCSS.ELA-LITERACY.W.5.7: Conduct short research projects that use several sources to build knowledge through investigation of different aspects of a topic.

## 21ST CENTURY LEARNING SKILLS ALIGNMENT

### Creativity and Innovation

- Demonstrate originality and inventiveness in work and understand the real world limits to adopting new ideas

### Communication and Collaboration

- Communicate effectively in diverse environments (including multilingual and multicultural)

### Critical Thinking and Problem Solving

- Analyze how parts of a whole interact with each other to produce overall outcomes in complex systems

## MICHIGAN SOCIAL STUDIES STANDARDS

K-2 PLACES AND REGIONS: Understand how regions are created from common physical and human characteristics.

- P1 READING AND COMMUNICATION – READ AND COMMUNICATE EFFECTIVELY
- P1.3 Express social science ideas or information in written, spoken, and graphic forms.
- P2 INQUIRY, RESEARCH, AND ANALYSIS
- P2.4 Know how to find relevant evidence from a variety of sources.

### G1 ENVIRONMENT AND SOCIETY

- 1 – G5.0.2 Describe ways in which the physical environment in a place or region affects people's lives.

### G2 PLACES AND REGIONS

- 2 – G2.0.1 Compare the physical and human characteristics of the local community with those of another community.

## MICHIGAN SCIENCE STANDARDS

- K, 1, 2 Engineering Design: ETS1-2 Develop a simple sketch, drawing, or physical model to illustrate how the shape of an object helps it function as needed to solve a given problem.
- 3-5 Engineering Design: ETS1-2 Generate and compare multiple possible solutions to a problem based on how well each is likely to meet the criteria and constraints of the problem.

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### MICHIGAN ART STANDARDS

- Analyze  
Standard 3: Analyze, describe, and evaluate works of art.
- Analyze in Context  
Standard 4: Understand, analyze, and describe the arts in their historical, social, and cultural contexts.
- Analyze and Make Connections  
Standard 5: Recognize, analyze, and describe connections among the arts; between the arts and other disciplines; between the arts and everyday life.

### SOURCES

- Common Core Standards: <http://www.corestandards.org/ELA-Literacy/>
- 21st Century Standards: <http://www.nea.org/assets/docs/A-Guide-to-Four-Cs.pdf>
- Michigan Social Studies Standards: [https://www.michigan.gov/documents/mde/Final\\_Social\\_Studies\\_Standards\\_Document\\_65596\\_8\\_7.pdf](https://www.michigan.gov/documents/mde/Final_Social_Studies_Standards_Document_65596_8_7.pdf)
- Michigan Science Standards: [https://www.michigan.gov/documents/mde/K-12\\_Science\\_Performance\\_Expectations\\_v5\\_496901\\_7.pdf](https://www.michigan.gov/documents/mde/K-12_Science_Performance_Expectations_v5_496901_7.pdf)
- Michigan Arts Standards: <https://www.michigan.gov/mde/0,4615,7-140-28753---,00.html>
- [https://www.michigan.gov/documents/mde/VPAA\\_Standards\\_Accessible\\_Final\\_599577\\_7.pdf](https://www.michigan.gov/documents/mde/VPAA_Standards_Accessible_Final_599577_7.pdf)

### PRE-VISIT ACTIVITIES

#### DAY 1

- SLIDES 1-5: Introduce the three East Asian countries of China, Korea, and Japan using a world map. Discuss any prior knowledge students may have from previous lessons on these regions, including folk tales, holiday celebrations, art projects, etc.
  - Describe the relative locations of China, Korea, and Japan using a world map, comparing the location, climate, and resources of these regions with the United States.
  - Describe how regions are created by common physical and/or geographical characteristics, explaining that although each of these countries is part of the continent of Asia and there are some similarities, there are also many differences.
- SLIDE 6: Begin introducing some of the artwork for this lesson by presenting various formats of East Asian art that incorporate symbols. A symbol is something that represents or stands for something else, especially material objects representing abstract qualities.
  - An example of a popular Asian symbol is the phoenix, which represents virtue and grace. Ask students to identify things that are used as symbols in their culture. What are they and what ideas do they represent?
- SLIDE 7: Explain that artists often use specific materials and imagery as symbols to represent ideas, and East Asian art is especially well known for its use of symbols.
  - Creatures such as the phoenix and the dragon have often been used as symbols of the female and the male, respectively. Dragons also symbolize rain and the heavens while tigers represent the wind and earth. Animals such as the lion, rooster, and dog

