

Storytelling Through Asian Art

Elementary Lesson



Eastern Asia: China, Korea, Japan



SOURCE: <https://www.mapsofworld.com/asia/regions/eastern-asia-map.html>





SOURCE: <https://www.cia.gov/library/publications/the-world-factbook/docs/refmaps.html>

Geography

	CHINA	KOREA	JAPAN	MICHIGAN
SQUARE MILES	3.705 million	38,691 (combined)	145,91	96,71
POPULATION	1.4 billion	North Korea: 25 million South Korea: 51 million	127 million	10 million
MILES OF COASTLINE	9,010	North Korea: 1,550 South Korea: 1,499	18,486	3,288
CLIMATE	Extremely diverse; tropical in south to subarctic in north	Temperate, with rainfall heavier in summer than winter; cold winters, especially in the North	Varies from tropical in south to cool temperate in north	Distinctive summers and winters with a fairly even distribution of precipitation throughout the year



Geography

	CHINA	KOREA	JAPAN	MICHIGAN
TERRAIN	Mostly mountains, high plateaus, deserts in west; plains, deltas, and hills in east	North: mostly hills and mountains with deep, narrow valleys; wide coastal plains in west; South: mostly hills and mountains; wide coastal plains in west and south	Mostly rugged and mountainous	Hilly and rugged in the western parts of the upper peninsula, flatter in the east; hilly in the northern lower peninsula and flatter in the south
NATURAL RESOURCES	Iron ore, tin, aluminum, lead, world's largest hydropower potential, arable land	North: iron ore, limestone, graphite, copper, lead, precious metals, hydropower South: graphite, lead, hydropower potential	Fish, timber, and very few mineral resources	Metallic and nonmetallic minerals, fish, forests,
LAND USE	Agricultural land: 55% Forest: 22% Other: 23%	North Korea/South Korea Agricultural: 22%/18% Forest: 46%/64% Other: 32%/18%	Agricultural land: 13% Forest: 69% Other: 19%	Agricultural land: 23% Forest: 47% Other: 30%



What is a symbol?

A symbol is something that represents or stands for something else. What are used as symbols in your culture? What ideas do they represent?

We can see a variety of symbols being used in East Asian art.

An example of a popular Asian symbol is the phoenix which symbolizes virtue and grace.



[Box with Design of Phoenixes and Lotus Blossoms](#)

no. 1983.5

phoenix and dragon



dragons

tigers

lions, roosters, & dogs

cranes & turtles

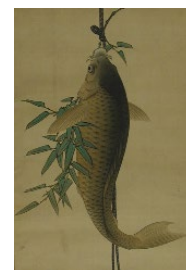
carp

ducks

plants such as pine & plum flowers

bamboo

lotus



female and male

rain and the heavens

wind and earth

protect the home

longevity

perseverance & strength

togetherness

good fortune

resilience

purity



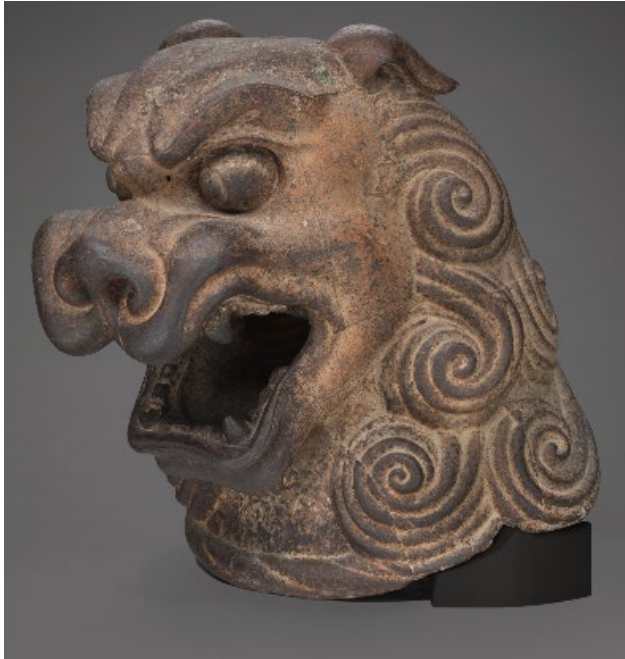
All images from the DIA collection, accessible by searching words at www.dia.org/art/collection.

