

Bank Street College of Education

**Educate**

---

Graduate Student Independent Studies

---

Spring 4-24-2008

**The Samurai in Medieval Japan: A Teacher Resource & Curriculum Companion Based on the Japanese Collection at the Metropolitan Museum of Art**

Barbara Anderson

Follow this and additional works at: <https://educate.bankstreet.edu/independent-studies>

 Part of the [Educational Methods Commons](#), [Liberal Studies Commons](#), [Museum Studies Commons](#), and the [Other Education Commons](#)

---

The Samurai in Medieval Japan:  
A Teacher Resource & Curriculum Companion  
based on the Japanese Collection at *The Metropolitan Museum of Art*  
by  
Barbara Anderson

Mentor: Cathleen Wiggins

Submitted in partial fulfillment of the requirements of the degree in Master of  
Science in Education  
Bank Street College of Education  
2008

## Abstract

**The Samurai in Medieval Japan:**  
A Teacher Resource and Curriculum Companion  
based on the Japanese Collection at *The Metropolitan Museum of Art*

Barbara Anderson

This resource guide utilizes the fascination with the samurai and their honor code system, known as *bushido*, to examine the eastern feudal system, and the artistic and cultural traditions of Medieval Japan. The six provided lessons in this resource support a museum visit to the Metropolitan Museum of Art's Mary Griggs Burke Collection of Japanese Art and the Arms and Armor Collection. They are directed to build upon each other to provide students with a meaningful sequence of experiences and attempts to address a diverse body of learners through variance of activities and the integration of academic areas such as reading and art. Preceding each of these lessons is background information and recommended readings to familiarize teachers on key topics presented. An appendices which consists of additional resources such as geography and mapping activities, discussion questions for a recommended historical fiction reading, and a bibliography is included as well.

This resource guide is geared to sixth grade teachers in mind, as all provided materials aim to be responsive to the unique cognitive, social and emotional developmental needs of eleven to twelve year olds.

# **The Samurai** **In Medieval Japan**

侍

**A Teacher Resource & Curriculum Companion**  
On the Japanese Collection at *The Metropolitan Museum of Art*

# Table of Contents

## Section 1 An Introduction

- Introduction: The Genesis of this Guide 5
- About this Resource 12
- Developmental Overview of 6<sup>th</sup> graders 14
- Applications & Rationales 17

## Section 2 Lesson Plans & Trip

- Pre -visit Lessons 22
  - Lesson 1: *What is a Samurai?*
  - Lesson 2: *Feudal Europe vs. Feudal Japan*
  - Lesson 3: *The Art of War*
- Trip Outline 57
- Post-visit Lessons 60
  - Lesson 1: *Poetry*
  - Lesson 2: *Chado - The Way of Tea & The Art of Life*
  - Lesson 3: *Connections With Modern Japan*

## Section 3 Appendix

- Historical Fiction 73
- Geography and Mapping 76
- Museum Collections & Online Resources 79
- Bibliography 81
- Excerpts 86
- Copyright Permissions 107

## Section 4 Afterwards

- Closing Remarks 112

# Section 1

## **Introduction**

*The samurai is the embodiment of the convergence of the old and new world for Japan. From the humble status of peasant warriors, the samurai ascended to become military heroes and political leaders with the establishment of a new military government. Societal values such as honor, respect and loyalty and cultural traditions of the tea ceremony, noh theater and marital arts were exemplified by the samurai, and their decline in the 17<sup>th</sup> century marked the emerging culture of a new modern Japan. This changing and multi-faceted identity of the samurai is akin to the evolving identity of the sixth grader and early adolescent making the study of feudalism in Japan through the lens of the samurai warrior class developmentally appropriate. Eleven and twelve year olds' growing concern for justice and need for autonomy makes the study of the samurai in medieval Japan additionally developmentally fitting as it was the warriors' class reasoning for establishing a new form of government.*

These same characteristics of the great Japanese warriors - a growing need for autonomy and a changing and multi-faceted identity – is what first cultivated my interest in learning about the art and culture of Japan when I was myself a late adolescent. In my senior year of high school, I worked as an intern for the education department at the Metropolitan Museum of Art, with the primary responsibility of conducting educational tours to summer camp groups ranging in ages five to twelve. The tours varied in topics from Egyptian to Modern Art, including an Arm and Armor tour that comprised

looking at both European Armor and Eastern Japanese Armor. Discussing the samurai's suit of arms with upper elementary and middle school students has ultimately led to the genesis of the following curriculum guide. Their eagerness and curiosity, along with my own, to learn more about these great warriors of Japan lead me to develop a proposal for a student Japanese art tour for the Metropolitan Museum of Art during my internship there. Many of the artworks, including Yoshihisa Matahachiro's Armor, intended as discussion points in my original proposal have been incorporated in the following curriculum's trip outline (see page 57).

Additional components of the following curriculum guide also derived from several prior academic projects. During my undergraduate studies, I took an art history course in Asian Art with the hope of learning more about the Japanese art and culture I first came to love at the Metropolitan Museum of Art. To my initial disappointment, the course in actuality focused very little on Japan and so therefore when presented an opportunity to pursue an independent project in lieu of a paper I decided to create my first teacher resource. The teacher resource was small in scope but aimed to provide a lens into the role of the samurai through looking at a suit of armor. Though limited in focus and content, this preliminary resource was later revisited and expanded upon in two courses at Bank Street College of Education: Sam Brian's *Geography in the Social Studies Curriculum* and Roberta Altman's *Museum/School Curriculum Development*.



In both Brian's and Altman's curriculum classes, I was finally able to pull together selections from the Metropolitan Museum of Art's collection, my art history knowledge gained from previous coursework and independent research and my understanding of child development into products that I felt were both practical and relevant to needs of both students and teachers. Similar to my first teacher resource in undergraduate school, the curricula developed in both these courses focused on the samurai. However, the identity of the samurai began to evolve in my subsequent curriculum projects, as I myself began to evolve as an educator.

Early on in my education career, I had defined a museum educator as a facilitator and interpreter, someone who brings objects/ideas into context through conversations and hands-on activities, highlighting themes/ideas through a sequence of objects. While several years later I still find this definition to encompass my general idea of a museum educator, it is now broad and generic to me. It does not elucidate on how or why it is that, the museum educator brings objects and concepts into context. I think the answer to this, goes beyond providing an engaging entry point to social studies curricula. The answer is why any educator is compelled to teach, and that is to push students to become active agents in the world, cognizant of themselves as social beings and conscientious of society, at large. It is the ultimate goal of the educator to provide what Maxine Greene (2001) calls aesthetic education, the type of learning experience that aids students to grow as individuals and collectively as a society, the type of

learning that extends beyond the needed skill set required for today's workforce.

When Greene speaks of aesthetic education or experience, she refers to an interaction between oneself and a contact with a piece of art such as dance or literature that transforms us in such a way that we look with new eyes at the world around us. Such an experience questions the roots of what we believe we know or see and ultimately pushes us to see creatively the many possibilities that could exist (Greene, 2001). Such experiences are personal to each participant; each being changed in their own ways, from their own standpoints. Though as deeply personal, as these aesthetic experiences may be, they are important for all to experience since so often they allow us to think beyond ourselves into the world around us. Such experiences accomplish this by making us feel alive, cognitively and emotionally, by forcing us to question the possibilities. As Greene states, "of course more than my cognitive self is involved; (works of art) open question after question to my whole being, make me love them as they make me strain in so many directions, make me feel painfully and impatiently alive" (p.166). I believe these types of aesthetic experiences are crucial for one's development in becoming a person. These experiences open up the world around us. They make us want to learn.

Yet, the question remains, how do we bring these types of experiences into the museum or classroom setting. Green talks about how, "Situations have to be created that release the energies required, that provoke

interest, that move persons to reach beyond themselves” (p. 47). Before my coursework at Bank Street College of Education, I was only able to see the means to these experiences as systematic structured inquiry based approaches such as the *Visual Thinking Curriculum*, or the comparable *Critical Response to the Visual Arts* inquiry approach utilized at my former place of employment, Snug Harbor Cultural Center.

In the *Critical Response* framework an educator poses three stages of questions to students: 1) Inventory – What do you notice? 2) Relationships - How are these elements organized? and 3) Interpretation – What does it remind you of? How does it make you feel? This methodology of looking at art, allows room for student’s interpretation, though often times it is limited. To have truly rich constructive conversations with art, I have concluded that educators need to first allow discourses to emerge from the group’s own observations and interests so that they may compose their own interpretations and knowledge. Moreover, educators need to support these experiences by being knowledgeable about potential interpretations through our own personal experiences with the given work, and through our own research. It is through such practice that we will be able to scaffold and guide a group’s construction of knowledge by supplying pieces of information when called for and posing questions or comments to continue a group’s higher level of interpretations.

Though in shaping such experiences in the galleries, questions of: what happens after these encounters, what is the relationship between learning

in museums and classrooms, and how can museum educators and classroom teachers work together, remain. I have drawn on Dewey to help me answer these questions since I believe they all involve one of the most important ideas in educational theory; the idea that growth occurs on a continuum of experiences, where our past interactions with both the physical and social environment influence our present and future learning experiences. Thus, implicating that as educators, we need to carefully take into consideration what our students prior knowledge and experiences are in order to create such meaningful experiences that will live in successive ones. "Education based upon experiences is to select the kind of present experiences that live fruitfully and creatively in subsequent experiences" (Dewey, 1963, p.28). In its simplest form, this can take shape through pre and post visit lessons supporting an experience in a museum. As the theorist Howard Gardner keenly notes, "If students learn about a topic before visiting the museum, if they can take materials (and memories) and bring them into their daily life, then these experiences are likely to become part of the children's understanding, new entries in their library of mental representations" (2000, pp. 183-190). It is with this theoretical framework in mind, that I have sequenced *The Samurai in Medieval Japan*. The lessons in this teacher resource directly build on each other, endeavoring to bridge Europe's feudalistic society to Japan's as well as bridge Japan's ancient warrior elite to Japan's contemporary society. Through a series of engaging and relevant experiences inherent in the following teacher's guide students will begin to view the samurai as more than a sole warrior that

participated in the arts, but as a figure that transformed and shaped Japan's medieval and present day society.

It is my hope that the following curriculum guide will captivate the interests of your students, as my interest with the samurai and Japan has grown from a memorable experience with an incredible museum collection to a lifelong passion and appreciation.

## About This Resource

Medieval Japan was a time of great political and nationalistic instability marked by the rise of the new Shogunate regimes and feudalistic government. It is during this volatile time that romantic visions of the way of the samurai emerge. For centuries, tales of the great samurai warriors and their way of life have captivated the hearts and imaginations of many. This teacher resource, *The Samurai in Medieval Japan*, utilizes the fascination with the samurai and their honor code system, known as *bushido*, to examine the eastern feudal system, and the artistic and cultural traditions of Medieval Japan.

To help teachers readily delve into their studies of Medieval Japan, this resource guide is organized into four sections. **Section 1** is intended to serve as an introduction. Within this section is a succinct overview of the development of sixth graders, and a rationale addressing how this resource guide endeavors to meet the needs of both teacher and student. **Section 2** contains three recommended pre- and post-visit lessons for a museum visit to the Metropolitan Museum of Art's Mary Griggs Burke Collection of Japanese Art and the Arms and Armor Collection. These lessons are directed to build upon each other to provide students with a meaningful sequence of experiences. Background information are also included to familiarize teachers on key topics presented in each of these lessons. **Section 3** is an appendix that contains a listing of alternate museum collections and online resources if a museum visit to the Metropolitan Museum of Art is not possible. Also included in this section is a bibliography, selected excerpts illuminating the

“way of the samurai” and additional supporting student activities presented in the Historical Fiction and Geography and Mapping section. **Section 4** completes the resource guide with a reflection on the development of this guide.

This resource guide was created with sixth grade teachers in mind, as all provided materials aim to be responsive to the unique cognitive, social and emotional developmental needs of eleven to twelve year olds (See subsequent sections). In addition, provided lesson plans address the New York State Learning Standards and the New York social studies core curriculum for sixth grade. However, the provided materials is also aptly suited for teachers of grades 5- 8 and all teachers using this resource are encouraged to modify and adapt the provided materials to fit the particular needs of their classrooms.

## **Overview of the Development of 11 & 12 Year Olds**

Sixth grade is often a time of great transition for many students as they begin to move forward toward early adolescence and further away from their childhood tendencies and concerns. Multiple challenges and opportunities for growth surround eleven and twelve year olds at this time, including the development of self (Irvin 1997; Muth & Alverman 1999; Stevenson 2002; Wood, 1997). Defining one's own identity is an important development process that begins in the middle school years, such as in sixth grade, and continues into later adolescence.

In attempt to address the ever pertinent question of "Who am I?", adolescents (approximately twelve to eighteen year olds) frequently look to their own personal strengths and to their peers. "During these years of early adolescence, youngsters shift dependence on approval by parents and teachers to a quest for what Charity James refers to as 'belonging with' age-mates and significant adults beyond parents and teachers" (James, 1974 as cited in Stevenson, p. 111). As Stevenson (2002) explains at this age, "One's need for recognition and approval from classmates is especially strong and frequently outweighs the need for approval from parents or teachers (p.82)." New facets of egocentrism play a role in this quest for approval as adolescents begin to think of themselves as the center of other's attention, most notably peers (Huck, Hepler, Hickman & Kiefer, 2001). As such, friendships and positive peer



interactions contribute significantly to a young adolescents sense of self worth and esteem.

Early adolescents "increasing concern about being good at thinking and learning" (Stevenson, 103), is also an important aspect in developing a strong sense of identity and self worth. Students in the middle school years eagerly want to demonstrate their increasing cognitive capabilities, as they begin to move away from the concrete operational stage to a stage of formal operations. As described by Piaget's theory of development, the formal operations stage "marks the start of abstract thought and deductive reasoning" (Singer & Revenson, 1996, p.26). "While younger children's thinking tends to be focused on objects in hand and immediate events, these older students are able to think about objects in their relationships to more complex phenomena...more highly developed thinkers can (furthermore) conceptualize objects and interrelationships abstractly, without having them in hand" (Stevenson, 2002, p. 98). Though students in the middle years and early adolescence "are on the road to dealing with abstractions of experience and are slowly losing their dependency on the concrete as a basis for understanding", as Cohen describes, "the transposition of abstract understanding into words is...slower" (241). Thus, concrete learning experiences are still valuable for the evolving adolescent in building their conceptual understanding and esteem.

In addition to moving toward abstract thinking, cognitively, eleven and twelve year olds are also entering "a period during which (they) are making

the move away from their earlier rigidity and search for absolutes toward a growing capacity to see a situation from various perspectives” (Cohen, 241). This growing facility of examining multiple perspectives and solutions to a challenging situation aids the adolescent student in the study of history and social sciences. They are now able to think more sophisticatedly in terms of being able to “consider the hypothetical as well as the real, engage in ...elaborate information processing strategies...and reflect on oneself and on complicated problems” (Keating, 1990 as cited in Irvin, 1997, p. 18). This growing cognitive capacity, not only assists adolescence in understanding the role around them, it more importantly supports their quest for defining one’s self, as they discover that an identity can be multifaceted.

Thus, the early years of adolescence is an important period in personality development as one essentially begins to think more as an “adult” and explore social relationships outside the family. Therefore it is important that curriculum and school life supports the growing idiosyncratic social, emotional and cognitive capacities of the adolescent.

## **Applications & Rationale**

### **How does the curriculum address student needs? Why Medieval Japan?**

A curriculum on feudalistic Japan is developmentally appropriate for eleven and twelve year olds for the primary reason of having students “step out of our rootedness in Western Civilization (Cohen, p.227).” In this global age, where countries from around the world are inextricably interlinked, the study of other cultures in addition to our own is integral for a greater understanding of our own place in society and history. The study of Japan’s culture and history is especially relevant today as the countries of East Asia push to the forefront of a world capitalist society.