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symbolically protect the home. Cranes and turtles are signs of longevity, while carp are symbols of perseverance and strength. Ducks symbolize togetherness because they mate for life; objects depicting ducks are often given as wedding gifts for this reason.

- Plants such as bamboo, pine branches, and plum flowers symbolize good fortune. Bamboo also commonly symbolizes resilience since it can bend in a storm without breaking. The lotus is a sign of purity since it rises from the muddy bottom of a pond or swamp to bloom into a beautiful flower.
- SLIDE 8: Stories such as *The Tale of Genji* use flowers as symbols. Illustrations inspired by such stories often use these symbols as a way for viewers to identify the specific chapters or scenes featured in the artwork. Using the “Flower Guide” provided, challenge students to identify the flowers seen in the following pieces inspired by *The Tale of Genji*.
  - Ask students to describe the similarities between the artwork and the photos that helped them to correctly identify the flower.
    - Morning Glories: <https://www.dia.org/art/collection/object/illustration-78161>
    - Mugwort: <https://www.dia.org/art/collection/object/illustration-78225>
    - Wild Carnations: <https://www.dia.org/art/collection/object/illustration-78156>
- SLIDES 9-10: In many Asian cultures, lions symbolize safety and luck. Ask students to describe the following two works and suggest a title for each one that may reflect the stories that the piece might tell.
  - Sculptures: Compare the Lion’s Head and Lion-headed Earth Spirit.
    - In what ways are they similar? How do they differ? Do the size and medium of the artwork have any impact on its message or story? How so?
    - How might these sculptures represent the qualities of safety and/or luck? For whom do you think these sculptures might have been made and where might they have originally been found?
    - Ask students to fill in the “What’s Missing?” graphic organizer with story bubbles for each of these pieces. What stories do they think these lions could tell? What secrets might they reveal?
- SLIDES 11-12: Continue introducing the use of symbols in art by exploring not only the objects represented in the artwork but also the people who would use these pieces.
  - Masks: Noh Theater Mask. Noh masks express the feelings and personalities of the characters they represent, and they are only worn by the main character.
    - How might the copper surrounding the eyes on this mask help to create a dramatic effect on a 17th century stage lit with candles? What sort of character do you think this mask represents and why?
    - Please refer to the following resources for more information on Noh drama:
      - [http://afe.easia.columbia.edu/special/japan\\_1000ce\\_noh.htm](http://afe.easia.columbia.edu/special/japan_1000ce_noh.htm)
      - <http://afe.easia.columbia.edu/at/noh/nd06.html>
    - A namanari mask, such as the one in the DIA’ s collection, is supposed to represent a character that is part human and part demon.
    - Another important part of a Noh drama is the music played on an instrument such as the Small Hand Drum. How might this drum help to tell the actor’s story?

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- Robes: Compare and contrast the Japanese Noh Theater Robe with the Chinese Dragon Robe. Only members of the upper classes would have worn elegant robes like these; there were clear distinctions in social class between these wealthy individuals and members of the working and farming classes, whose everyday clothing was made of coarse-textured fibers like hemp.
  - What are some of the images you can recognize on these robes? What might those images symbolize? How do the silk and metallic threads of these robes impact their appearance?

### DAY 2

SLIDES 13-14: Divide students into teams, giving each one a panel of the Chaekkori Screen to investigate using the “Chaekkori Screen Artwork” file provided.

- What images and symbols do they see being used by the artist? What is the story being told? Does the order of the panels make a difference in interpreting this story, why or why not?
- Additional resources for symbols and stories: <https://www.gogung.go.kr/specialView.do> and <https://www.kyohaku.go.jp/eng/dictio/index.html>.