Stories such as *The Tale of Genji* use flowers as symbols.



Illustrations inspired by such stories often use these symbols as a way for viewers to identify the specific chapters or scenes featured in the artwork.

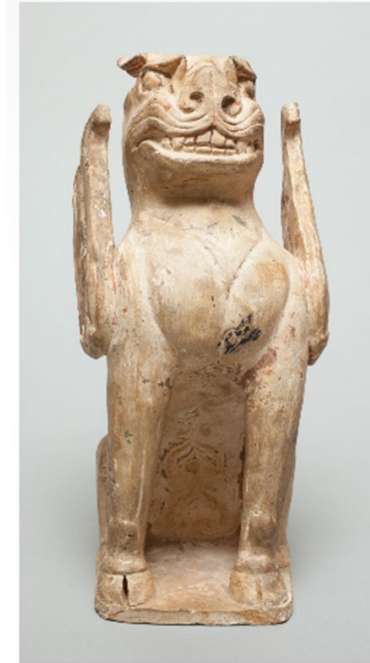
Comparing Sculptures



27 1/2" x 21" x 29"
344 pounds
Chinese cast iron

1

- How might these sculptures symbolize safety and/or luck?
- In what ways are these works similar? How do they differ?
- Does the size and medium of the artwork have any impact on its message or story--how so?
- For whom do you think these sculptures might have been made and where might they have originally been found?



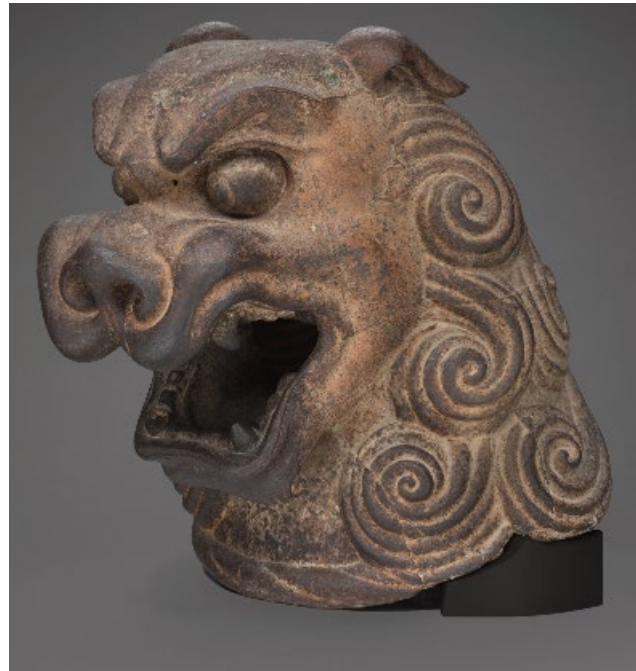
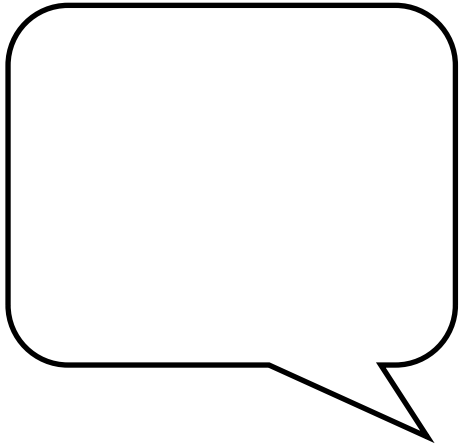
13 3/8" x 6" x 6 1/2"
Chinese painted pottery

2

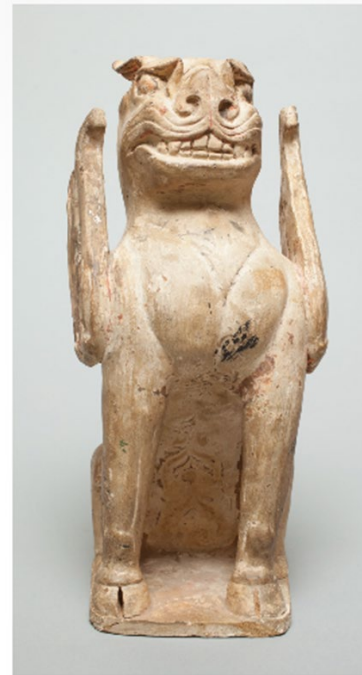
What titles could you suggest that might reflect the stories that the piece would tell?