Though in creating a unit of study on Japan, or other culture for that matter, one must take into consideration Bruner’s point in discussing Dewey’s philosophies of education, which is that “Education must...be not only a transmission of culture but also a provider of alternative views of the world and a strengthener of the will to explore them” (1961, p. 3). The tumultuous setting of medieval Japan complete with the legendary character of the samurai is a fitting lens for which students to learn the rich cultural and historical landscape of Japan beyond a superficial “transmission of culture” (Bruner, 1961, p. 3). The study of feudalistic Japan provides vast opportunities to explore both its’ history and culture through various perspectives of members in Japan’s then stratified society coupled with the Westerner’s (students’) current viewpoint. Eleven and twelve year olds’ growing capacity of perspective taking – “that others may

think differently than they do” (Muth & Alverman, 1999, p.31), makes the study of medieval Japan as described above equally compelling and relevant to their intellectual and affective development.

Entrenched within the setting of medieval Japan is the struggle for political control and its’ effects on the country’s citizens. Political instability has been a recurring theme throughout history and one that is still poignantly applicable today. Through studying the political upheaval of the Kamakura period of 12<sup>th</sup> century Japan set forth by the samurai, and the pursuit for peace and stability in the periods following, students will begin to be able to make connections to the present.

Events and cultures remote in time and space become accessible to (young adolescents) expanding awareness, making history-mindedness a new dimension by which to establish order in complexity. They grow interested in the political historical sense and (their) capacity for perceiving alternatives, can open the way to using history as a guide to understanding the present. (Cohen, 1988, P. 250)

The recommended historical fiction novel, *Of Nightingales that Weep*, (see Section 3), along with the experiences of the lessons and museum trip suggested in this resource, provides an accessible and meaningful conduit for sixth graders into this historical period of Japan. “Because of its strong emotional impact, (historical fiction can)...exercise considerable influence on students’ perceptions of historical incidents, controversies, and people” and offers students a chance to “see themselves as an extension of a living past – part of the continuity of human existence (Freeman & Levstick, 1988, p.330). The collective experiences presented within this resource

therefore provide an intellectual, emotional and artistic means of bridging Japan's socio-political past to the world's socio-political climate of today.

Although it is the aim of this resource guide to fully represent the cultural and political landscape of feudal Japan through the samurai, and hopefully lead students into further study of the country's political and cultural history, one must note Cohen in that:

There is no such thing as covering all the ground in a time when the rate of accumulation of information leaves everyone breathless. What is far more important in childhood is that any informational search go hand in hand with attitudes and skills for inquiry that will support unending learning through many stages of schooling and all through life (P.257).

Therefore, it is with Cohen's statement in mind that research projects, mapping activities, historic literature and analysis, trips, and art activities were incorporated in this resource guide to provide students with opportunities to develop the skills needed to become independent thinkers and lifelong learners and to meet the multitude of learning styles that are ever present in the classroom.

**How does the curriculum address the needs of teachers?**

The curriculum strives to be responsive to the needs of both student and teacher on many different levels, including meeting the standards and curriculum topics recommended by New York State, which for sixth grade is the study of the European Middle Ages and Eastern Asia. *The Samurai* provides a natural transition from the study of the European Middle Ages to Eastern Asia since it builds on the concept of feudalism inherent in the

study of Medieval Europe. Medieval Japan is often only briefly “covered” in textbooks or resources to simply serve as a comparison to Europe’s medieval society. This teacher resource however, is intended to provide a basis for a more in depth study of Medieval Japan and its culture by providing recommending readings, excerpts, a list of collection resources, and engaging lesson plans and activities. Through these multiple components, this resource provides an integrative approach to looking at the samurai and Medieval Japan by activating multiple intelligences through varied activities such as art, writing and kinesthetic exercises and therefore providing students with greater opportunity to construct knowledge (Gardner 1998; Epstein 1997).

The sample lessons and trip outline in this resource, center on the collection at the Metropolitan Museum of Art, however, these same lessons and concepts in the trip outline can be applied to other collections as well. Bear in mind, *The Samurai in Medieval Japan* aims to act as a resource and not a structured guide. For those not able to visit the Metropolitan Museum of Art, I have also provided a list of websites with alternate museum collections that can serve as virtual field trips for your class. Illustrations from the Smithsonian’s Freer Gallery of Art and Arthur M. Sackler Gallery and Dover’s Full-Color Electronic Design Series are also included in the image list in addition to those from the Metropolitan Museum of Art.

# Section 2

## Samurai

Literally translated, Samurai means “one who serves”. They were the great warriors of Japan that began as elite mounted archers in the 8<sup>th</sup> century, serving the imperial government in combats against rebels and tribal groups and serving wealthy landowners in keeping the peace. The samurai soon rose to become a dominant military and political force in the 12<sup>th</sup> century however, when Minamoto Yoritomo became the first shogunate (military dictator) in 1192 as a direct result of the Gempei War, effectually reducing the emperor to a mere figurehead.

The Gempei War, fought between the Taira and Minamoto clans during 1180 and 1185, not only served to advance the samurai in political status, it also served as a reference point for samurai idealism and culture. As scholar Stephen Turnbull affirms<sup>1</sup>, “Prowess at archery and hand-to-hand fighting, the juxtaposition of art, poetry and violence, undying loyalty to one’s lord and the tremendous tradition of ritual suicide, all have key passages and proof texts in the tales of the Gempei War”. From the Gempei War emerges a superior and versatile picture of the samurai that Westerners have come to know and admire, where one comes to know the samurai to value “tradition over individualism, death above dishonor, and loyalty over self-interest”.<sup>2</sup>

---

<sup>1</sup> As cited in, Louis, T. & Ito, T., 2006, p. 25

<sup>2</sup> Louis, T. & Ito, T., 2006, p. 11



### Further Reading

Colcutt, M. (2007, November 30). *Japan's medieval age: The Kamakura & Muromachi periods*. Retrieved December 3, 2007 on the World Wide Web: [http://aboutjapan.japansociety.org/content.cfm/japans\\_medieval\\_age](http://aboutjapan.japansociety.org/content.cfm/japans_medieval_age)

Dilts, M.M. (1938). *The pageant of Japanese history*. New York: Longmans, Green and Co.

Gaskin, C. & Hawkins, V. (2003). *The ways of the samurai: From ronins to ninjas the fiercest warriors in Japanese history*. New York: Fall River Press.

Louis, T. & Ito, T. (2006). *Samurai: The code of the warrior*. New York: Barnes & Noble.

MacDonald, F. (1999). *Step into ancient Japan*. New York: Lorenzo Books.

McCullough, H.C. (1994). *Genji & Heike: Selections from the tale of the Genji and tale of the Heike*. Stanford: Stanford University Press.

Nitobe, I. (2004). *Bushido: Samurai ethics and the soul of Japan*. Mineola, NY: Dover.

Nouet, N. (1990). *The shogun's city: A history of Tokyo*. England: Paul Norbury.

Odiijk, P. (1989). *The ancient world: the Japanese*. New Jersey: Silver Burdett Press.

Samuel, R. (2005). *The samurai: The philosophy of victory*. New York: Barnes & Noble.

Turnbull, S. (1989). *Samurai warlords: The book of the daimyo*. London: Blandford Press.

## Pre Trip Lesson #1

### What is a Samurai?

**Aim:** The goals of this lesson are to have students reflect on “What does it mean to be a samurai?” and “How did feudalism develop in Japan?” based on selected excerpts and images. These reflections will guide subsequent lessons.

#### Materials/Space:

- Selected excerpts from various sources such as, “Tales of the Heike”, “Of Nightingales that Weep, ” and “ The Way of the Samurai.” *\*\*Selected excerpts may be augmented with readings from Gaskin’s and Hawkin’s, “The Ways of the Samurai”.*
- Images of Samurai
- Chart paper
- This lesson will take place in a classroom

#### Procedure:

1. Begin by recording students’ predictions of “What does it mean to be a samurai?” and “How did feudalism develop in Japan?” on chart paper.
2. Next, project images of samurai. What do these depictions tell us about samurai? (See image sheet for additional discussion questions.)
3. Then, as a class look at selected excerpts. What do these excerpts tell us about samurai? What did they value? How did they fight?

Who did they fight with? What distinguishes them from non-samurai? \*\* You may want to have students read parts of the text in voice of the character to bring the text alive.

4. Next break students into small groups and distribute additional excerpts. Within their groups, have them discuss and record characterizations they are able to make about samurai based on the excerpts presented. \*\*Students may wish to dramatize these readings as well.
5. Reconvene the class, and have students share their findings. Compare these findings with students' initial predictions. Are there any additional predictions or information the class would like to add? Are there questions that students now have?

### **Evaluation:**

- Were students able to use evidence from the images and text to define and characterize the samurai class?
- Did students come away with a general understanding of how feudalism developed in Japan?

### **NYS Learning Standards:**

- English Language Arts
  - Standard 1: Language for Information and Understanding
- The Arts
  - Standard 3: responding to and Analyzing Works of Art
- Social Studies
  - Standard 2 – World History

**Extensions:**

Students will build on their knowledge of feudalism in the next lesson by creating an organizational chart and through comparison with feudalism in Medieval Europe.

## Image List

### Image 1:

*The Warrior Hero Minamoto no Yoshitsune*. Kiyohiro. Late 1750's.

Dover Full Cover Electronic Designs: 120 Japanese Prints.

- From looking at this image, what is a samurai?
- How do we know he is a warrior?
- What are some characteristics of his armor? How do you think they aid him in battle?

### Image 2:

*The Actor Nakamura Utaemon III As Taira No Tomomori*. Shigeharu. Japan, Edo period, 1831. Woodblock print; ink and color on paper, 37.2 cm x 24.7 cm.

Smithsonian. Freer Gallery of Art and Arthur M. Sackler Gallery. The Anne van Biema Collection, s2004.3.279.

- What is going on in this image?
- From looking at his image, how would you describe a samurai? What personality characteristics do you think he would possess?

### Image 3:

*The Battles of Hogen and Heiji*. Japan, Edo period, 17<sup>th</sup> Century. Pair of six-panel folding screens; ink, color, and gold on paper, Each 154.8 cm x 355.6 cm.

The Metropolitan Museum of Art, Rogers Fund, 1957 (57.156.4-.5)

Image © The Metropolitan Museum of Art.

- Describe the battle scene. What are some battle tactics/weaponry that you think the samurai employed?
- Why might some men be fighting on horseback and others on foot?
- What do you think the banners represent?

### Image 4:

*Minamoto No Yoshiie At Nokodo Barrier*. Sumiyoshi Hironao. Japan, Edo period, Early 19<sup>th</sup> Century. Hanging scroll; ink, color and gold on silk, 193.2 cm x 55.3 cm. Smithsonian. Freer Gallery of Art and Arthur M. Sackler Gallery. Gift of Mr. Kenneth Keith, F1999.11.

- What is the mood of this image? What does this suggest?
- What is the relationship between the horse and the samurai?
- What elements of setting has the artist depicted?
- Why do you the artist chose to include these elements? (*Cherry blossoms are often associated with brevity of life since they only bloom briefly each spring.*)

### Image 5:

*Samurai on Horseback*. Hokusai. (1826).

Dover Full Cover Electronic Designs: 120 Japanese Prints.

- Describe the men on horseback. How are they similar or different from the other images of samurai you have seen?
- In what ways do each of the figures interact with their setting and with each other?



**Image 1:**  
The Warrior Hero Minamoto no  
Yoshitsune. Kiyohiro. Late  
1750's.  
Dover Full Cover Electronic  
Designs: 120 Japanese Prints.



**Image 2:**

*The Actor Nakamura Utaemon III As Taira No Tomomori.* Shigeharu. Japan, Edo period, 1831. Woodblock print; ink and color on paper, 37.2 cm x 24.7 cm. Smithsonian. Freer Gallery of Art and Arthur M. Sackler Gallery. The Anne van Biema Collection, s2004.3.279.

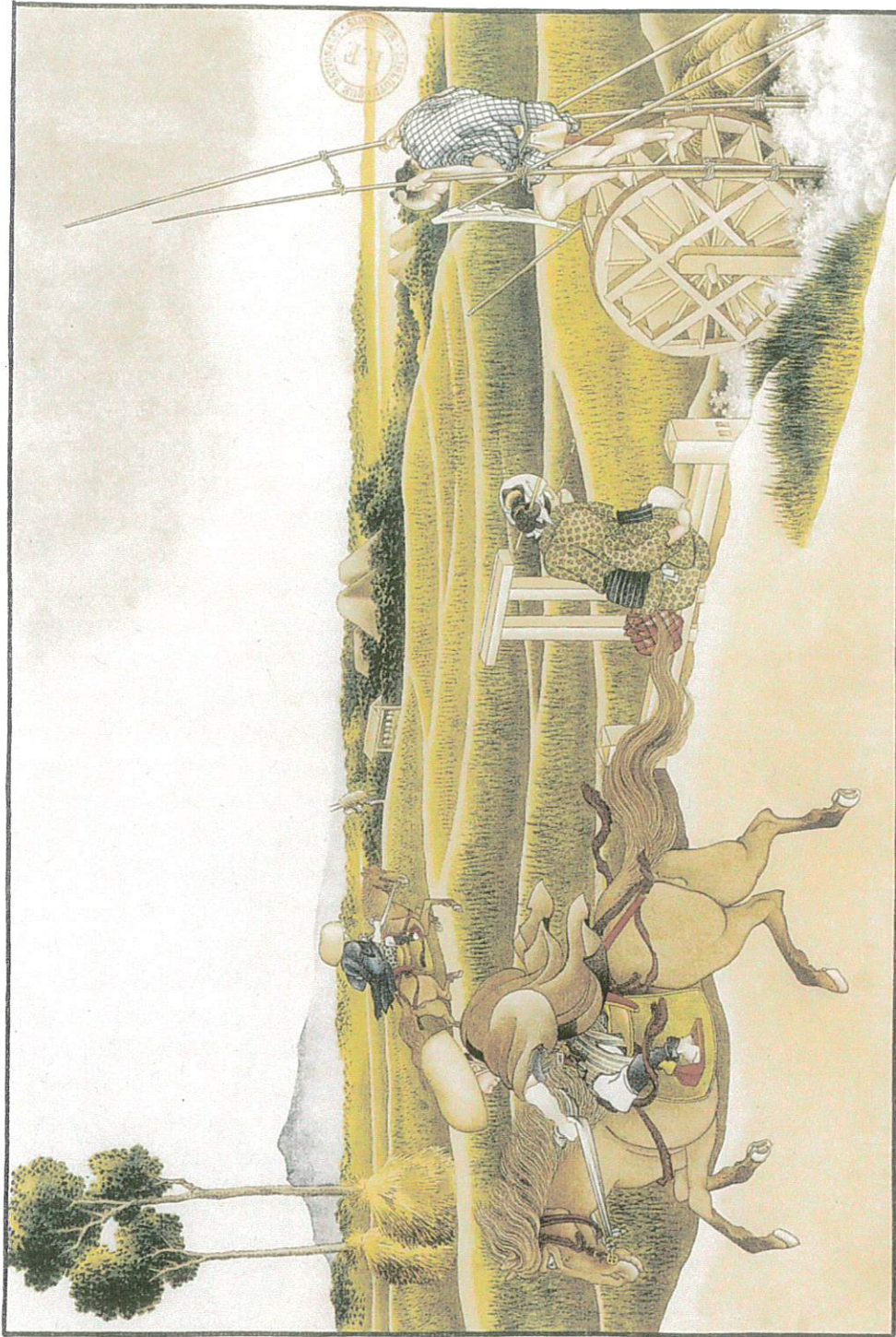


**Image 3:**  
*The Battles of Hogen  
and Heiji.* Japan, Edo  
period, 17<sup>th</sup> Century.  
Pair of six-panel  
folding screens; ink,  
color, and gold on  
paper, Each 154.8 cm  
x 355.6 cm.  
The Metropolitan  
Museum of Art,  
Rogers Fund, 1957  
(57.156.4-.5) Image ©  
The Metropolitan  
Museum of Art.