### DAY 3

SLIDES 15-19: Examine some of the images seen on the pages of the *Set of Miniature Painting Albums* and compare them to Happy World-Scattered Crumbs. When we think of stories, we may think of books but storytelling in art can take on a variety of formats.

- In what ways are the storytelling formats of the miniature albums and the collection of objects and images on the blocks of Happy World-Scattered Crumbs similar, and in what ways are they different? How does a collection of 2D painted images differ from a collage of 3D images in telling a story?
- Share the story of Ik-Joong Kang, the artist who created *Happy World-Scattered Crumbs*. In 1984, he moved to New York City from Korea. While traveling on long subway rides, he carried small canvases to create a record of these new experiences. Eventually, he made thousands of paintings and mixed-media works inspired by his experiences and collection. Individually, each square contains a memory or treasure of life, but together they show a collection of objects and images from both Korean and American cultures.
- For more information, visit the artist’s website: [http://www.ikjoongkang.com/c\\_ijk/ijk.html](http://www.ikjoongkang.com/c_ijk/ijk.html)
- You can also hear the artist speak about the process of creating this and other pieces at The Korea Society’s webcast Artist’s Talk: Ik-Joong Kang at <https://www.koreasociety.org/arts-culture/item/1358-artist-talk-ik-joong-kang-with-dr-katherine-anne-paul>
- “Making it to the Moon” introduces an optional art activity for students. (See slide 18.)

SLIDES 20-21: Show students various examples of bojagi, a traditional Korean wrapping cloth used to cover, store, decorate, or carry gifts and objects of everyday use. Most of the bojagi in the DIA collection and seen on the slideshow are approximately two feet square. Before explaining what the object is, ask

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students to describe what they believe might be the story and function of this type of art, using the examples provided in the “Bojagi Artwork” file provided.

- Brainstorm how an object such as this can have a story even though there are no recognizable images. Is there anything in their own homes or school that they have seen before that is similar to these objects?
- Refer to food coverings, gift wrap, and patchwork quilts to make connections to the home.
- Refer to mixed media artist Faith Ringgold or Michigan native Patricia Polacco’s *Keeping Quilt* to assist in making additional fine arts connections.

### DAY 4

SLIDES 22-23: Discuss how and why certain materials might be selected to create an object.

- If students had to design a box, what materials might they use? What would determine what designs they used to decorate the box? How might the materials and symbols they choose be representative of their own culture? For what might this box be used?
  - Lead a brainstorming session with students to begin sharing ideas about box designs.
- Have students work either individually or in partners to complete a comparison of materials and symbols by selecting two boxes from the DIA collection to analyze. Use pictures of the work from the resources provided and background information from the DIA website if appropriate for the grade level.
- Make sure that students introduce their artworks, use facts and definitions to develop points, and provide a concluding statement in either written or oral form.
- Select objects from the DIA collection:
  - *Japanese Box with Designs of Phoenixes and Lotus Blossoms*, early 17th century
  - *Japanese Box for Writing Implements*, 17th century
  - *Japanese Noh Theater Mask Box*, 17th century
  - *Japanese Cosmetic Box with Designs of Silk Incense Wrappers*, 16th century
  - *Japanese Cosmetic Box*, 17th century
  - *Japanese Box for Writing Implements*, 17th or early 18th century
  - *Japanese Box in Shape of Cherry Blossom*, early 17th century
  - *Japanese Document Box*, 18th century
  - *Korean Box with Designs of Auspicious Symbols*, early 20th century
  - *Korean Comb Case with Auspicious Symbols*, 19-20th centuries

SLIDE 24: After students have written their explanatory texts or presented their comparisons, have students trade objects or writings and ask them to evaluate a peer’s story.

- Either verbally or in a written format, students can describe how the author/presenter correctly used a particular work of art to present their points. They may also add additional information if they feel necessary.