What's Missing?

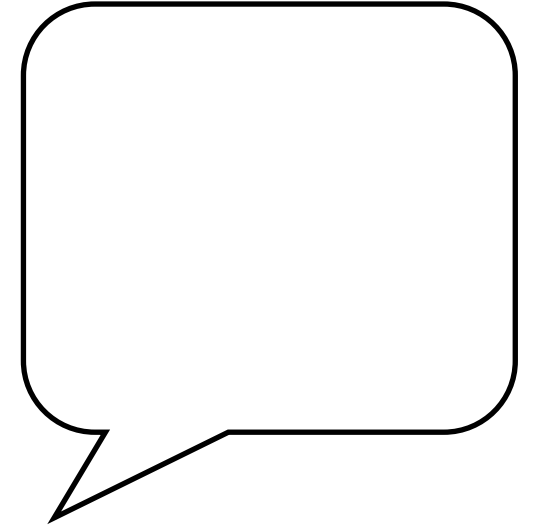
- What stories do they think these lions could be sharing?
- What secrets might they tell us?



1



2



Noh Theater Mask And Drum

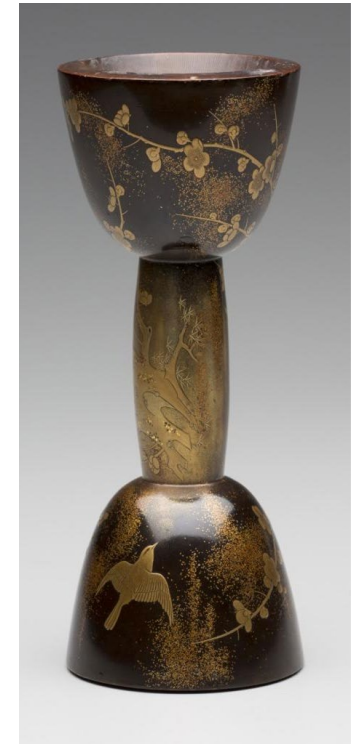


1

Noh masks express the feelings and personalities of the characters they represent, and they are only worn by the main character.

Since actors often chant or sing their lines, music is an important part of Noh theater—so much so that the musicians appear on stage throughout the performance playing instruments such as this *kotsuzumi*, or small hand drum.

- What sort of character do you think this mask represents and why?
- How might the copper surrounding the eyes on this mask help to create a dramatic effect on a 17th century stage lit with candles?
- How might this drum help to tell the actor's story?



2

Textiles

Japanese *Noh* Theater Robe



1

- What are some of the images you can recognize on these robes? What might those images symbolize?
- How do the silk and metallic threads of these robes impact their appearance?

Chinese Dragon Robe



2

Korean Chaekkori Screen



What images and symbols do you see being used by the artist? What is the story being told? Does the order of the panels make a difference in interpreting this story, why or why not?



1



2



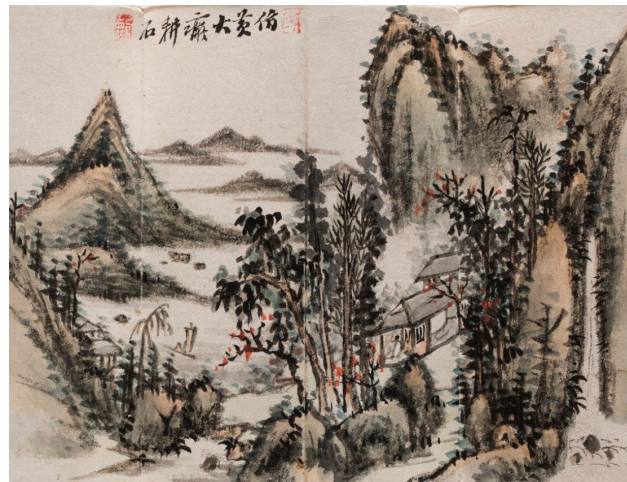
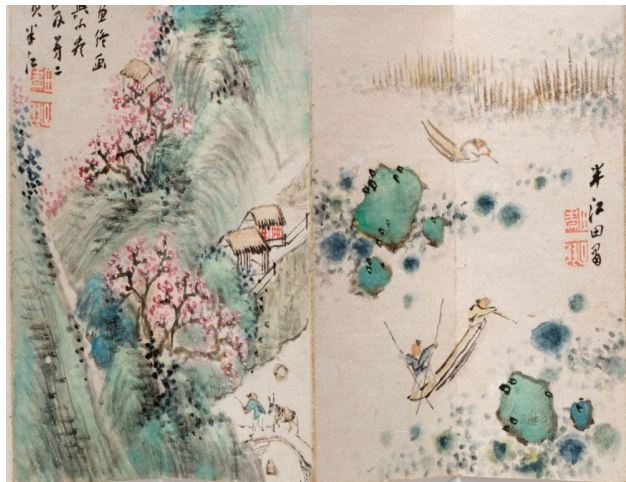
3