**Image 4:**  
*Minamoto No Yoshiie At  
Nokodo Barrier.* Sumiyoshi  
Hironao. Japan, Edo period,  
Early 19<sup>th</sup> Century. Hanging  
scroll; ink, color and gold on  
silk, 193.2 cm x 55.3 cm.  
Smithsonian. Freer Gallery of  
Art and Arthur M. Sackler  
Gallery. Gift of Mr. Kenneth  
Keith, F1999.11.



**Image 5:**  
*Samurai on Horseback*. Hokusai. (1826).  
Dover Full Cover Electronic Designs: 120 Japanese Prints.

## Selected Excerpts

### A Man Who Was Killed in a Fight

*Failing to perform some administrative duty can be attributed to ineptitude and a lack of experience. However, when men demonstrate cowardice instead of performing what is expected of them, they should commit seppuku rather than live with the ignominy of their situation and the resulting ostracism and bad name. If a person feels that his death would be a waste and that he should live longer, he will be a despised outcast. When he dies, his corpse will be shrouded in disgrace, and everyone connected to him – innocent descendants, forebears, and family, will be tainted with his shame.*

Hagakura

(From, The Samurai: The Philosophy of Victory, By Robert t. Samuel, p.23)

### Bushido

*“When one is serving officially or in the master’s court, he should not think of a hundred or a thousand people, but should consider only the importance of the master. Nor should he draw the line at his own life or anything else he considers valuable. Even if the master is being phlegmatic ...” A samurai’s reward was the “divine protection of the gods and Buddhas.”*

Hojo Shigetoki, 13<sup>th</sup> century

(From, Samurai: The Code of the Warrior, by Thomas Luis and Tommy Ito, p.68)

### Death in Mind

*One who is supposed to be a warrior considers it his foremost concern to keep death in mind at all times, every day and every night ... as long as you keep death in mind at all times, you will also fulfill the ways of loyalty and familial duty.*

Taira Shigesuke , *Bushido Shoshinshu*

(From, Samurai: The Code of the Warrior, by Thomas Luis and Tommy Ito, p.70-71)

## **Junshi**

*The remaining retainers rushed to the middle gate and shouted, 'Our master has taken his life. May all loyal subjects follow his lead!' Then they lit a fire in the mansion, formed a line in the smoke, and slashed their bellies. Not wishing to be bested, three hundred other warriors cut open their stomachs and plunged into the inferno.*

The Capture of Kamakura in 1333, described in war chronicle  
(From, Samurai: The Code of the Warrior, by Thomas Luis and Tommy Ito, p.80)

## **Battle Tactics**

*Okochi cut at the right groin of the enemy on horseback and he tumbled down. As his groin was excruciatingly painful from this one assault the enemy fell off on the left-hand side. There were some samurai standing nearby and three of them struck at the mounted enemy to take his head. Four men had now cut him down, but as his plan of attack had been that the abdominal cut would make him fall off on the left, Okochi came running round so that he would not be deprived of the head.*

Account of Okochi Hidemoto during the capture of Namwon in Korea  
(From, Samurai: The Code of the Warrior, by Thomas Luis and Tommy Ito, p.163)

## **Does a Boy Samurai Cry for Any Ache?**

*The mother scolds him in this fashion: "What a coward to cry for a trifling pain! What will you do when your arm is cut off in battle? What when you are called upon to commit hara-kiri?" We all know the pathetic fortitude of a famished little boy-prince of Sendai, who in the drama is made to say to his little page, "Seest thou those tiny sparrows in the nest, how their yellow bills are opened wide, and now see! There comes their mother with worms to feed them. How eagerly and happily the little ones eat! But for a samurai, when his stomach is empty, it is a disgrace to feel hungry."*

(From, Bushido: Samurai Ethics and the Soul of Japan, by Inazo Nitobe, p.22)

### **A Truly Brave Man**

*A truly brave man is ever serene; he is never taken by surprise; nothing ruffles the equanimity of his spirit. In the heat of battle he remains cool; in the midst of catastrophes he keeps level his mind. Earthquakes do not shake him, he laughs at storms. We admire him as truly great, who, in the menacing presence of danger or death, retains his self-possession; who, for instance, can compose a poem under impending peril, or hum a strain in the face of death. Such indulgence betraying no tremor in the writing or in the voice is taken as an infallible index of a large nature -- of what we call a capacious mind (yoyu), which, far from being pressed or crowded, has always room for something more.*

*It passes current among us as a piece of authentic history, that as Ota Dokan, the great builder of the castle of Tokyo, was pierced through with a spear, his assassin, knowing the poetical predilection of his victim, accompanied his thrust with this couplet:*

*"Ah! how in moments like these  
Our heart doth grudge the light of life";*

*Whereupon the expiring hero, not one whit daunted by the mortal wound in his side, added the lines:*

*"Had not in hours of peace,  
It learned to lightly look on life."*

*There is even a sportive element in a courageous nature. Things which are serious to ordinary people, may be but play to the valiant. Hence in old warfare it was not at all rare for the parties to a conflict to exchange repartee or to begin a rhetorical contest. Combat was not solely a matter of brute force; it was, as well, an intellectual engagement.*

*(From, Bushido: Samurai Ethics and the Soul of Japan, by Inazo Nitobe, p.22-23)*

## **Fire at Dawn**

*He wore white and purple armor under which sleeves and trousers of bright red silk emerged. His golden helmet had horns that rose more than a foot above his head. In his left hand, with the reins of his horse, he grasped his tall red and gold bow, his right hand waiting for the moment when he would draw his deadly sword. And now, rising in his stirrups, as though to still any possible doubt, he shouted and his words carried across the water: "I am Yoshitsune of the Genji, Imperial messenger, chief warrior of the Genji clan!"*

*As if in answer to a challenge, a foot soldier rapidly made his way through the shallow water, where the Heike warship had deposited him, and raised his arm toward the Genji line. Yoshitsune barked an order. A number of horsemen spurred forward. One of them galloped ahead of the rest, crying out his noble name in challenge to the Heike warrior.*

*The two men met with a clash of swords at the edge of the shallow water. The horseman might seem to have all the advantage, but the foot soldier's sword was a truer blade, and he shattered his opponent's weapon in the first clash. Confused, the horseman reined in his beast and tried to make for the safety of the shore, but the swift Heike soldier reached up and grasped him by the armor and began to pull him backward off the horse.*

*As they struggled, Yoshitsune himself galloped toward the scene. On board the nearest Heike warship the commander called for his best archer. An arrow was aimed at the heart under the purple and white armor.*

*But the archer, too, was spotted. With a scream piercing the blue morning sky, a Genji horseman spurred his horse like a madman and took between the plates of his armor and into his own body the arrow intended for his commander. He tumbled off his mount into the water.*

(From, Of Nightingales That Weep, By Katherine Paterson, p.114-115)

## **7.5 The Petition**

*Looking out from his camp at Hanyu, Yoshinaka descried a sacred red fence and a shrine with beveled crossbeams nestled among the green trees on the summer peaks. There was a torii in front. He called for a man who knew the province. "What shrine is that?" he asked. "What deity is worshipped there?"*

*"Hachiman. This is Hachiman's land," the man said.*

Yoshinaka was delighted. He summoned Taifubo Kakumei, whom he had brought along to serve as his scribe. "This is a great stroke of luck! It's my chance to visit a shrine dedicated to Hachiman before the battle. Now I know I'm going to win! How would it be if I offered a written petition, both as a prayer and as something for posterity?"

"That sounds very suitable," Kakumei said. He dismounted and prepared to write.

Kakumei was wearing a dark blue tunic and a suit of armor with black leather lacing. At his waist, he wore a sword with a black lacquered hilt and scabbard, and on his back there was a quiver containing twenty-four arrows, fledged with black hawk's wing feathers. His lacquered, rattan-wrapped bow was at his side; his helmet hung from his shoulder-cord. He took a small inkstone and some paper from the quiver, knelt in front of Lord Kiso, and began to write out the petition. What a splendid combination of the civil and military arts he seemed!

(From, Genji & Heike: Selections from The Tale of the Genji and The Tale of the Heike, Translated by Helen Craig McCullough, Chapter 7, p.349)

## Feudalism in Japan

Civil unrest ignited by plagues and famines in the 9<sup>th</sup> century marked what would be the onset of Japan's feudal age. To control the growing resentment toward centralized government and peasant uprisings, the courts devolved military power to landowners enabling them to maintain private armies of samurai, which at the time, were often peasant farmers.<sup>3</sup> The feudal vassalage system comparative to that of medieval Europe began to take on new meaning in Japan, though, with the establishment of the bakufu (military) government in the 12<sup>th</sup> century. The bakufu advanced the warrior class (buke) to the uppermost strata of Japanese society - As knights were an important element in medieval Europe, so became the samurai in medieval Japan.

The bakufu, organized much like a pyramid, was headed by the Shogun. Daimyos followed in control on the provincial level, and were served by the samurai. Commoners (heimin) - farmers, artisans, merchants and outcasts in descending order, comprised the lower half of the pyramid structure and the imperial court, nobles and religious orders fell between the heimin and buke classes.

---

<sup>3</sup> Louis, T. & Ito, T., 2006, p. 22



### **Further Reading**

Colcutt, M. (2007, November 30). *Japan's medieval age: The Kamakura & Muromachi periods*. Retrieved December 3, 2007 on the World Wide Web: [http://aboutjapan.japansociety.org/content.cfm/japans\\_medieval\\_age](http://aboutjapan.japansociety.org/content.cfm/japans_medieval_age)

Dilts, M.M. (1938). *The pageant of Japanese history*. New York: Longmans, Green and Co.

Jacobs, H., Randolph, B. & LeVasseur, M.(2001). *Medieval times to today: Prentice hall, world explorer series*, pp. 89- 93. Needham, MA: Prentice Hall.

Louis, T. & Ito, T. (2006). *Samurai: The code of the warrior*. New York: Barnes & Noble.

MacDonald, F. (1999). *Step into ancient Japan*. New York: Lorenzo Books.

Nouet, N. (1990). *The shogun's city: A history of Tokyo*. England: Paul Norbury.

Odijk, P. (1989). *The ancient world: the Japanese*. New Jersey: Silver Burdett Press.

Turnbull, S. (1989). *Samurai warlords: The book of the daimyo*. London: Blandford Press.

## Pre Trip Lesson #2

# Feudal Europe vs. Feudal Japan: What's the difference?

**Aim:** The goal of this lesson is to have students explore the concept of feudalism and its' impact on society by drawing connections between feudal Europe and feudal Japan through readings and the creation of an organizational chart.

### Materials/Space:

- Selected excerpts *\*\*Selected excerpts may be augmented with readings from Jacobs, Randolph & LeVasseur's "Medieval Times to Today: Prentice Hall, World Explorer Series", McCarthy's, "The Human Adventure: Medieval Civilization", and Nicolle's "Medieval Knights".*
- Chart paper
- Color markers
- Access to Microsoft PowerPoint
- This lesson will take place in a classroom and/or computer lab

### Procedure:

#### Part 1: Preparation

1. To prepare students for the subsequent parts of this lesson, distribute selected readings of vassal-lord relationships and daily life in feudal Europe and Japan. Have students write a definition or descriptive attributes for each class (ie. barons, serfs, shoguns etc.) based on the readings. Then have them compare and contrast these relationships with a Venn diagram.

## **Part 2: Round Robin**

2. Break the students up into small groups and distribute a piece of chart paper and color marker to each group. (Each group should have their own distinguishing color marker.) Then assign each group a class group from Europe or Japan. On the chart paper, have the students write bullet points of what they know about these classes.
3. After a few minutes, have the student groups move clockwise around the room and move onto another group's chart paper/list. With their marker, to differentiate each student group's contributions, have them add on to the list - comparisons and similarities between their class groups (i.e. Knights) with the one on the chart paper (i.e. Samurai). Allow each group the opportunity to get to each chart paper.
4. Come back as a full class to discuss the relationships that you are noticing. Some discussion questions may include: What is a feudal system? How do these classes rely on another? What role does loyalty play in these relationships? What are the benefits of the feudal system? The disadvantages? What are the similarities and differences between Japan's feudal system and Europe's?

## **Part 3: Organizational Chart Presentations**

5. Next, break students up into pairs and have them create an organizational chart, using Microsoft PowerPoint, of the two feudal systems. Students may use the included planning sheet, a web, or index cards to aid in them in their development of the chart. In their

chart presentation, students should indicate similarities between the two feudal systems by either color-coding or the use of dash lines. Students should also include a brief description of each class and include a concluding statement in their presentation. *If students are not familiar with the PowerPoint, a mini lesson on the use of the application is suggested.*

### **Evaluation:**

- Do students understand the concept of feudalism?
- Do students understand how vassal lord relationships work and how these relationships impact society?
- Were students able to make connections between the European and Japanese feudal systems?
- Do students have a better understanding of the samurai's role in feudal Japan?

### **New York State Learning Standards:**

- Mathematics, Science and Technology
  - Standard 2: Information Systems
- Social Studies
  - Standard 2: World History
  - Standard 3: Civics, Citizenship, and Government
- English Language Arts
  - Standard 3: Language for Critical Analysis and Evaluation

**Extensions:**

Students will explore the role of the samurai as a warrior in the following lesson through observation and participation of a karate class.

## Selected Excerpts

### **Bushido**

*“When one is serving officially or in the master’s court, he should not think of a hundred or a thousand people, but should consider only the importance of the master. Nor should he draw the line at his own life or anything else he considers valuable. Even if the master is being phlegmatic ...” A samurai’s reward was the “divine protection of the gods and Buddhas.”*

Hojo Shigetoki, 13<sup>th</sup> century

(From, Samurai: The Code of the Warrior, by Thomas Luis and Tommy Ito, p.68)

### **The First Thing One Has to Do in the Morning**

*The first thing one has to do in the morning is to pay homage to one’s master and parents, and only afterwards to the patron gods and guardian Buddhas. It is important for a man to honor his master first. His parents will be pleased about it, and the gods and Buddhas will agree to his action. It is essential for a warrior to think about his master only, because this will make the warrior constantly aware of his master, and he will never abandon him – even for the shortest time.*

Hagakura

(From, The Samurai: The Philosophy of Victory, By Robert t. Samuel, p.27)

### **Kinship Ties**

*Clan’ has...little meaning at all in Japanese history after the 8<sup>th</sup> century or so. The main familial unit for warriors and non-warriors alike was the household. Kinship ties, both real and fictitious, were exploited in various ways by would-be warlords attempting to establish “feudal” (for lack of a better word) control over large areas of lands and peoples, but the bonds that were formed were actually based on financial and military dependency, not kinship.*

Karl Friday, historian

(From, Samurai: The Code of the Warrior, by Thomas Luis and Tommy Ito, p.18)

### **Daimyo House Codes**

*It is only natural that services are demanded of those who hold fiefs, and they must be carried to the letter regardless of whether they are large or small. Anyone late for logging or construction work will be required to repeat the duty period as punishment. And anyone who comes short of food and provisions requested of him for work detail will be required to supply as much again.*

Chosokabe-shi Okitegaki 1596

*Concerning the management of fiefs throughout the country; after the crops have been inspected, the lord should take two-thirds and the farmer one-third. In any case, orders should be issued which will ensure that the fields do not become devastated.*

Osaka jochu kabegaki 1595

(From, The Samurai: The Philosophy of Victory, By Robert t. Samuel, p.94, 96)

### **The Farmers (Helmin)**

*The farmers "lived upon and tilled all the land of the province and paid a rent directly to the daimyo, karo or samurai" (Grinnan, 12). These rents were based upon immutable values; that is, they were not affected by the vagaries of nature, such as a bad season, floods, or other disasters, whether man-made or natural. In special cases, officials of the military administration might recognize a particularly distressing situation and reduce the rent for a limited period of time, but the sum dues were never wholly remitted.*