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### VISIT ACTIVITIES

#### DAY 5

#### Guided Tour Explanation & Rationale

For the most beneficial experience, before the day of the field trip, it is important that the students can:

- differentiate between various materials used in the creation of art
- identify various symbols used in works of art, especially animals
- understand that the materials and designs used in creating a work of art tell a story about the artist's culture

#### DIA Guided Experience (1 hour)

When booking a guided experience at the Detroit Institute of Arts, please specify that you wish to see objects that align with this specific lesson plan. A suggested list of objects is located below. Gallery Teachers will select objects that are located in areas of the museum that provide opportunities for comparisons across various cultures, places, and time.

- Chinese Art
  - Lion's Head
  - Lion-headed Earth Spirit
  - Dragon Robe, on rotation
- Korean Art
  - Bojagi, on rotation
  - *Happy World-Scattered Crumbs*
  - Moon Jar
- Japanese Art
  - Noh Theater Mask
  - Noh Theater Robe, on rotation
  - Set of Miniature Painting Albums

#### Contemporary Connections

- In the Chinese arts gallery, make sure to point out the "Changing Symbols of Status" layered label located next to the dragon robe.
- In the Korean arts gallery, make sure to examine *Happy World-Scattered Crumbs* and discuss how the artist used a variety of media to tell his story.

#### Self-Guided Experience (45 Minutes)

SLIDE 25: Students will spend time in the DIA's Asian Galleries, focusing on the works featured in the images on their "Stop, Look, and Listen" graphic organizer.

- Make sure they examine the works as well as take a look at the museum labels to help with the identification of symbols such as plants and animals, both mythological and real.
- Students should use the graphic organizer and museum labels to help them record information for each of these artworks. These ideas will help them develop a story and project when they return to class.

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- Recommend that students move through the galleries in a clockwise direction so that they pass by each display case.
- For some of the works, suggest that students create a quick sketch to note the placement of the symbols within the composition. For more complicated pieces, ask students to focus on just one section of the work if completing a sketch.
- As time allows, students may explore other pieces in the Asian galleries to make additional notes about other related works of art.

#### Items of Note

The DIA's collection of Asian works spans more than 4000 years and includes over 7000 objects. Only a portion of this collection is on display. Because of the fragility of works on paper and textiles, such pieces (or sections of larger works) are on display for rotation in the galleries, remaining on display for six or four months at a time.

#### POST-VISIT ACTIVITIES

**This is My Story:** In this creative writing activity based on a specific work of art from the DIA collection, students will develop and write a story describing the fictional adventures of the artwork by creating a setting and storyline with additional characters.

#### DAY 6

SLIDES 25-26: Help students to recall information from the field trip by gathering student responses to complete a classroom "Stop, Look, and Listen" graphic organizer.

- First ask for student responses based on the works they viewed in the galleries.
- Continue to explore the idea of stories in art by using each of the following pieces:
- Chinese Lion's Head: What do you think this lion may be thinking? Why?
- Japanese Noh Theater Mask: What might happen in a story that involves this character?
- Korean bojagi, either the one on view during your visit or one of your favorites from the collection: What type of gift might this fabric be used to wrap?

SLIDES 27-29: Challenge students to return to the boxes they analyzed prior to the museum visit. Have students imagine the stories that the owners of these boxes might tell. What details in the object would help the viewer to develop a story?

- Using the visual evidence gathered from the field trip, have students select one of the objects from the museum visit to use for this creative writing activity. Students will use the "Movie Maker" graphic organizer to create a storyline for the artwork of their choice.
- What story can this work of art tell--Where and how was it created? Where has it been? Who has owned it? What has it seen? What adventures may have it experienced?
- Based upon the grade level of the students participating in this exercise, the information for the graphic organizer can be used as a way for older students to organize their thoughts before writing a fictional story about the artwork. For younger students, the graphic organizer can be used as a way to create a story that can be illustrated. See the "Creative Writing Rubric" for additional guidance.

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DAYS 7 & 8:

SLIDES 30-31: As students are working on their writing, ask them to develop a simple sketch, drawing, or model diagram for an accompanying work of art.

- For example, if they chose the Japanese Noh Mask for Namanari Role, what might another Noh mask look like? If they chose the Lion-headed Earth Spirit, what might the sky spirit look like? If they chose a dragon robe, what might the empresses' phoenix robe look like?
- Have students generate and compare multiple designs, getting feedback from their peers before deciding which to include with their writing.