4

How does a collection of 2D painted images differ from a collage of 3D images in telling a story?





**Set of Miniature
Painting Albums**
ca. 18-19th century, Japanese.
Albums: ink and watercolor on paper.
Box: wood and ink

Happy World- Scattered Crumbs

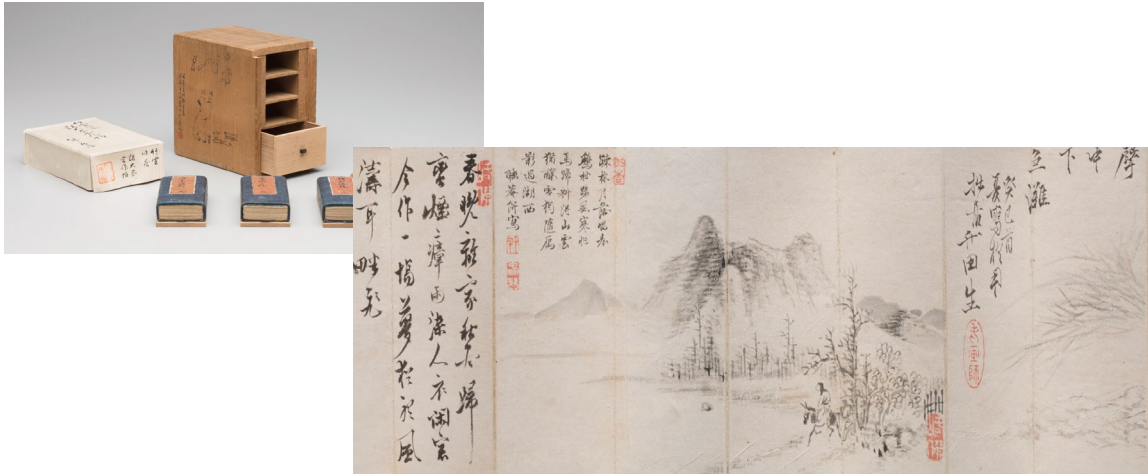
2011-2014, Ik-Joong Kang, American, born
1960. Mixed media on wood.



In what ways are these two storytelling formats similar, and in what ways are they different?



Set of Miniature Painting Albums



Once, a wealthy collector's home went up in flames. He was able to salvage just one item—a small album, like the one you see here—which fit into his pocket. Japanese collectors held great affection for small-sized works.

The person who commissioned this set asked 20 leading artists and scholars to contribute miniature paintings and calligraphy. It took more than 10 years to complete the project.

Happy World-Scattered Crumbs



Artist Ik-Joong Kang moved to New York City from Korea in 1984.

While traveling on long subway rides, he carried small canvases to create a record of these new experiences, eventually making thousands of paintings and mixed-media works inspired by his collection.

Making it to the Moon

An image or shape that we see repeated in Ik-Joong Kang's work is the moon jar, a traditional Korean ceramic form that takes two wheel-thrown bowls and connects them by scoring and slipping the seams together and then cutting an opening at the top.

Subtle impurities in the white porcelain along with the slight asymmetry of the sphere adds to the unique character of each work. As a national symbol of Korea, this form was used for the Olympic cauldron at the 2018 Winter Olympics in PyeongChang, South Korea.

According to Kang, moon jars represent connections; they are pieces that shape us and travel through endless cycles.

Think about the processes involved in making ceramics—taking the raw clay and transforming it into a form and then firing and painting or glazing the work in order to make it a finished piece.

Think about how people can interact with the works that you have made—is the purpose of your artwork more functional or aesthetic? What messages or stories do you share in your artwork?