*Rice was power, and he who controlled the growth and distribution of the former was able to wield the latter.*

(From, The Secrets of the Samurai: The Martial Arts of Feudal Japan, By Oscar Ratti & Adele Westbrook, p.129. 126)

### **The Chivalric Ideal**

*Of what profit is a good knight? I tell you that through good knights is the king and the kingdom honored, protected, feared, and defended. I tell you that the king, when he sends forth a good knight with an army and entrusts him with a great enterprise, on sea or on land, has in him a pledge of victory. I tell you that without good knights, the king is like a man who has neither feet nor hands.*

(From, *The Portable Medieval Reader*, Edited by James Bruce Ross and Mary Martin McLaughlin, p.92)

### **European Oath of Fidelity**

*Thus shall one take the oath of fidelity:*

*By the Lord before whom this sanctuary is holy, I will to N. be true and faithful, and love all which he loves and shun all which he shuns, according to the laws of God and the order of the world. Nor will I ever with will or action, through word or deed, do anything which is displeasing to him, on condition that he will hold to me as I shall deserve it, and that he will perform everything as it was in our agreement when I submitted myself to him and chose his will.*

An Anglo Saxon Form of Commendation [from Schmidt: *Gesetze der Angelsachsen*, p. 404]

*It is right that those who offer to us unbroken fidelity should be protected by our aid. And since such and such a faithful one of ours, by the favor of God, coming here in our palace with his arms, has seen fit to swear trust and fidelity to us in our hand, therefore we decree and command by the present precept that for the future such and such above mentioned be counted with the number of antrustions. And if anyone perchance should presume to kill him, let him know that he will be judged guilty of his wergild of 600 shillings.*

Acceptance of an Antrustian, 7th Century [from Roziere: *Collection de Formules*, No. VIII, Vol I, p. 8]

(From E. P. Cheyney, trans, University of Pennsylvania. Dept. of History: *Translations and Reprints from the Original Sources of European history*, published for the Dept. of History of the University of Pennsylvania., Philadelphia, University of Pennsylvania Press [1898]. Vol IV, No: 3, 3-5. Retrieved December 3, 2007 on the World Wide Web: <http://www.fordham.edu/halsall/source/feud-oath1.html>)



### **Offices in a Noble Household**

*The duty of a chamberlain is to be diligent in office, neatly clad, his clothes not torn, hands and face well washed and head well kempt.*

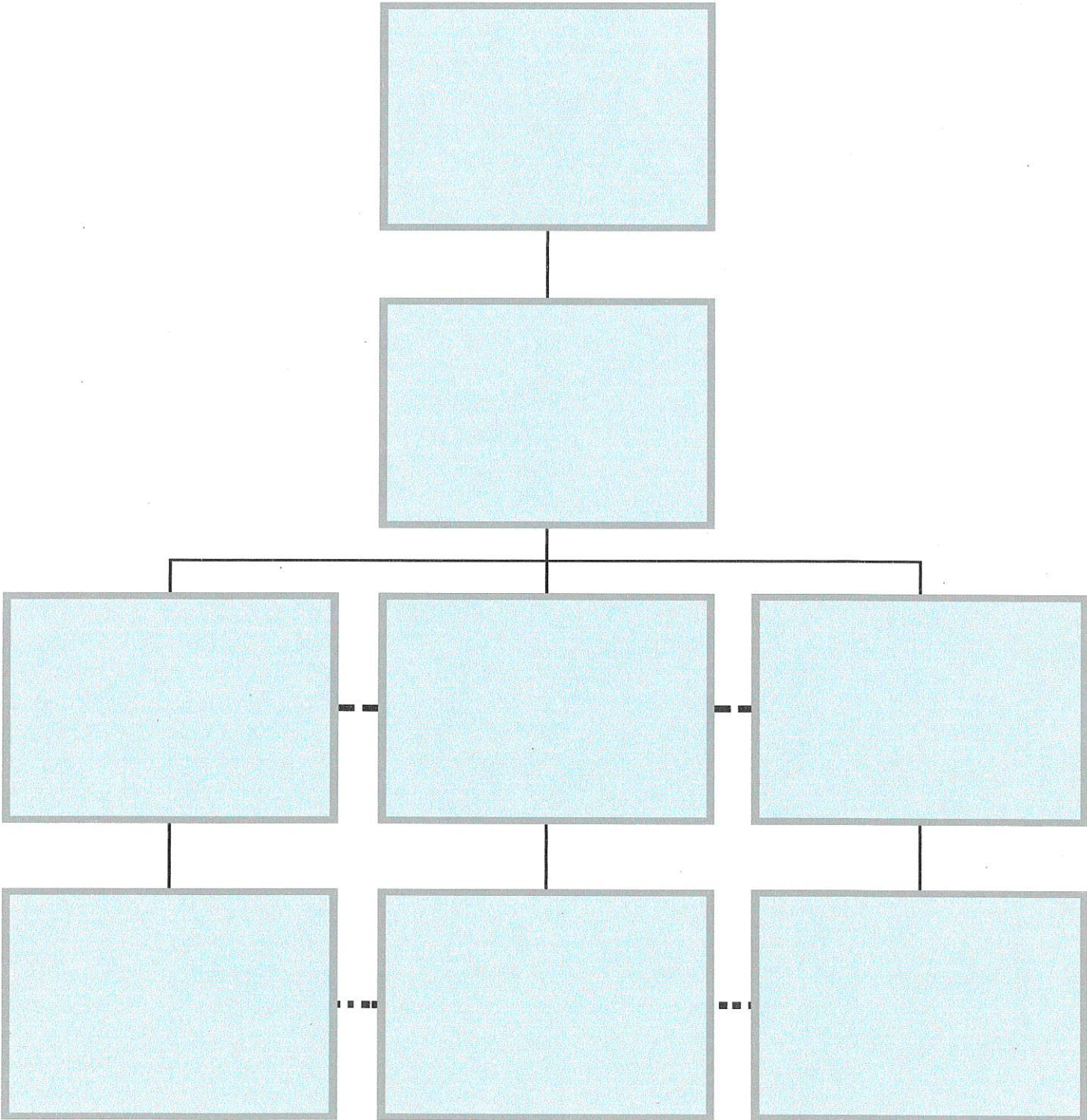
*He must be ever careful -not negligent- of fire and candle. And look you give diligent attendance to your master, be courteous, glad of cheer, quick of hearing in every way, and be on the lookout for things to do him pleasure; if you acquire these qualities it may advance you well.*

*See that your lord has a clean shirt and hose, a short coat, a doublet, and a long coat, if he wear such, his hose well brushed, his socks at hand, his shoes or slippers as brown as a water-leech.*

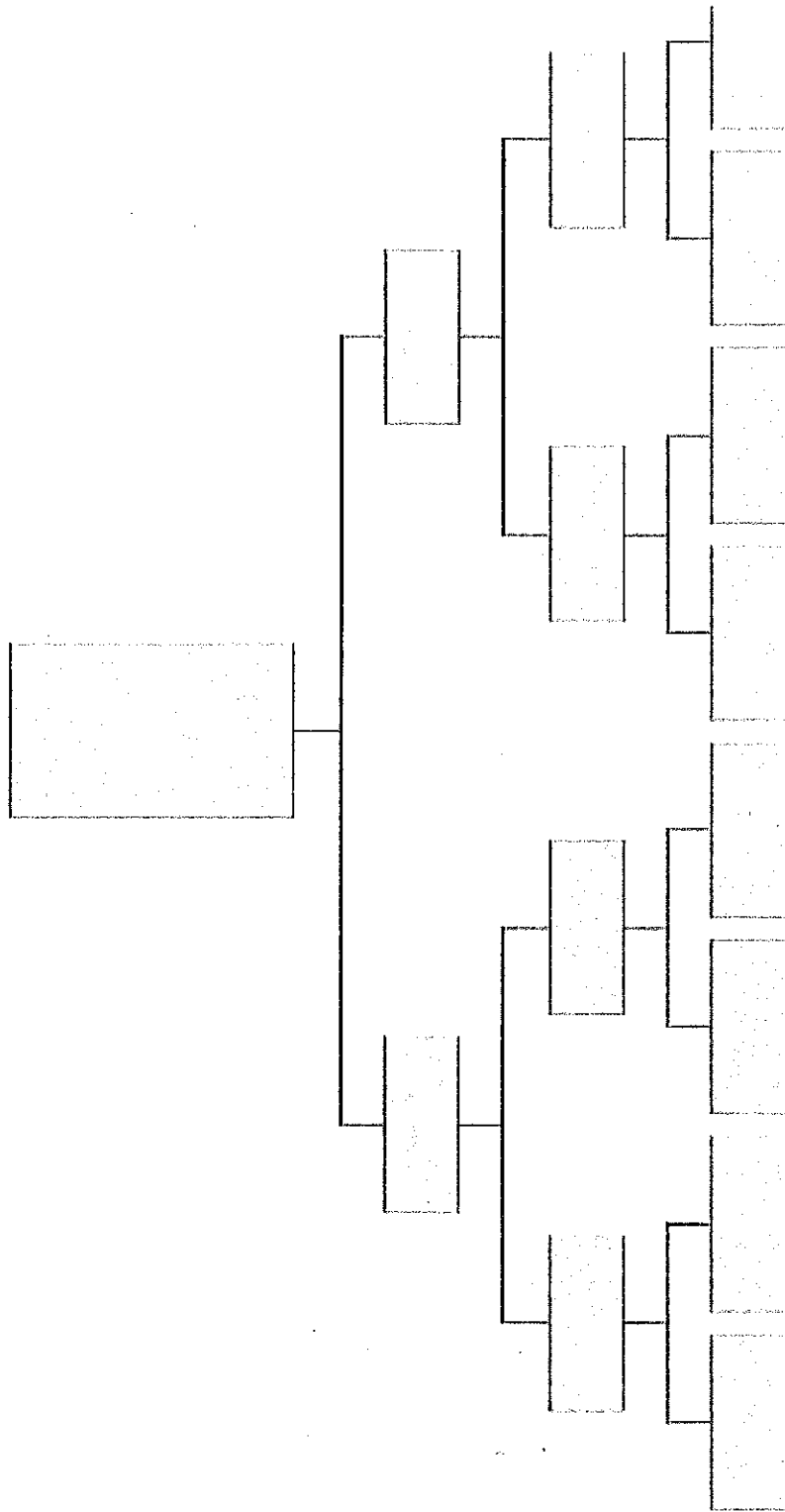
*In the morning, against your lord shall rise, take care that his linen be clean, and warm it at a clear fire, not smoky, if [the weather] be cold or freezing...*

(From, *The Portable Medieval Reader*, Edited by James Bruce Ross and Mary Martin McLaughlin, p.92)

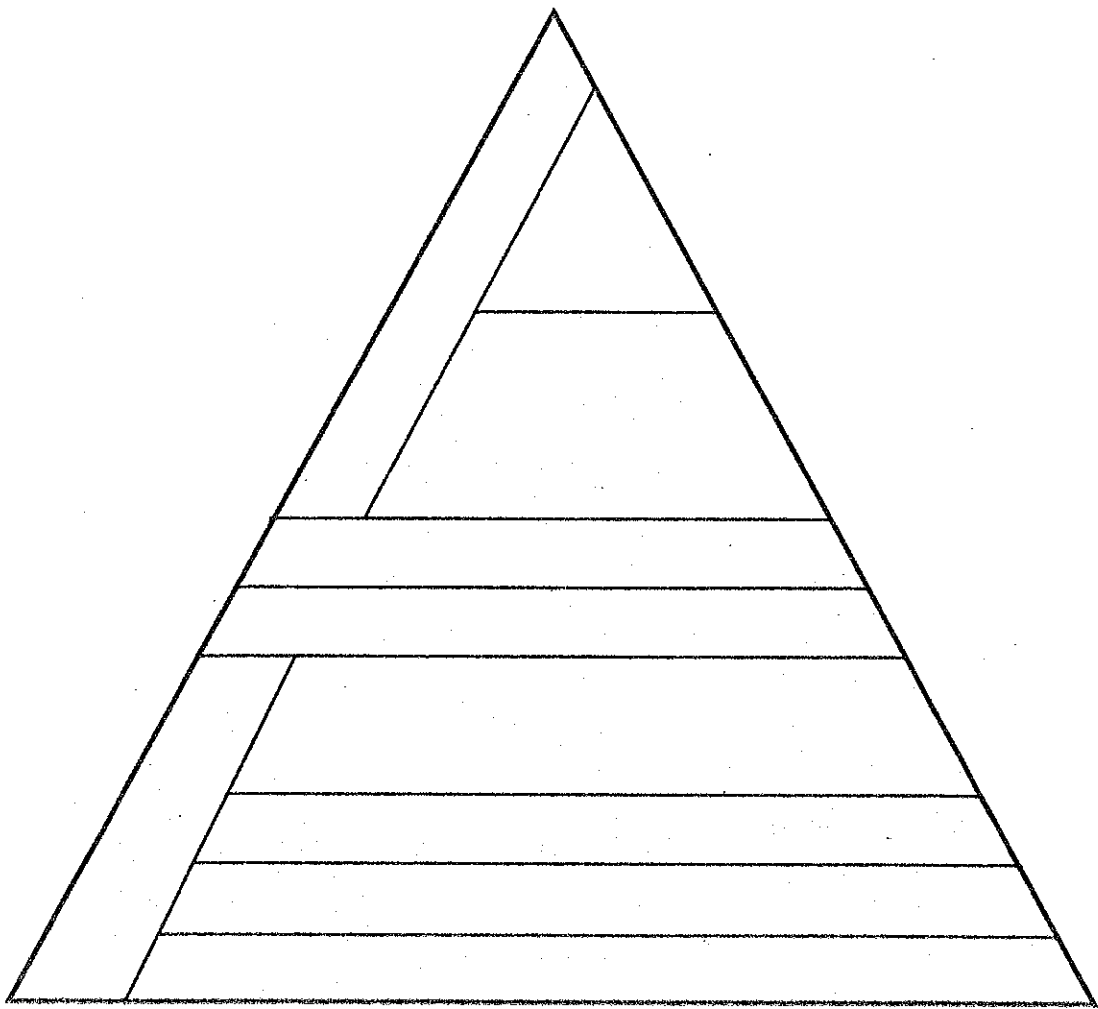
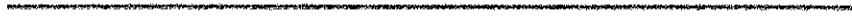
Planning Sheet A



Planning Sheet B



# Planning Sheet C



## Martial Arts: The Art of War

The martial arts, which includes various *budo* disciplines such as, *kenjutsu* (sword art), *jujutsu* (unarmed combat) and *kyujutsu* (Japanese archery), were an important aspect of a samurai's training for developing military prowess, especially during times of peace<sup>4</sup>. Training in the martial arts often began as young as the age of three for the samurai and included sparring and *kata* – a repetitive sequence of moves used to perfect fighting techniques and build strength.

Martial prowess for the samurai though was not just simply a matter of physical strength but also one of body, mind and spirit – an influence of Zen Buddhism. Practitioners of the martial arts, such as were the samurai, sought to channel these elements “towards the attainment of selflessness, enlightenment, and complete emptiness”<sup>5</sup>. Confucianism and other religious influences are also evident in the practice of martial arts with the structured rituals of paying respect to each other and to the *sensei*.

---

<sup>4</sup> During the peaceful Tokugawa period, the samurai's martial skills began to wane and a law in 1690 was passed compelling the samurai to practice the martial arts. Many samurai of this time also used these martial skills to supplement their meager stipends.

<sup>5</sup> Louis, T. & Ito, T., 2006, p. 75

### **Further Reading**

Martial Arts: From ancient tradition to modern sport. Japan Fact Sheet. Retrieved December 4, 2007 on the World Wide Web: <http://web-japan.org/factsheet/pdf/MARTIALA.pdf>

Draeger, D & Smith, R. (1980). *Comprehensive asian fighting arts*. Tokyo: Kodansha International.