Ask students to incorporate details from both the actual work from the museum along with their newly designed work in their creative writing assignment.

- Students can use the “Design Challenge!” sheet to help them develop a plan.
- When complete, invite students to present their stories in front of class and create a gallery display showing not only the writings but also the designs for the new works of art.

MINI PROJECTS: (This can be done in conjunction with the art teacher if desired).

- Have students create a formal painting, book, or 3D object based on their “Movie Maker” ideas and sketches. Models can be made using clay, paper mache, paper, cardboard, or other available materials.
- SLIDES 18-19: Create your own classroom version of *Happy World-Scattered Crumbs* by asking students to use a 3” x 3” cardboard square (or larger) as a base for assembling a collage that tells something about a day in their own lives. Collect and display these works as they saw exhibited in the museum.

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### Credit Lines

Chinese. [Dragon Robe](#), 1736-95. Silk tapestry (k'o-ssu), gold thread; 56 1/2 × 71 1/4 inches. Detroit Institute of Arts, Gift of Annie E. Pingree in memory of her brother Willard P. Emery. 37.91

Chinese. [Dragon Robe](#), late 19th Century. Woven and embroidered silk, gilded paper (wrapped silk thread), and brass; 55 × 81 inches. Detroit Institute of Arts, Gift of the Estate of Berthe McFadden Evans. 69.165

Chinese. [Dragon Robe](#), early 19th Century. Silk, metal-wrapped thread; 56 × 83 inches. Detroit Institute of Arts, Gift of Mr. and Mrs. Hunter Stair. 68.80

Chinese. [Dragon Robe](#), early 20th Century. Embroidered silk, Height x Width (hem to neck): 65 x 36 in. Width (across sleeves): 84 in. Detroit Institute of Arts, Gift of Paul W. Thompson. 56.170

Chinese. [Lion's Head](#), 1000-1127. Cast iron; 27 1/2 × 21 × 29 inches, 344 pounds. Detroit Institute of Arts, Founders Society Purchase, Edsel B. Ford Fund. 31.281

Chinese. [Lion-headed Earth Spirit](#), late 6th or early 7th century. Earthenware, paint 13 3/8 × 6 × 6 1/2 inches. Gift of Theodore and Diana Golden. 2001.149.2

Ik-Joong Kang (American, born Korea 1960). [Happy World-Scattered Crumbs](#), 2011 - 2014. Mixed media on wood, 59 inches × 59 inches × 6 1/2 inches. Detroit Institute of Arts, Museum Purchase, Contemporary Art Fund. 2015.66

Korean. [Moon Jar](#), 18th century. Porcelain with glaze, 14 1/2 × 14 1/2 inches. Detroit Institute of Arts, Founders Society Purchase, G. Albert Lyon Fund and L.A. Young Fund, with additional funds from Mrs. George Endicott and Mr. and Mrs. Charles M. Endicott. 1984.2

Korean. [Bojagi](#), early 20th century. Textile, 21 × 21 inches. Detroit Institute of Arts, Museum Purchase, Ancient Art Deaccession Fund, gift from the Gibbs-Williams Fund by exchange. 2015.266

Kumjoo Ahn (Korean, born 1967). [Bojagi](#), 2008. Silk, cloth, 16 × 16 1/2 × 18 1/2 inches. Detroit Institute of Arts, Museum Purchase, Ancient Art Deaccession Fund, gift from Mardiros Hagopo Bozyan by exchange. 2015.72

Korean. [Bojagi](#), 20th century. Silk, Unframed: 29 × 29 inches; Framed: 36 3/4 × 35 3/4 inches. Detroit Institute of Arts, Museum Purchase, Charles M. Endicott Memorial Fund. 2018.8

Korean. [Bojagi](#), 20th century. Silk, cloth, Overall: 24 × 25 inches; Mount (soft mount): 31 1/4 × 31 1/2 × 1 1/4 inches. Detroit Institute of Arts, Gift of the Kang Collection Korean Art, NY. 2015.73