[*Moon Jar*](#)
no. 1984.2

Record a day in your life

For this project, you have been given a cardboard square that you will use to record a day in your life. Like Kang's work, we will assemble all of these squares together for an art installation at school.

Besides the square, you can use a variety of other materials to create a mixed-media assemblage: tissue paper, construction paper, magazine photos, paint, markers, additional cardboard, glue, etc.

What objects, items, and symbols would help to describe a day in your life?

Make sure to use objects that will stick to your cardboard—nothing too heavy or anything that will decompose.





How can an object such as this have a story even though there are no recognizable images?

Is there anything in your own home or in school that is similar to this object?

What is the function of these patchworked pieces of cloth?



Bojaqi,
no. 2018.9

1



Bojaqi
No. 2015.266

2



Bojaqi
No. 2015.72

3



Bojaqi
No. 2018.8

4



Bojaqi,
no. 2015.73

5



Bojaqi
no. 2018.10

6



Bojaqi,
no. 2015.316

7

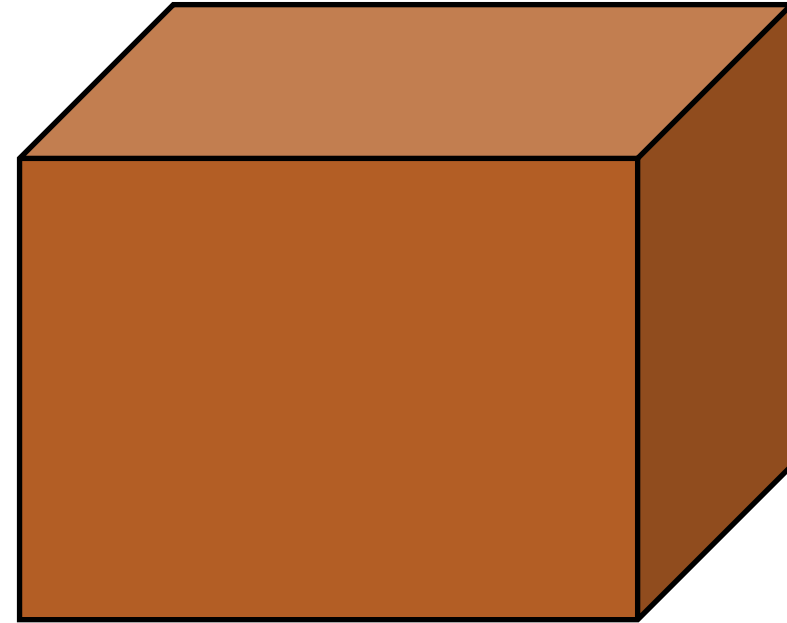


Bojaqi
no. 2015.71

8

If you had to design a box, what materials might you use?

- What would determine the designs you use to decorate the box?
- How might the materials and symbols you choose be representative of your own culture?
- For what might your box be used?



Compare the materials and symbols from two East Asian boxes.

Be ready to present what you discover in this analysis: introduce your two artworks, use facts and definitions to develop your key points, and provide a concluding statement.



1



2



3



4



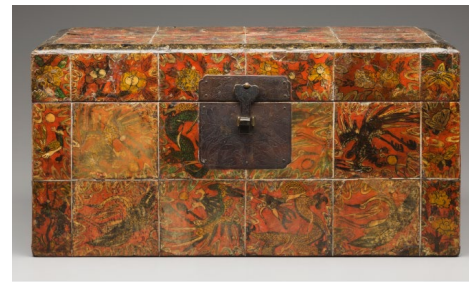
5



6



7



8



9

What did you learn?

- Trade your writing with a classmate.
- Describe how the author used specific examples from their boxes to present important points.

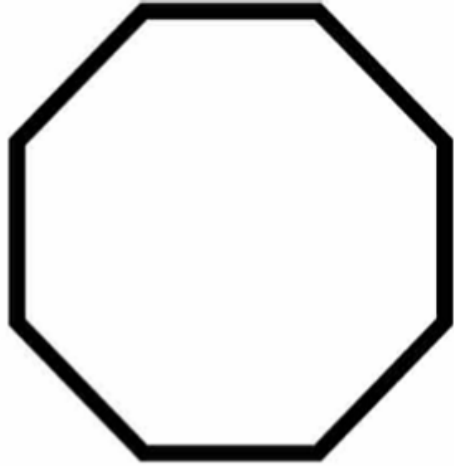


[Cosmetic Box with Designs of Silk Incense Wrappers](#)

No. 1984.19

STOP, LOOK, and LISTEN

In the Asian Arts Galleries, find one example of each of the following:
A box, an object with a face, and an object made from fabric.