Ratti, O. & Westbrook, A. (1999) *Secrets of the samurai: The martial arts of feudal Japan*. Edison, NJ: Castle Books.

## Pre Trip Lesson #3

### The Art of War

**Aim:** The goal of this lesson is for students to examine the samurai as a warrior.

This lesson builds on previous readings on bushido and explores how its' inherent principles and values shape the warrior persona. This lesson is also aimed to introduce the martial arts as an art form, reflective of the duality of the samurai.

#### Materials/Space:

- Journals
- Trip sheet
- Oak tag
- Markers
- This lesson takes place in the classroom and in a local Dojo

#### Procedure:

##### Part 1: Reflection of a warrior

1. Introduce this lesson by having students respond to the following questions in their journals: "What is a warrior? What qualities do you think a warrior must possess?"
2. Then, begin a class discussion by inviting students to share their ideas of what is a warrior. In this discussion, also consider: What to do you think are the philosophies of a samurai? What is the significance of bushido in relationship to these values? How do you think these values would help them as a warrior? Why would a

samurai practice martial arts? Why do you think it is called “martial arts”?

### **Part 2: A trip to a dojo**

3. Visit a local karate dojo in your neighborhood. (A dojo practicing Aikido, Goju Ryu or Kendo is recommended since these forms are very close to the classical styles practiced in medieval Japan and embodies many of the principles that the samurai upheld.) During your visit, have students observe the instructors perform a kata and record their observations on the trip sheet. Then, if possible, have the sensei show the students, some of the basic stances, breathing exercises and bow.

Once you have returned to the classroom, break students up into small groups and have them create an integrated text focusing on one of the elements they observed in the kata, such as respect. Information included in this text should directly come from trip sheets, observations and group discussion. In addition, they should have a clear heading and be reflective of how these elements in the kata embody samurai values.

### **Evaluation:**

- Did students make careful and thoughtful observations?
- Were students able to find relationships between the kata and the philosophies of samurai?



- Did students come away from the lesson with a deeper understanding of the significance of the bushido to the samurai?

**Standards:**

- English Language Arts:
  - Standard 1: Language for Information and Understanding
- Health, Physical Education, and Family and Consumer Sciences
  - Standard 1: Personal Health and Fitness

**Extensions:**

Students will visit the Arms and Armor Collection and the Burke Collection at the Metropolitan Museum of Art.

## **The Art of War: Trip Sheet**

Name: \_\_\_\_\_ Date: \_\_\_\_\_

How do the instructor(s) and students show respect to each other?

Describe the movements of the kata. What elements of the samurai does the kata reflect? (For example, respect, courage, patience, perfection, etc...)  
Optional: Sketch one of the stances or movements in the kata on the back of this sheet.

How did this experience make you feel?

## Trip Outline

5 min.      **Introduction**

10 min.     **The Arms and Armor Collection.**

Students will independently compare Western and Eastern Armor and record observations on trip sheet.

20 min.     **Burke collection. Yoshihisa Matahachiro's Armor.**



Suit, Japanese, Late Ashikaga Period, 16<sup>th</sup> century.  
The Metropolitan Museum of Art, Rogers Fund, 1904 (04.4.2).  
Image © The Metropolitan Museum of Art.

Students will come together to share their observations of armor and discuss the Yoshihisa Matahachiro's suit of armor. Some questions to consider in the discussion are: Does this look like a suit of armor? How is it different from most armor you see or think of? Does it look flexible or immovable? What materials are used? How is it decorated? Why would a warrior wear a mask? What features remind you of animals?

After this discussion, students will then select a feature(s) of the armor that reflect ancestry, loyalty, beauty, or ferocity and sketch it. Then they will draw their own Mon (The identifying crest on the helmet) that represents themselves and their families.

20 min.     **Burke collection. The Battles of the Hogen and Heiji Eras, folding screen.**

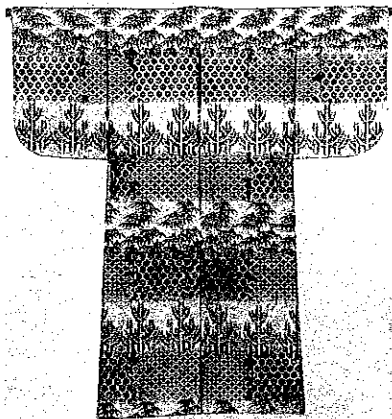
Students will explore the screen in a class discussion. This discussion will draw from readings in class, by having students make hypotheses of what they think is happening. To further students' theories, questions to consider are: Who are the opposing forces and how can we tell? How are the samurai fighting? Who is not fighting - What are they doing? Are each of these events happening at the same time? Are they depicted in chronological order? Why do you think these insurrections are depicted?

Following this discussion, students will choose a figure in the screen for a narrative writing exercise. In the voice of their figure, students will describe the scene/events surrounding them and their role in the scene. They will also convey, in their writing, the thoughts and feelings of their figure.

10 min. **Burke collection.**

With a partner, students will freely explore the objects in the Burke Collection. In their exploration, students should choose a favorite piece and explain to their partner why they chose that object.

15 min. **Burke collection. Noh Robes.**



Gather the class together to look at Noh robes. In looking at the robes, consider: How do costumes contribute to a performance? How would you move in a Noh Robe? Why would samurai's be patrons of Noh theater? Then show pictures of Noh masks. How would these masks add to the costume and

*Noh Robe (Karaori)*, Japan, Edo Period, 19<sup>th</sup> century. The Metropolitan Museum of Art, Purchase, Gift of Mrs. Russell Sage, by exchange, 1979 (1979.408). Image © The Metropolitan Museum of Art.

performance? What type of personality do you think the mask embodies? Next, call on two to three volunteers. Present a scenario for the volunteers and have them perform it for the class, keeping in mind how the robes would feel. They can hold up the pictures of the masks to add to the performance.

10 min.

**Burke collection. Emaki-e scrolls and calligraphy tools.**

In a class discussion, consider how the scrolls are viewed, how are the calligraphy tools are kept (décor of writing box), and the relationship between samurai and calligraphy.

5min.

**Wrap up.**

## Haiku

The haiku is one of the most well known traditional forms of Japanese poetry. This special form of poetry typically consisting of seventeen syllables written in three lines: the first line containing five syllables, the second line containing seven and the third line containing five, was developed in approximately 1200AD<sup>6</sup>, as an adaptation of a longer form of similar poetry called haika. One of the leading haiku poets of the 17<sup>th</sup> century, Matsua Basho, illustrates the traditional syllabic structure in the following haiku,

*Temple bells die out.  
The fragrant blossoms remain.  
A perfect evening!*

As exemplified in this verse, haiku's are contemplative and describe a fleeting moment in time often through elements of nature. Although, it does not follow the structure outlined above, Basho uses the following haiku to express the transient nature of a warrior's life,

*Summer grass  
Great warriors  
Remains of dreams*

Very often during times of peril, the samurai were also known to use poetry to express the transient nature of life as it were with the warrior, Fuonji Shinnin<sup>7</sup>.

*Wait for a moment  
Crossing together the Shideyama road  
Let us speak of the world passing away in time*

---

<sup>6</sup> "You Too Can Haiku" Retrieved December 4, 2007 on the World Wide Web:  
<http://artsedge.kennedy-center.org/content/2246/>

<sup>7</sup> Louis, T. & Ito, T., 2006, p. 82

## Post Trip Lesson #1

### Poetry

**Aim:** The goals of this lesson are to have students synthesize their findings from their museum experience and previous lessons, to experiment with Haiku forms, and to create an Emaki-e scroll.

#### Materials/Space:

- Trip sheets from MMA trip
- Watercolor paint and brushes
- Wooden Dowels
- Glue
- Long sheets of white paper (8.5" x 30")
- Wrapping paper or other decorative paper
- This lesson will take place in a classroom.

#### Procedure:

##### Part I: Poetry Writing

1. Begin by having students share some of the things they discovered in their museum visit. What are some of the things they noticed about the armor? What details did they see in the folding screen? What did they think about the various arts that the samurai were involved in? How did these objects illustrate the samurai's values?
2. Then, discuss how poetry was one of the many art forms that the samurai practiced and that the haiku is one of the oldest traditional

Japanese poetry forms. Illustrate this form by reading an example of a haiku, discussing its' components, and by creating a haiku together as a class.

3. Next, individually or with a partner, have students write four haikus from the perspective of a samurai based on 1. getting ready for battle, such as putting on armor, 2. an experience of a battle, 3. experience in the arts, and 4. their feelings toward their daimyo or home life.

### **Part II: Emaki-e Scrolls**

4. When the poems are complete, have students create accompanying illustrations on the long sheet of white paper with watercolors. All four illustrations and poems should be on the single sheet of paper.
5. When the illustrations are dried, glue to a sheet of decorative paper and glue wooden dowels on each end. Students can then roll and unroll their scrolls like a traditional emaki-e scroll.
6. Finally, reconvene the class to share some of the students works or if students were working individually have them share their scrolls with a partner.

### **Evaluation:**

- Were students able to draw upon their experience at the Metropolitan Museum of Art and/or previous lessons to create haikus?



- Were they able to follow the Haiku form – 3 lines, 17 syllables and express a single idea or feeling? If not, were they able to create an alternative poem expressing emotion from the perspective of a samurai?
- Were students able to make the connection between samurai as warrior and samurai as practitioner of the arts?

### **NYS Learning Standards:**

- English Language Arts:
  - Standard 1 – Language for Literary Response and Expression
- The Arts:
  - Standard 1 – Creating, Performing, and Participating in the Arts
  - Standard 3 – Responding to and Analyzing Works of Art

### **Extensions:**

In subsequent classroom activities, students will explore why the samurai was a practitioner of the arts and other art forms in which they participated in.

## Tea Ceremony

The tea ceremony is closely linked to the samurai class, as it was considered a vital expression of the samurai's aesthetic understanding, a kind of "inner martial art". The elaborate ritual and detailed and intricate patterns of movement, which the tea master performed, echoed the *kata* that the samurai used to seek perfection in swordsmanship.<sup>8</sup>

The ceremony, a choreographed ritual of the preparation and serving of tea in the presence of guests, includes the use of carefully selected objects such as tea cups, whisks, kettles water jars, hanging scrolls and flower arrangements. The selection and use of these objects are intended to both demonstrate the host's aesthetic sensibilities and to "facilitate the search for interior peace, harmony with Nature and empathy"<sup>9</sup> – to live in the moment, a direct reflection of the ceremony's philosophical roots in Zen Buddhism.

### Further Reading

Tea Ceremony: The Way of Tea. Japan Fact Sheet. Retrieved December 11, 2006 on the World Wide Web: <http://web-japan.org/factsheet/pdf/TEACEREM.pdf>

Okakura, K. (1964). *The book of tea*. New York: Dover.

Vecchia, S. (2007). *Japanese art: Masterpieces in painting, sculpture and architecture*. New York: Barnes & Noble.

---

<sup>8</sup> Louis, T. & Ito, T., 2006, p. 66

<sup>9</sup> Vecchia, S., 2007, p.288

## Post Trip Lesson #2

### Chado – The Way of Tea & The Art of Life

**Aim:** In this lesson students will build upon their knowledge of samurai as practitioners of the arts through their study of the tea ceremony. Students will also examine how this ceremony exemplifies values of the warrior class such as: tradition, perfection, harmony, respect, purity and nature.

#### Materials/Space:

- Worksheet
- Video or CD-Rom: The Philadelphia Museum of Arts': *Learning from Asian Art*
- TV and VCR or computer and digital projector
- Self - hardening clay
- Paint and sand (optional)
- This lesson will take place in a classroom.

#### Procedure:

##### Part I: Viewing the Tea Ceremony

1. Begin by having students review some of their key findings and observations of the kata from the pre-visit lesson: The Art of War. On the board, list the main elements that they mention, such as opposites, respect, tranquility, patience, and perfection.
2. Next hand out the accompanied worksheet to provide students with a framework to record observations of the tea ceremony. Play the video of the tea ceremony.

3. Follow the viewing of the tea ceremony with a discussion of their observations. Discussion questions can include: What were important elements and or objects to the ritual? What is the significance of the tea bowl? Which elements or qualities listed on the board are present in the ceremony? How is the ceremony similar to the kata? How does the tea ceremony reflect samurai values? The tea ceremony is often referred to as “the art of life”. How does this relate to the samurai? Why would contemporary Japanese society practice this classic tradition?

#### **Part II: Creating a Tea Bowl**

4. After this discussion, have students create their own tea bowls by rolling clay into a ball. Then, hold clay in the palm of hand and place thumb in center of the ball. Rotate ball on palm as you pinch center of the clay to form a bowl. Let dry. Once dried, paint your tea jars. Sand can be mixed into the paint to create texture. (If a kiln is available in your school, students can experiment with glazes.)
5. Conclude the lesson, with students enjoying a cup of tea in their tea bowls. (Be sure to use food safe paints and glazes.)

#### **Evaluation:**

- Were students able to draw comparisons between the kata and the tea ceremony?

- Were students able to identify key qualities of the tea ceremony and make connections between these qualities and the values of the samurai?
- Were students able to hypothesize why the tea ceremony was referred to as the “the art of life”?
- Do students have a better understanding of the samurai as a practitioner of the arts?

### **NYS Learning Standards:**

- English Language Arts
  - Standard 1 – Language for Information and Understanding
- The Arts
  - Standard 1 – Creating, Performing, and Participating in the Arts
  - Standard 4 – Understanding the Cultural Contributions of the Arts

### **Extensions:**

In the following concluding activity, students will research specific topics of interests related to the samurai class. In their research, students will make connections between these past cultural phenomenon and how it influences contemporary Japan.

# The Way of Tea: Note Sheet

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Use the spaces provided to record your observations.

**Materials/Objects Used:**

**Handling of objects**

**Actions and Interactions of Participants:**

## Post Trip Lesson #3

### Connections with Modern Japan

The values embedded in classical arts and traditions, such as the tea ceremony, are often inherent in present day society. In the following activity, students explore how values of the past influence values of today through independent research of specific topics of interests related to the samurai class.

**Aim:** The aim of this lesson is for students to gain a deeper understanding of the samurai class by researching a particular topic of interest. Within this research, students are also expected to address how these topics relate to modern Japan. Another aim of this lesson, is for students to practice presentation skills by presenting their research to an invited audience.

#### Materials/Space:

- Research folders
- Index cards
- Presentation boards
- Individual art materials
- This lesson will take place in a classroom or small auditorium

#### Procedure:

##### Part I: Independent Research

1. Conduct a research lottery, by writing possible topics on small pieces of paper and placing them in a hat. Then have students select a topic from

the hat. Alternatively, allow students to select a research topic of particular interest to them. Possible research topics include: Noh Theater, Ikebana, Sepucho, Tea ceremony, religious influences of samurai values, bushido, poetry, women's roles, gardening, calligraphy, ancestry and warfare –tactics, weaponry, or armor.

2. Bring resource books on these topics into the class and provide students with time to work on their research projects. To help organize students in this research process, provide students with a designated folder for research notes and index cards for note taking. If students are unfamiliar in writing a research paper, discuss proper annotations and referencing.

#### **Part II: Final Presentations**

3. To share the students' research, have students create presentations for parents, students and faculty. Key points of their research should be displayed on a presentation board. In addition, have students create an "artifact" that is essentially related to their topic. For example, if a student is presenting Noh Theater, than he/she should create a Noh mask to illuminate their presentation.
4. Arrange classroom tables and desks into a semi-circle formation and split the class into two groups. Give the first group about 45 –60 minutes for presentations and then switch. During presentations, students, faculty and parents will be able to visit presenters to listen to presentations and ask questions.



**Evaluation:**

- Did students conduct thorough and accurate research?
- Were students able to clearly express ideas in writing and in presentations?
- Were students able to infer how traditional arts, traditions, etc influence society today?