Korean. [Bojagi](#), ca. 1980. Silk, cloth, Unframed: 25 1/4 × 24 inches; Framed: 32 × 31 inches. Detroit Institute of Arts, Museum Purchase, with funds from the Charles M. Endicott Memorial Fund, Stoddard Fund for Asian Art, and the Asian Art General Fund. 2018.10

Kumjoo Ahn (Korean, born 1967). [Bojagi](#), 1990. Silk, cloth, Overall: 20 1/8 × 20 inches; Mount (soft mount): 27 3/4 × 25 × 1 1/4 inches. Detroit Institute of Arts, Gift of Kang Collection Korean Art Gallery. 2015.316

Korean. [Bojagi](#), mid-late 20th century. Silk, cloth, Overall: 29 1/4 × 27 1/4 inches; Mount (soft mount): 33 1/2 inches × 36 inches × 1 1/4 inches. Detroit Institute of Arts, Museum Purchase, Friends of Asian Arts and Cultures Acquisition Fund. 2015.71

Korean. [Bojagi](#), 1960-80. Silk, Unframed: 26 1/2 × 28 inches; Framed: 34 × 34 1/2 inches. Detroit Institute of Arts, Museum Purchase, Charles M. Endicott Memorial Fund. 2018.9

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Korean. [Chaekkori Screen](#), late 19th century. Ink and watercolor on paper. Installed (28° angle): 59 1/4 inches × 118 inches × 9 1/2 inches; Image: 29 × 127 inches. Detroit Institute of Arts, Museum Purchase, Robert H. Tannahill Foundation Fund. 2015.67

Korean. [Comb Case with Auspicious Symbols](#), 19th - 20th century. Wood, 12 1/2 × 11 3/4 × 11 1/2 inches. Detroit Institute of Arts, Museum Purchase, Robert H. Tannahill Foundation Fund. 2015.5

Korean. [Box with Design of Auspicious Symbols](#), early 20th century. Ink and paint on ox horn panels on wood, ray skin, and metal, 10 1/4 × 20 3/4 × 12 1/4 inches. Detroit Institute of Arts, Founders Society Purchase, New Endowment Fund and funds from the Korean Community. 1986.3

Japanese. [Noh Mask for Namanari Role](#), 17th century. Hinoki wood, paint, copper, 8 1/4 × 5 5/8 × 3 7/8 inches. Detroit Institute of Arts, Museum Purchase, Asian Department Deaccession Fund, and gifts from K. Magarian, Mr. and Mrs. Herbert V. Book, Robert H. Tannahill, Roy D. Chapin, Jr., Mrs. Walter Rundle, Mr. and Mrs. W. R. Bryant by exchange. 2013.12

Japanese. [Noh Theater Mask Box](#), 17th Century. Lacquer on wood with *maki-e* (sprinkled gold powder) and fittings, 10 5/8 × 13 7/8 × 9 5/8 inches. Detroit Institute of Arts, Founders Society Purchase, Ralph Harman Booth Bequest Fund, Abraham Borman Family Fund, Joseph H. Boyer Memorial Fund, Benson and Edith Ford Fund, Henry Ford II Fund and K. T. Keller Fund. 1983.38

Japanese. [Noh Theater Robe](#), 18th Century. Metallic and silk brocade, silk, 59 3/4 × 53 5/8 inches. Detroit Institute of Arts, Founders Society Purchase, Henry Ford II Fund. 1984.23

Japanese. [Small Hand Drum](#), 18th century. Wood, lacquer, gold 10 × 4 inches. Detroit Institute of Arts, Museum Purchase, funds from the Asian Art and Islamic World Forum. 2013.73

Japanese. [Set of Miniature Painting Albums](#), ca. 18th–19th century. Albums: ink and watercolor on paper Box: Wood, ink. Detroit Institute of Arts, Museum Purchase, Ancient Art Deaccession Fund, City of Detroit by exchange. 2013.72