**NYS Standards Addressed:**

- English Language Arts:
  - Standard 1 – Language for Information and Understanding
- The Arts:
  - Standard 1 – Creating, Performing, and Participating in the Arts
  - Standard 4 – Understanding the Cultural Contributions of the Arts

# Section 3

## Historical Fiction

**Paterson, K. (1974). *Of nightingales that weep*. New York: Harper & Row.**

Katherine Paterson's, *Of Nightingales that Weep*, is a wonderfully stirring account of feudalistic Japan in the Kamakura period. In the novel, social class structure, political instability, and matters close to the heart: loyalty, betrayal and personal tragedy, are explored through the journey of the protagonist, Takiko. Takiko's compelling journey begins when her Samurai father of the Heike clan dies in battle. Her mother, Chieko, soon remarries as a result, relocating them both to the countryside. In this setting, the comparable lifestyle of the peasant and merchant class begin to become evident. As Takiko grows older in beauty and her musical talent matures, however, she moves to the imperial courts of the capital to be of service to the imperial family. Takiko's life in the capital reveals more than an extravagant lifestyle, it reveals the political instability of the time, heightened by the intense rivalry between the Heike (Taira) and the Genji (Minamoto) clans. But, when war eventually breaks out between the clans, Takiko soon finds herself faced with a difficult decision. She must choose between, loyalty to her Heike people, obligation to her family, or her love, Hideo, a Samurai of the Genji clan.

### Questions for Discussion:

- Compare the following settings in terms of lifestyle, responsibilities, and class distinctions: Lady Uchinaka's home in the city, Goro's farm in the country, the royal courts.
- In chapter three, Chieko states, "If you are the daughter of a samurai, then you know how a sword must be judged". What do you think she means by that? How do you think her statement reflects the values of a samurai?
- How does Takiko's father shape her life throughout the novel?
- In chapter fifteen, the narrator refers to Takiko's dreams as "further evidence of her traitorous nature". Why would Takiko be perceived as a traitor? To whom was she a traitor?
- What were the Japanese's view on death and suicide as revealed by the novel?
- Takiko is referred to as a "nightingale" early in the novel, but is then later described, along with Goro, as an ox. "Two oxen they were, and a strange yoking indeed." How do these references fit Takiko? Discuss how Takiko transforms in the novel.
- What drove the rivalry between the Genji and Heike?
- In what ways did the rivalry between the Heike and the Genji affect the lives of those who reside in the capital and in the country? In what ways did it affect Takiko and the Imperial family?
- How did the geography of Japan play a role in battle tactics?

### Alternate Historical Fiction Novels:

Kimmel, E. (1999). *Sword of the samurai: Adventure stories from Japan*. New York: Harper Collins.

Readability Level (1 very easy – 5 difficult): 2

Pages: 116

This is a collection of short stories surrounding samurai protagonists, with simple text best suited for elementary children and/or the reluctant reader. Each story is prefaced with a brief historic overview of the samurai in Japanese society.

Haugaard, E. C. (1991). *The boy and the samurai*. New York: Houghton Mifflin Co.

Readability Level (1 very easy – 5 difficult): 3

Pages: 221

This novel follows a young orphan named Saru that is later taken under the wing of a modest Buddhist monk during feudalistic Japan. In the latter half of the novel, Saru befriends and aids a samurai in saving his wife.

Miyamori, A. (2006). *Katsuno's revenge and other tales of the samurai*. New York: Dover Publications.

Readability Level (1 very easy – 5 difficult): 5

Pages: 136

The eight short stories included in this volume have been adapted from traditional stories and are intended to illustrate the moral principles of the samurai. "The Wrestling of the Daimio" is a particularly illustrative story of samurai philosophy as well as indicative of feudalism and the daimio's military dominance. Given its origin from traditional stories, however, the text may be difficult for 11-12 year olds to read independently.

## Geography and Mapping

Geography played a critical role in sustaining a divided and feudal Japan. To help students understand geography's role on medieval Japan, a terrain model can be a great way to concretely introduce the landforms and layout of Japan. Sam Brian (1994), of the mapping institute at Bank Street College of Education, prescribes creating a terrain model of plasticene and the following sequence for teaching geography and mapping:

- 1. Discuss a model:** Before beginning work with the model, introduce a list of landforms on a large sheet of chart paper that can be hung on the board for the students to see. In addition to this large list, students should have a personal copy of the list with sufficient space next to each term to write a definition as the class devises them later on. The terrain model should then be place on the floor and students gathered around in a circle, so that all students can see. To develop concepts and definitions of landforms have students with a pointer take turns pointing to different geographical features. Structured questions should be posed in aiding this development such as " Where are the high places? How would you describe these places? " As definitions for land forms begin to emerge, a magnetic compass can be introduced for direction.
- 2. Flooding a model:** With a pitcher of blue colored water, pour water over the model to form rivers and lakes. Have students make predictions to what will happen such as, "In what direction will the river flow?". In their own

words, have students describe the landforms that emerge, such as an archipelago that comprises Japan. A blue watercolor pencil is a useful tool for this exercise in recording where the water flows on the terrain model.

- 3. Mapping a model:** With a clipboard, pencil and one-inch graph paper at hand, students can then map the model. A brief demonstration in drawing the coastline is helpful to the students. After students draw their birds-eye view of the model coastline, students should then include lakes and rivers on their maps and label all landforms. Maps should also include a compass rose and scale of miles as well as a coordinate locational index of their landforms. This is a great assessment for teachers to see if students are grasping these geographical concepts.
- 4. Slide show:** Since it is not possible to view firsthand what all of these landforms look like, slides greatly augment the model experience. Brian recommends a GMI slide presentation that presents various perspectives of these geographical features.
- 5. Journey question:** Based on their maps students can then create a journey question to be exchanged and solved with a partner. The solutions for these questions may require the use of the coordinate locational index, compass rose, scale of miles, and coastal landforms and may involve historical aspects such as the movement of samurai armies.

**6. Circumnavigation:** Together as a class, lead your students on a simulated boat trip with a map of Japan. Students can take turns pointing out coastal landforms on their maps.

**Further Extension:** On a blank map of Japan, have each student act as “Shogun” and divide Japan into territories for their “Daimyos”. Then have them discuss how they designated their territorial boundaries.



## Museum Collections & Online Resources

### **Asia for Educators**

East Asian Curriculum Project/Project  
on Asia in the Core Curriculum  
Afe.easia.Columbia.edu

### **Asia Society**

Education Department  
725 Park Avenue  
New York, NY 10021  
Tel: (212) 327-9227  
[www.asiasociety.org/education/](http://www.asiasociety.org/education/)

### **Asian Art Museum**

Chong-Moon Lee Center for Asian Art  
and Culture  
Education Department  
200 Larkin Street  
San Francisco, CA 94102  
Tel: (415) 581-3663  
[www.asianart.org](http://www.asianart.org)

### **Asian Educational Media Service (AEMS)**

<http://www.aems.uiuc.edu/>

### **East Asia Resource Center**

Jackson School of International  
Studies  
University of Washington  
Box 353650  
Seattle, WA 98195-3650  
Tel: (206) 543-1921  
<http://jsis.washington.edu/earc/index.shtml>

### **Five College Center for East Asian Studies**

Smith College  
69 Paradise Road  
Northampton, MA 01063  
Tel: (413) 585-3751  
[www.smith.edu/fcceas](http://www.smith.edu/fcceas)

### **Freer Gallery of Art and Arthur M. Sackler Gallery**

Smithsonian Institution  
P.O. Box 37012, MRC 707  
Washington, D.C. 20013-7012  
Tel: (202) 633-4880  
[www.asia.si.edu](http://www.asia.si.edu)

### **George Walter Vincent Smith**

Springfield Museums  
Education Department  
21 Edwards Street  
Springfield, MA 01103  
Tel: (413) 263-6800 ext. 322  
[www.springfieldmuseums.org/museum/art/](http://www.springfieldmuseums.org/museum/art/)

### **Web Japan**

A premier online source of  
information on Japan and the  
Japanese  
<http://web-japan.org/>

### **Japan Society**

333 East 47<sup>th</sup> Street  
New York, NY 10017  
Tel: (212) 832-1155  
[www.japansociety.org](http://www.japansociety.org)  
<http://aboutjapan.japansociety.org/>

### **Metropolitan Museum of Art**

Education Department  
1000 Fifth Avenue  
New York, NY 10028  
Tel: (212) 288-7733  
[www.metmuseum.org](http://www.metmuseum.org)  
[http://www.metmuseum.org/toah/sp  
lash.htm](http://www.metmuseum.org/toah/sp<br/>lash.htm)

### **Museums in Japan**

<http://www.museum.or.jp/vlmp/japan.html#list>

**NOVA/ PBS**

Secrets of the Samurai Sword

[www.pbs.org/wgbh/nova/samurai/](http://www.pbs.org/wgbh/nova/samurai/)

**Samurai Archives Japanese History Page**

<http://www.samurai-archives.com/>

**University of Oregon Museum of Art**

1233 University of Oregon

Eugene, OR 97403

Tel: (541) 346-3027

<http://uoma.uoregon.edu>

**The Walters Art Museum**

Teacher and School Programs

600 N. Charles Street

Baltimore, MD 21201

Tel: (410) 547-9000 ext. 298

[www.thewalters.org/](http://www.thewalters.org/)

**Wyckoff Teacher Resource Center**

Seattle Asian Art Museum

P.O. box 22000

Tel: (206) 654-3186

[www.seattleartmuseum.org/trc](http://www.seattleartmuseum.org/trc)

# Bibliography

## JAPAN

### Articles & Books for Students:

Dilts, M.M. (1938). *The pageant of Japanese history*. New York: Longmans, Green and Co.

Gaskin, C. & Hawkins, V. (2003). *The ways of the samurai: From ronins to ninjas the fiercest warriors in Japanese history*. New York: Fall River Press.

Haugaard, E. C. (1991). *The boy and the samurai*. New York: Houghton Mifflin Co.

Jacobs, H., Randolph, B. & LeVasseur, M. (2001). *Medieval times to today: Prentice hall, world explorer series, pp. 89- 93*. Needham, MA: Prentice Hall.

Kimmel, E. (1999). *Sword of the samurai: Adventure stories from Japan*. New York: Harper Collins.

Louis, T. & Ito, T. (2006). *Samurai: The code of the warrior*. New York: Barnes & Noble.

MacDonald, F. (1999). *Step into ancient Japan*. New York: Lorenzo Books.

Martial Arts: From ancient tradition to modern sport. Japan Fact Sheet. Retrieved December 4, 2007 on the World Wide Web: <http://web-japan.org/factsheet/pdf/MARTIALA.pdf>

Miyamori, A. (2006) *Katsuno's revenge and other tales of the samurai*. Mineola, NY: Dover.

Odijk, P. (1989). *The ancient world: the Japanese*. New Jersey: Silver Burdett Press.

Paterson, K. (1974). *Of Nightingales that weep*. New York: Harper & Row.

Tea Ceremony: The Way of Tea. Japan Fact Sheet. Retrieved December 11, 2006 on the World Wide Web: <http://web-japan.org/factsheet/pdf/TEACEREM.pdf>

Turnbull, S. (1989). *Samurai warlords: The book of the daimyo*. London: Blandford Press.

(2005). *Lands and Peoples*. Danbury: Scholastic Library.

(1997). *Maps of the world (V5):World political atlas: africa and asia*. Danbury: Grolier Educational.

**Articles & Books for Teachers:**

Addiss, S. & Seo, A. (1996). *How to look at Japanese art*. New York: Harry N. Abrams.

Colcutt, M. (2007, November 30). *Japan's medieval age: The Kamakura & Muromachi periods*. Retrieved December 3, 2007 on the World Wide Web: [http://aboutjapan.japansociety.org/content.cfm/japans\\_medieval\\_age](http://aboutjapan.japansociety.org/content.cfm/japans_medieval_age)

Draeger, D & Smith, R. (1980). *Comprehensive asian fighting arts*. Tokyo: Kodansha International.

Guth, C. (1996). *Art of Edo Japan*. New York: Harry N. Abrams.

McCullough, H.C. (1994). *Genji & Heike: Selections from the tale of the Genji and tale of the Heike*. Stanford: Stanford University Press.

Murase, M. (2000). *Bridge of dreams: The Mary Griggs Burke collection of Japanese art*. New York: The Metropolitan Museum of Art.

Nitobe, I. (2004). *Bushido: Samurai ethics and the soul of Japan*. Mineola, NY: Dover.

Nouet, N. (1990). *The shogun's city: A history of Tokyo*. England: Paul Norbury.

Okakura, K. (1964). *The book of tea*. New York: Dover.

O'Neil, J.P. (1987). *Asia: The metropolitan museum of art*. New York: The Metropolitan Museum of Art.

Perzynski, F. (2005). *Japanese No masks*. Mineola, NY: Dover.

Ratti, O. & Westbrook, A. (1999) *Secrets of the samurai: The martial arts of feudal Japan*. Edison, NJ: Castle Books.

Samuel, R. (2005). *The samurai: The philosophy of victory*. New York: Barnes & Noble.

Schuman, J. (2002). *Art from many hands: Multicultural art projects*. Worcester: Davis.

Stanley-Baker, J. (1984). *Japanese Art*. London: Thames & Hudson Ltd.

Vecchia, S. (2007). *Japanese art: Masterpieces in painting, sculpture and architecture*. New York: Barnes & Noble.

**Teaching Resources:**

Guth, C. (1998) *Edo: Art in Japan*. Washington: National Gallery of Art.

Kim, A. (2003). *Japan: Learning from asian art*. Philadelphia: Philadelphia Museum of Art.

(1981). *Castle towns, An introduction to Tokugawa Japan*. Teaching Japan in the Schools (TJS)

(1995). *The haiku moment: Seeing the world in a grain of sand*. The Japan Project, SPICE

Abia-Smith, L., Carl, D., & Pickett-Johnson, M. *Japanese art and culture outreach kit*. Oregon: University of Oregon Museum of Art.

#### **Media:**

Lydecker, K. (PD.). (2000). *The paths dreams take*. New York: The Metropolitan Museum of Art.

VC205. *Daimyo*. Washington: National Gallery of Art.

### **FEUDAL EUROPE**

#### **Articles & Books for Students:**

Hanawalt, B. (1998). *The middle ages: An illustrated history*. New York: Oxford University Press.

Jacobs, H., Randolph, B. & LeVasseur, M.(2001). *Medieval times to today: Prentice hall, world explorer series*. Needham, MA: Prentice Hall.

Langley, A. (1996). *Medieval Life, Eyewitness book*. New York: Dorling Kindersley.

McCarthy, M. (Ed.), (1971). *The human adventure: Medieval civilization*. Boston: Allyn and Bacon.

Morgan, G. (1975). *Life in a medieval village*. Cambridge: Cambridge University Press.

Nicolle, D. (1997). *Medieval Knights*. New York: Viking.

#### **Articles & Books for Teachers:**

Chertock, B., Rosh, M., & Hirshfeld, G. (2000). *Teaching the middle ages with magnificent art masterpieces*. New York: Scholastic

Gies, N & J. (1990). *Life in a medieval village*. New York: Harper & Row.

Hart, A. & Mantell, P. (1998). *Knights & castles: 50 hands-on activities to experience the middle ages*. Charlotte, VT: Williamson Publishing

Kallay, Z. (1997). *Kings, queens, castles and crusades: Life in the middle ages*. Good Apple Publications.

Ross, J & McLaughlin, M. (1977). *The portable medieval reader*. New York: Penguin Books.

## **CURRICULUM & CHILD DEVELOPMENT**

### **Articles & Books for Teachers:**

Bruner, Jerome. (1986). "Actual minds, possible worlds". *In the language of education* (chap. 9). Cambridge: Harvard University Press.

Burnham, Rika & Kai-Kee, Elliot. (2005). "The art of teaching in the museum". In the *Journal of aesthetic education*, Vol. 39, No. 1, Spring.

Cohen, D. (1988). *The learning child*. New York: Schocken Books Inc.

Dewey, John. (1963). *Experience & education*. New York: Collier.

Freeman, E. & Levstick, L. (1988). Recreating the past: Historical fiction in the social studies curriculum. *The Elementary School Journal*, 88 (4), 329-337.

Gardner, Howard. (1998). "Challenge for museums: Howard Gardner's theory of multiple intelligences". *In Hand to Hand*. 2/4, Fall.

Greene, Maxine. (2001). *Variations on a blue guitar: The Lincoln Center Institute lectures on aesthetic education*. New York: Teachers College Press.

Hein, G.E. (1991). *The significance of constructivism*. Paper presented at the International Committee on Museums (ICON/CECA) Meeting. Israel. Cambridge, MA.

Himley, M., & Carini, P. (Ed.). (2000). *From another angle: Children's strengths and school standards*. New York: Teachers college press.

Huck, C., Hepler, S., Hickman, J. & Kiefer, B. (2001). *Children's Literature in the Elementary School* (7<sup>th</sup> ed.). New York: McGraw-Hill.

Irvin, J. (Ed.). (1997). *What current research says to the middle level practitioner*. Columbus, OH: National Middle School Association.

Muth, K., & Alvermann, D. (1999). *Teaching and learning in the middle grades* (2<sup>nd</sup> ed.). Boston: Allyn and Bacon.

Singer, D.G. & Revenson, T.A. (1996). *A Piaget primer: How a child thinks*. Madison, CT: International Universities Press

Dewey, John. (1963). *Experience & education*. New York: Collier.

Stevenson, C. (2002). *Teaching ten to fourteen year olds* (3<sup>rd</sup> ed.). Boston: Allyn and Bacon.

Wadsworth, Barry. (1978). *Piaget for the classroom teacher*. New York: Longman Press.

Wayne Ross, E. (Ed.). (1997). *The social studies curriculum: Purposes, problems and possibilities*. Albany: State University of New York Press.

Wood, C. (1997). *Yardsticks: Children in the classroom ages 4-14: A resource for parents and teachers*. Turner Falls, MA: Northeast Foundation for Children Inc.

## **Excerpts**

### **Death is a Central Aspect**

*Death is a central aspect of the Way of the Samurai. When a samurai is faced with a situation in which he has to choose between life and death, his immediate, unhesitating choice is death. He must be resolute and not preoccupy himself with the thought that dying without realizing one's ambitions is an ignoble death. This is a glib excuse. Realizing one's ambitions is secondary when one is faced with the choice of living or dying.*

*While the desire to live is natural, and we temper our actions according to this desire, there is no doubt that opting for life without realizing our ambitions is cowardly. Even though dying without realizing one's ambitions is indeed an ignoble death, and that of a zealot, there is nothing reprehensible about it. This epitomizes the Way of the Samurai. A successful samurai should put his heart in order first thing in the morning and last thing at night. In this way, his life is immaculate, since he lives as if his body is no longer alive. He strives unencumbered along the way.*

Hagakura – Yamamoto Tsunetomo

(From, The Samurai: The Philosophy of Victory, By Robert t. Samuel, p.18)



### **A Man Who Was Killed in a Fight**

*Failing to perform some administrative duty can be attributed to ineptitude and a lack of experience. However, when men demonstrate cowardice instead of performing what is expected of them, they should commit seppuku rather than live with the ignominy of their situation and the resulting ostracism and bad name. If a person feels that his death would be a waste and that he should live longer, he will be a despised outcast. When he dies, his corpse will be shrouded in disgrace, and everyone connected to him - innocent descendants, forebears, and family, will be tainted with his shame.*

Hagakura

(From, The Samurai: The Philosophy of Victory, By Robert t. Samuel, p.23)

### **The First Thing One Has to Do in the Morning**

*When Lord Mitsushige was a young child, the priest, Kaion, asked him to recite from a text. Before doing so, the child called the other children and priests to listen to his recitation. According to him, it was hard to read when hardly anybody was present. Kaion admired the child for this, and told his followers that this was the way everything should be done.*

*The first thing one has to do in the morning is to pay homage to one's master and parents, and only afterwards to the patron gods and guardian Buddhas. It is important for a man to honor his master first. His parents will be pleased about it, and the gods and Buddhas will agree to his action. It is essential for a warrior to think about his master only, because this will make the warrior constantly aware of his master, and he will never abandon him – even for the shortest time.*

*Just as a warrior thinks about his master first, so it is incumbent upon a woman to think of her husband first.*

Hagakura

(From, The Samurai: The Philosophy of Victory, By Robert t. Samuel, p.27)

## **Brave Men**

*Unless a warrior is detached from life and death, he is useless. While the saying, "All abilities come from one mind" seems to concern conscious matters, it actually refers to detachment from life and death. Such detachment enables you to achieve anything. For this reason, the martial arts are connected to it, because they lead to the Way.*

Hagakura

(From, The Samurai: The Philosophy of Victory, By Robert t. Samuel, p.120)

## **Bushido**

*"When one is serving officially or in the master's court, he should not think of a hundred or a thousand people, but should consider only the importance of the master. Nor should he draw the line at his own life or anything else he considers valuable. Even if the master is being phlegmatic ..."* A samurai's reward was the "divine protection of the gods and Buddhas."

Hojo Shigetoki, 13<sup>th</sup> century

(From, Samurai: The Code of the Warrior, by Thomas Luis and Tommy Ito, p.68)

### **Death in Mind**

*One who is supposed to be a warrior considers it his foremost concern to keep death in mind at all times, every day and every night ... as long as you keep death in mind at all times, you will also fulfill the ways of loyalty and familial duty.*

Taira Shigesuke , *Bushido Shoshinshu*

(From, Samurai: The Code of the Warrior, by Thomas Luis and Tommy Ito, p.70-71)

**Familial Duty**

*Even if one's parents are lacking in wisdom, if one will follow their precepts he will first of all likely not be turning his back on the Way of Heaven.*

Shiba yoshimasa, fourteenth-century warrior  
(From, Samurai: The Code of the Warrior, by Thomas Luis and Tommy Ito, p.71)

## **Kinship Ties**

*Clan' has...little meaning at all in Japanese history after the 8<sup>th</sup> century or so. The main familial unit for warriors and non-warriors alike was the household. Kinship ties, both real and fictitious, were exploited in various ways by would-be warlords attempting to establish "feudal" (for lack of a better word) control over large areas of lands and peoples, but the bonds that were formed were actually based on financial and military dependency, not kinship.*

Karl Friday, historian

(From, Samurai: The Code of the Warrior, by Thomas Luis and Tommy Ito, p.18)

## **Junshi**

*The remaining retainers rushed to the middle gate and shouted, 'Our master has taken his life. May all loyal subjects follow his lead!' Then they lit a fire in the mansion, formed a line in the smoke, and slashed their bellies. Not wishing to be bested, three hundred other warriors cut open their stomachs and plunged into the inferno.*

The Capture of Kamakura in 1333, described in war chronicle  
(From, Samurai: The Code of the Warrior, by Thomas Luis and Tommy Ito, p.80)



### **Battle Tactics**

*Okochi cut at the right groin of the enemy on horseback and he tumbled down. As his groin was excruciatingly painful from this one assault the enemy fell off on the left-hand side. There were some samurai standing nearby and three of them struck at the mounted enemy to take his head. Four men had now cut him down, but as his plan of attack had been that the abdominal cut would make him fall off on the left, Okochi came running round so that he would not be deprived of the head.*

Account of Okochi Hidemoto during the capture of Namwon in Korea  
(From, Samurai: The Code of the Warrior, by Thomas Luis and Tommy Ito, p.163)

### **Bushi on Rectitude**

*Rectitude is the power of deciding upon a certain course of conduct in accordance with reason, without wavering; - to die when it is right to die, to strike when to strike is right....Rectitude is the bone that gives firmness and stature. As without bones the head cannot rest on the top of the spine, nor hands move nor feet stand, so without rectitude neither talent nor learning can make of a human frame a samurai. With it the lack of accomplishments is as nothing.*

(From, Bushido: Samurai Ethics and the Soul of Japan, by Inazo Nitobe, p.17)

### **A Truly Brave Man**

*A truly brave man is ever serene; he is never taken by surprise; nothing ruffles the equanimity of his spirit. In the heat of battle he remains cool; in the midst of catastrophes he keeps level his mind. Earthquakes do not shake him, he laughs at storms. We admire him as truly great, who, in the menacing presence of danger or death, retains his self-possession; who, for instance, can compose a poem under impending peril, or hum a strain in the face of death. Such indulgence betraying no tremor in the writing or in the voice is taken as an infallible index of a large nature -- of what we call a capacious mind (yoyu), which, far from being pressed or crowded, has always room for something more.*

*It passes current among us as a piece of authentic history, that as Ota Dokan, the great builder of the castle of Tokyo, was pierced through with a spear, his assassin, knowing the poetical predilection of his victim, accompanied his thrust with this couplet:*

*"Ah! how in moments like these  
Our heart doth grudge the light of life";*

*Whereupon the expiring hero, not one whit daunted by the mortal wound in his side, added the lines:*

*"Had not in hours of peace,  
It learned to lightly look on life."*

*There is even a sportive element in a courageous nature. Things which are serious to ordinary people, may be but play to the valiant. Hence in old warfare it was not at all rare for the parties to a conflict to exchange repartee or to begin a rhetorical contest. Combat was not solely a matter of brute force; it was, as well, an intellectual engagement.*

*(From, Bushido: Samurai Ethics and the Soul of Japan, by Inazo Nitobe, p.22-23)*

### **Does a Boy Samurai Cry for Any Ache?**

*The mother scolds him in this fashion: "What a coward to cry for a trifling pain! What will you do when your arm is cut off in battle? What when you are called upon to commit hara-kiri?" We all know the pathetic fortitude of a famished little boy-prince of Sendai, who in the drama is made to say to his little page, "Seest thou those tiny sparrows in the nest, how their yellow bills are opened wide, and now see! There comes their mother with worms to feed them. How eagerly and happily the little ones eat! But for a samurai, when his stomach is empty, it is a disgrace to feel hungry."*

(From, Bushido: Samurai Ethics and the Soul of Japan, by Inazo Nitobe, p.22)

### **Daimyo House Codes**

*It is only natural that services are demanded of those who hold fiefs, and they must be carried to the letter regardless of whether they are large or small. Anyone late for logging or construction work will be required to repeat the duty period as punishment. And anyone who comes short of food and provisions requested of him for work detail will be required to supply as much again.*

Chosokabe-shi Okitegaki 1596

*Concerning the management of fiefs throughout the country; after the crops have been inspected, the lord should take two-thirds and the farmer one-third. In any case, orders should be issued which will ensure that the fields do not become devastated.*

Osaka jochu kabegaki 1595

(From, The Samurai: The Philosophy of Victory, By Robert t. Samuel, p.94, 96)

### **The Farmers (Heimin)**

*The farmers "lived upon and tilled all the land of the province and paid a rent directly to the daimyo, karo or samurai" (Grinnan, 12). These rents were based upon immutable values; that is, they were not affected by the vagaries of nature, such as a bad season, floods, or other disasters, whether man-made or natural. In special cases, officials of the military administration might recognize a particularly distressing situation and reduce the rent for a limited period of time, but the sum dues were never wholly remitted.*

*Rice was power, and he who controlled the growth and distribution of the former was able to wield the latter.*

*(From, The Secrets of the Samurai: The Martial Arts of Feudal Japan, By Oscar Ratti & Adele Westbrook, p.129. 126)*

## **Fire at Dawn**

*He wore white and purple armor under which sleeves and trousers of bright red silk emerged. His golden helmet had horns that rose more than a foot above his head. In his left hand, with the reins of his horse, he grasped his tall red and gold bow, his right hand waiting for the moment when he would draw his deadly sword. And now, rising in his stirrups, as though to still any possible doubt, he shouted and his words carried across the water: " I am Yoshitsune of the Genji, Imperial messenger, chief warrior of the Genji clan!"*

*As if in answer to a challenge, a foot soldier rapidly made his way through the shallow water, where the Heike warship had deposited him, and raised his arm toward the Genji line. Yoshitsune barked an order. A number of horseman spurred forward. One of them galloped ahead of the rest, crying out his noble name in challenge to the Heike warrior.*

*The two men met with a clash of swords at the edge of the shallow water. The horseman might seem to have all the advantage, but the foot soldier's sword was a truer blade, and he shattered his opponent's weapon in the first clash. Confused, the horseman reined in his beast and tried to make for the safety of the shore, but the swift Heike soldier reached up and grasped him by the armor and began to pull him backward off the horse.*

*As they struggled, Yoshitsune himself galloped toward the scene. On board the nearest Heike warshop the commander called for his best archer. An arrow was aimed at the heart under the purple and white armor.*

*But the archer, too, was spotted. With a scream piercing the blue morning sky, a Genji horseman spurred his horse like a madman and took between the plates of his armor and into his own body the arrow intended for his commander. He tumbled off his mount into the water.*

(From, Of Nightingales That Weep, By Katherine Paterson, p.114-115)

## **7.2 The Expedition to the Northern Provinces**

*Meanwhile, there were rumors that Kiso no Yoshinaka, the master of the Eastern Mountain and Northern Land roads, was about to attack the capital with no more than fifty thousand horsemen. Ever since last year, the Heike had been proclaiming their intention to give battle "when the horses are fed young grass next year"; and warriors had been pouring in like clouds from the Mountain Shade, Mountain Sun, Southern Sea, and Western Sea roads. Men had arrived from the provinces of Omi, Mino, and Hida on the Eastern Sea Road, but none had come from Totomi or anywhere farther east. (Those in the west all came.) Nobody came from Wakasa or farther north on the Northern Land Road.*

*It had been decided that a punitive force would be sent to the Northern Land road to defeat Yoshinaka, and that it would go on to attack Yoritomo. During the first quarter of the hour of the dragon [7:00 A.M.-9:00 A.M.] on the seventeenth of the fourth month in the second year of Juei [1183], a combined total of more than a hundred thousand horsemen headed northward from the capital. They were led by six commanders-in-chief, and by more than three hundred and forty principal samurai commanders....*

*The army had received authorization to live off the provinces, and it seized everything in its path from Osaka Barrier onward, even rice and other official tax commodities levied from powerful landowners and great houses. The common people all scattered into the mountains and fields, driven beyond endurance, as the host gradually looted its way through Shiga, Karasaki, Mitsukawajiri, Mano, takashima, Shiotsu, and Kaizu.*

*(From, Genji & Heike: Selections from The Tale of the Genji and The Tale of the Heike, Translated by Helen Craig McCullough, Chapter 7, p.345)*



## **7.5 The Petition**

*Looking out from his camp at Hanyu, Yoshinaka descried a sacred red fence and a shrine with beveled crossbeams nestled among the green trees on the summer peaks. There was a torii in front. He called for a man who knew the province. "What shrine is that?" he asked. "What deity is worshipped there?"*

*"Hachiman. This is Hachiman's land," the man said.*

Yoshinaka was delighted. He summoned Taifubo Kakumei, whom he had brought along to serve as his scribe. "This is a great stroke of luck! It's my chance to visit a shrine dedicated to Hachiman before the battle. Now I know I'm going to win! How would it be if I offered a written petition, both as a prayer and as something for posterity?"

"That sounds very suitable," Kakumei said. He dismounted and prepared to write.

Kakumei was wearing a dark blue tunic and a suit of armor with black leather lacing. At his waist, he wore a sword with a black lacquered hilt and scabbard, and on his back there was a quiver containing twenty-four arrows, fledged with black hawk's wing feathers. His lacquered, rattan-wrapped bow was at his side; his helmet hung from his shoulder-cord. He took a small inkstone and some paper from the quiver, knelt in front of Lord Kiso, and began to write out the petition. What a splendid combination of the civil and military arts he seemed!