Ryukyuan, Japanese. [Box with Designs of Phoenixes and Lotus Blossoms](#), early 17th Century. Lacquered wood with mother-of-pearl inlay and metal, 3 1/4 × 17 1/2 × 5 1/8 inches. Detroit Institute of Arts, Founders Society Purchase with funds from an anonymous donor. 1983.5

Japanese. [Cosmetic Box with Designs of Silk Incense Wrappers](#), 16th century. Black and gold lacquer on leather and wood with silk cords and metal fittings, 4 3/4 × 11 × 8 5/8 inches. Detroit Institute of Arts, Founders Society Purchase, Mr. and Mrs. Henry Ford II Fund and General Membership Fund; gifts from Mr. and Mrs. William A. Fisher, and Mr. and Mrs. Edgar B. Whitcomb by exchange. 1984.19

Japanese. [Cosmetic Box](#), 17th century. Lacquer on wood with gold and colored lacquer, and metal fittings, 10 3/8 × 13 1/2 × 10 1/4 inches. Detroit Institute of Arts, Founders Society Purchase, Robert H. Tannahill Foundation Fund. 1987.5

Ogata Korin (Japanese, 1658-1716). [Box for Writing Implements](#), 17th or early 18th century. Lacquer, gold, mother-of-pearl, and lead on wood. 2 × 8 1/4 × 11 5/8 inches. Detroit Institute of Arts, Founders Society Purchase with funds from Mr. and Mrs. Charles M. Endicott, Mr. and Mrs. George M. Endicott, Miss Elizabeth Ann Stoddard, Mr. Simeon H. Stoddard, and Mr. Stanford D. Stoddard. 80.29

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Ryukyuan, Japanese. [Document Box](#), 18th century. Red lacquer and gold on wood. 6 1/4 × 17 3/8 × 12 1/2 inches. Detroit Institute of Arts, Founders Society Purchase, G. Albert Lyon Foundation Fund, L. A. Young Fund, Benson and Edith Ford Fund, Mr. and Mrs. Walter Buhl Ford II Fund, Mr. and Mrs. Alvan Macauley, Jr. Fund, and Mary Martin Semmes Fund. 1987.18

Ryukyuan, Japanese. [Box for Writing Implements](#), 17th century. Lacquer, wood, mother-of-pearl, gold. mother-of-pearl, gold. Detroit Institute of Arts, Founders Society Purchase with funds from Collins Holding Company, Mr. and Mrs. Charles M. Endicott and an anonymous donor. 81.683

Japanese. [Box in Shape of Cherry Blossom](#), early 17th century. Lacquer over papier-maché with gold *maki-e*, 3 in. 7.5 cm. Detroit Institute of Arts, Gift of Klaus F. Naumann in memory of Charles M. Endicott. 1984.14

Japanese. [Ch. 20, Asagao, from a series of "Vestiges of Genji in Fifty-four Chapters" \("Omokage Genji gojūyōjō"\)](#) (Morning Glories). Print design by Utagawa Kunisada II (Japanese, 1823–1880), calligraphy by Utagawa Hiroshige II (Japanese, 1826–1869). Color woodblock on paper. 22 1/8 x 17 3/16 in. Detroit Institute of Arts, Gift of Frederick Stearns. 90.1S6510

Japanese. [Ch. 15, Yomoqiu, from a series of "Vestiges of Genji in Fifty-four Chapters" \("Omokage Genji gojūyōjō"\)](#) (Mugwort). Print design by Utagawa Kunisada II (Japanese, 1823–1880), calligraphy by Utagawa Hiroshige II (Japanese, 1826–1869). Color woodblock on paper, 15 1/2 x 11 1/8 in. Detroit Institute of Arts, Gift of Frederick Stearns. 90.1S6576

Japanese. [Ch. 26, Tokonatsu, from a series of "Vestiges of Genji in Fifty-four Chapters" \("Omokage Genji gojūyōjō"\)](#) (Wild Carnations). Print design by Utagawa Kunisada II (Japanese, 1823–1880), calligraphy by Utagawa Hiroshige II (Japanese, 1826–1869). Color woodblock on paper. 22 x 15 1/4 in. Gift of Frederick Stearns. 90.1S6506