(From, Genji & Heike: Selections from The Tale of the Genji and The Tale of the Heike, Translated by Helen Craig McCullough, Chapter 7, p.349)

## **European Oath of Fidelity**

*Thus shall one take the oath of fidelity:*

*By the Lord before whom this sanctuary is holy, I will to N. be true and faithful, and love all which he loves and shun all which he shuns, according to the laws of God and the order of the world. Nor will I ever with will or action, through word or deed, do anything which is displeasing to him, on condition that he will hold to me as I shall deserve it, and that he will perform everything as it was in our agreement when I submitted myself to him and chose his will.*

An Anglo Saxon Form of Commendation [from Schmidt: Gesetze der Angelsachsen, p. 404]

*It is right that those who offer to us unbroken fidelity should be protected by our aid. And since such and such a faithful one of ours, by the favor of God, coming here in our palace with his arms, has seen fit to swear trust and fidelity to us in our hand, therefore we decree and command by the present precept that for the future such and such above mentioned be counted with the number of antrustions. And if anyone perchance should presume to kill him, let him know that he will be judged guilty of his wergild of 600 shillings.*

Acceptance of an Antrusian, 7th Century [from Roziere: Collection de Formules, No. VIII, Vol I, p. 8]

(From E. P. Cheyney, trans, University of Pennsylvania. Dept. of History: Translations and Reprints from the Original Sources of European history, published for the Dept. of History of the University of Pennsylvania., Philadelphia, University of Pennsylvania Press [1898]. Vol IV, No: 3, 3-5. Retrieved December 3, 2007 on the World Wide Web: <http://www.fordham.edu/halsall/source/feud-oath1.html>)

### **The Chivalric Ideal**

*Of what profit is a good knight? I tell you that through good knights is the king and the kingdom honored, protected, feared, and defended. I tell you that the king, when he sends forth a good knight with an army and entrusts him with a great enterprise, on sea or on land, has in him a pledge of victory. I tell you that without good knights, the king is like a man who has neither feet nor hands.*

(From, *The Portable Medieval Reader*, Edited by James Bruce Ross and Mary Martin McLaughlin, p.92)

### **Offices in a Noble Household**

*The duty of a chamberlain is to be diligent in office, neatly clad, his clothes not torn, hands and face well washed and head well kempt.*

*He must be ever careful -not negligent- of fire and candle. And look you give diligent attendance to your master, be courteous, glad of cheer, quick of hearing in every way, and be on the lookout for things to do him pleasure; if you acquire these qualities it may advance you well.*

*See that your lord has a clean shirt and hose, a short coat, a doublet, and a long coat, if he wear such, his hose well brushed, his socks at hand, his shoes or slippers as brown as a water-leech.*

*In the morning, against your lord shall rise, take care that his linen be clean, and warm it at a clear fire, not smoky, if [the weather] be cold or freezing...*

(From, *The Portable Medieval Reader*, Edited by James Bruce Ross and Mary Martin McLaughlin, p.92)

**RIGHTS AND PERMISSIONS DEPARTMENT**  
Fax: 516-746-1821    email: sbarell@doverpublications.com

**PLEASE KEEP THIS ON FILE FOR FUTURE REFERENCE**

This letter is being sent in response to your recent inquiry requesting a fuller explanation of our policy concerning the use of images in our Clip Art and Pictorial Archive books and CD-ROM products.

On any publishing or craft project, you may use up to ten\* illustrations from each of as many Dover Clip Art and Pictorial Archive books and CDs as you like without requesting permission and without the need for any paperwork. A project might be a poster, a greeting card, (or series of greeting cards packaged together, each card is a separate design project), a sales brochure, an issue of a periodical, a book, a book jacket, **advertising copy**, web site etc. (*\* A few of our books --mostly coloring books--specify on the copyright page a number smaller than ten as the number of illustrations which may be taken from it for any one project.*) The images may be reproduced by photocopy, scanner or photography (done professionally or by the customer) and may be altered if necessary.

For example, on a poster or web site you might want to use three illustrations from one Clip Art book, ten from another, six from a third etc. That would be perfectly OK with us. We make no distinction between projects which are commercial or non-commercial as long as you stay within the specified limit of illustrations from any one book, and we place no limitation on the number of copies of any project you may produce and sell. Please note all use is non-exclusive.

**Fee for use of over 10 illustrations from any one book or CD in any one project.** There is a fee of \$5.00 per illustration above the initial ten from any one book for any commercial use. Please let us know how many illustrations will be used and we will send an invoice. Illustrations from our Coloring Books Series will be billed at \$10.00 per illustration above the initial 4 or 6 allowable for any commercial purpose.

The statement on the copyright page: *However, republication or reproduction of any illustration by any other graphic service whether it be in a book or in any other design resource is strictly prohibited. means that you cannot use our Clip Art or Pictorial Archive material to become a publisher of clip art or pictorial archive illustrations. You may use our material to illustrate any sort of project but you may not use them to create products which are collections of illustrations for sale to others whether these are books, software, rubber stamps or in any other medium. To do this requires a licensing agreement with Dover.*

**Licensing fees:**

**Rubber stamps:** There will be a one-time, flat fee for licensing non-exclusive use of Clip Art material for rubber stamps of \$15.00 per image; \$50.00 per alphabet or set of numbers. This permission is for the life of your product and we place no limitation on how many copies can be made or sold. You need not apply if you are producing stamps for your personal use. You may produce rubber stamps for use in embossing or decorating in greeting card production and then sell the 'greeting cards, but you may not sell the stamps themselves.

If you still have questions, please contact us concerning them. We would prefer to receive inquiries by e-mail or fax. See the address and fax number above.

Thanks for your interest in Dover books.

Sincerely,

*Susan Barell*

Susan Barell  
Rights and Permissions

The Metropolitan Museum of Art  
The Image Library  
1000 Fifth Avenue, New York, NY 10028-0198  
Tel. 212-850-2562 Fax: 212-396-5050 FEDERAL I.D.#13-1624086

AGREEMENT

DATE: January 14, 2008

Applicant: Barbara ANDERSON  
Student of Bank Street College of Education  
800 6th Avenue, 11H  
New York, NY 10001

Telephone #: 212-882-7533  
Fax #: 212-932-7348  
Email: Banderson3376@aol.com

Project: One-time editorial use inside a Graduate School thesis, THE SAMURAI IN MEDIEVAL JAPAN, A TEACHER RESOURCE, by Barbara Anderson, publisher, Bank Street College of Education. English language rights, print medium only, print run 2.

Format(s): print medium only

Print or Press run: 2

Term: n/a

Languages: English

Distribution/territory: US

Term of transparency rental (if applicable): not applicable  
Overdue fee: n/a per month per transparency - see condition 12a.

Layout approval:  Required  Not required

Proofs:  Required  Not required

Total amount due: \$56.50 See Invoice # IL 123 attached hereto and by this reference incorporated herein (hereinafter the "Invoice")

This agreement is solely between The Metropolitan Museum of Art (hereinafter "MMA") and the applicant mentioned above (hereinafter the "Applicant"). Upon receipt of a signed agreement and payment of the fees noted on the Invoice, MMA grants the Applicant one-time, non-exclusive permission to reproduce, in some cases borrow, purchase or re-use, certain photographic materials from MMA in the Applicant's project defined and described above only (hereinafter the "Project"). By signing this agreement the Applicant agrees to abide by the terms and conditions stated herein.

MMA grants the Applicant permission to reproduce the MMA photographic materials listed on Appendix A, attached hereto and by this reference incorporated herein (hereinafter the "Images"), in the Project only with the following conditions:

1. All other rights with respect to the Images and/or any derivatives thereof, which are not expressly granted herein or in a separate agreement signed both by MMA and the Applicant, are reserved by MMA. Any other use, further reproduction or distribution of the images or any derivatives thereof must be approved by MMA in advance in writing and may be subject to additional fees.
2. MMA grants permission for the formats listed above only as they are currently and commonly known and exploited.
3. The Applicant may not transfer or lend the images or any derivatives thereof to a third party for publication except as specifically noted herein, and for the purposes noted herein.
4. This permission is valid only for the Applicant and may not be transferred, assigned, sold, or otherwise disposed of without specific advance written permission from the Museum.
5. The Images, name, or any trademarks of MMA may not be used for any advertising or promotion purposes, logos, design elements, electronic interfaces, or the front cover of the Project, unless otherwise specified above, without specific advance written permission from MMA.
6. Manipulation of any of the Images is prohibited. Each of the Images must be reproduced with fidelity and may not be altered, cropped, silhouetted, or overprinted in any way. A layout is required for any deviation from these conditions, and must be approved in writing in advance by MMA.

RECEIVED  
JAN 23 2008  
IMAGE LIBRARY

7. The full MMA credit line and copyright notice as detailed in Appendix A must be printed or included in the Project. With respect to any electronic reproduction of the Images, if such permission is granted herein, the Museum's credit line and copyright notice must be associated with the Images.
8. If it is indicated above that MMA has granted the Applicant permission to distribute the Project in an electronic format, that format must be copyrighted and include a copyright statement, prominently displayed, which clearly notifies users that the materials contained within that format of the Project are copyrighted and protected by federal and international copyright laws; that the materials contained within may not be reproduced, copied, or transmitted in any format, other than for personal use without specific advance written permission from the owner; and that unauthorized reproduction, duplication, transmission, or commercial exploitation of such copyrighted materials may result in civil liability and criminal prosecution.
9. At its sole discretion MMA may require that the Applicant submit a color proof of each of the Images that the Applicant reproduces in the Project for MMA's review and approval prior to publication. If required, all color proofs should be sent to the attention of the Image Library at MMA and must be sent in a timely fashion.
10. MMA assumes no responsibility for claims by third parties. The Applicant shall obtain all third party permissions that may be necessary and shall indemnify and hold the MMA harmless against any third party claims arising from the Applicant's use of the Images.
11. The Applicant shall furnish the MMA with one copy of the Project without charge. This copy must be sent to the attention of the Image Library at the MMA.
12. Depending on availability and on the Applicant's request, MMA may provide Images in one of the following image formats (Photographic materials are not available for all MMA objects and not all objects are available in all photographic formats. Fees for photographic materials are not refundable.):
- a) Color transparencies are rented for the period listed above and on the attached invoice, commencing on the date shipped to the Applicant. Color transparencies must be returned to the Image Library at MMA within the rental period. Should the Applicant not return the transparencies within this period, the Applicant must pay an overdue fee per month per transparency as indicated above. MMA will bill the Applicant for overdue fees upon the return of transparencies to the Image Library. The Applicant will be responsible for a replacement cost of \$350.00 per transparency if a transparency is lost or damaged.
  - b) MMA may in some cases provide the Applicant with digital files stored on a CD-ROM, which need not be returned.
  - c) MMA may in some cases provide the Applicant with black & white photography, which need not be returned.
13. Should the Applicant request any new photography, such photography shall be at the sole discretion of MMA. Should MMA approve the photography, MMA will charge an additional fee which must be paid in advance. Any new photography shall be done by the Photograph Studio at MMA and shall remain the property of MMA, including any copyrights.
14. Failure to comply with the terms of this agreement, including payment, may result in MMA's cancellation of this agreement.
15. The Applicant expressly agrees that any copyrights with respect to the Images are not assigned or released by MMA, and that MMA reserves to itself the copyrights and all other rights to the Images.
16. This agreement shall be governed by the laws of the State of New York. Any dispute arising out of or related to this permission shall be subject to the exclusive jurisdiction of the courts of the State of New York.
17. Each of the provisions of this agreement is independent of every other provision, so that if any provision of this agreement is determined by any court, tribunal or other competent legal authority to be illegal, invalid or unenforceable, such determination will not effect any other provision of this agreement, all of which remain in full force and effect.
18. This writing contains the entire agreement between MMA and the Applicant concerning the reproduction of the Images with respect to the Project. This writing shall supersede any prior oral or written understanding, representation, and warranties between MMA and the Applicant concerning the reproduction of the Images with respect to the Project, and may not be amended except pursuant to a writing signed by both parties.

If you agree to the terms stated above please sign and return both copies of this agreement and remit payment of the fees listed on the Invoice to the attention of the Image Library, The Metropolitan Museum of Art. One countersigned copy of this agreement will be sent to the Applicant for the Applicant's files. Please note that the Applicant should return the Invoice with payment.

AGREED:

Name: Barbara Anderson

Title: Student

Organization: Bank St. College of Education

Date: 1/20/08

Signature: B. Anderson

AGREED:

Name: Eva Peters

Title: Sr. Library Assistant

The Metropolitan Museum of Art

1/24/08

Eileen Sullivan for Eva Peters







Smithsonian  
 Freer Gallery of Art and  
 Arthur M. Sackler Gallery

# Invoice

Rights and Reproductions  
 Freer/Sackler Lock Box, Dept. 0604  
 Washington, DC 20073-0604  
 202-633-0532 (ph) 202-633-9770 (fax)

DATE	INVOICE NO
4/2/2008	FG6871

BILL TO
Barbara Anderson 800 6th Avenue, 11H New York, NY 10001

SHIP TO
Barbara Anderson 800 6th Avenue, 11H New York, NY 10001

P.O. NO./PROJECT ID	TERMS	REP	SHIP VIA	FEDEX ACCT
	Payment Due	CG	FedEx	

DESCRIPTION	QTY	RATE	AMOUNT
Publication-quality digital image & color match print (if required), non-profit rate  Object(s): F1999.11, S2004.3.279, S1994.43a-b Requested by: Barbara Anderson Publication: Museum Program at Bank Street College of Education Masters thesis.  Federal Express shipping	3	20.00	60.00
		15.00	15.00

Payments may be made by check or money order (in U.S. Dollars and drawn through a U.S. Bank) and remitted to the Freer/Sackler lock box address indicated on this invoice. Make checks payable to the Freer Gallery of Art. All bank fees are the responsibility of the requesting party. Please contact the Rights and Reproductions office at 202-633-0347 or [reprorights@si.edu](mailto:reprorights@si.edu) if you wish to make a payment using a Visa, Mastercard, American Express or Discover credit card. Do NOT send credit card payments to lockbox. Invoice numbers should be noted on all payments.

<b>Total</b>			\$75.00
--------------	--	--	---------

# Section 4

## **Closing Remarks**

*The Samurai in Medieval Japan: A Teacher Resource and Curriculum Companion* endeavors to bring to life, the artistic, cultural and political landscape of medieval Japan through the lens of the samurai, as well as make connections with Japan's past to its present. The figure of the samurai, an active agent in the transformation of Japan's medieval society, is aptly suited to act as a compelling lens to ancient Japan as it shares with the sixth grader a growing need for autonomy and a changing and multi-faceted identity. Multiple and integrative components within this resource aim to provide a comprehensive examination of the samurai and a strong, supporting basis for further exploration of Japanese history and culture.

However, it must be said, that although the resource strives to provide teachers with engaging learning opportunities for their students to learn about the Samurai in Medieval Japan, the ultimate, and foremost, goal of this resource is to support students development in becoming independent thinkers and lifelong learners through meaningful curriculum. Therefore I would like to encourage each educator to utilize this resource as a living, breathing document in which you bring to it your own experiences, knowledge and enthusiasm.

## Independent Study Checklist

The Library cannot accept your independent study until you have read and checked off each of the items below.

- I am presenting the **complete** version of my independent study and I understand that nothing may be revised, replaced or added to it at a later date.
- Both Library copies of my independent study are on acid-free paper.
- There is one abstract after the title page of each copy of my independent study.
- The table of contents includes page numbers.
- All of the pages are in the correct order and face right side up.
- I have included a copy of the document(s) granting me permission to include any copyrighted material in the study.
- The left margin is 1 ½ inches wide.
- I have included a blank sheet of bond paper at the beginning and at the end of each copy.
- All pages are numbered, including the pages of any appendices. If the thesis includes an unpaginated picture book or other unnumbered inserts, pagination accounts for these pages and resumes on the correct number.
- I understand that the Library's copy of this independent study will be bound exactly as I am submitting it, and that the Library is not responsible for any errors in organization or appearance.

Barbara Anderson

Name

4/24/08

Date