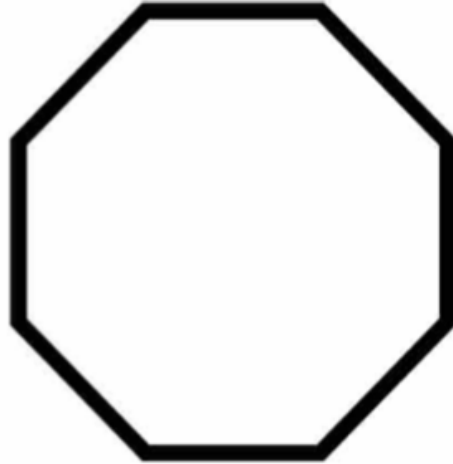
BOX

Title of Work:

Country of Origin:

What might be found inside this box?

*For each item, sketch the object in the octagon
and respond to the questions in the rectangle below.*

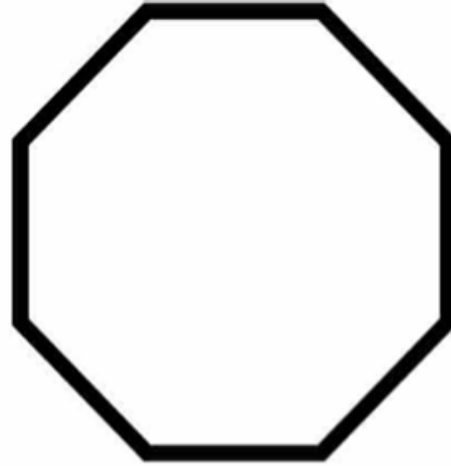


FACE

Title of Work:

Country of Origin:

How would you describe the expression on this face?



FABRIC

Title of Work:

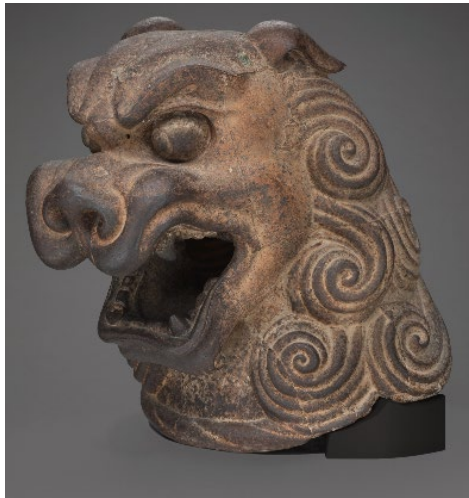
Country of Origin:

What might the colors and shapes on the fabric mean?

Please Listen

Examine the following three works and imagine the stories that could be told by these objects.

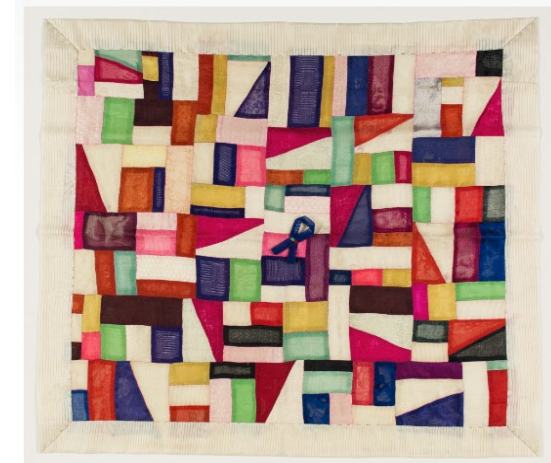
What do you think this lion may be thinking? Why?



1



2



3

What might happen in a story that involves this character?

What type of gift might this fabric be used to wrap?

Return to the boxes you analyzed.



1



2



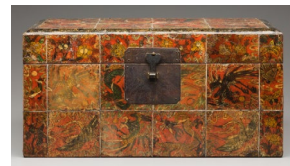
3



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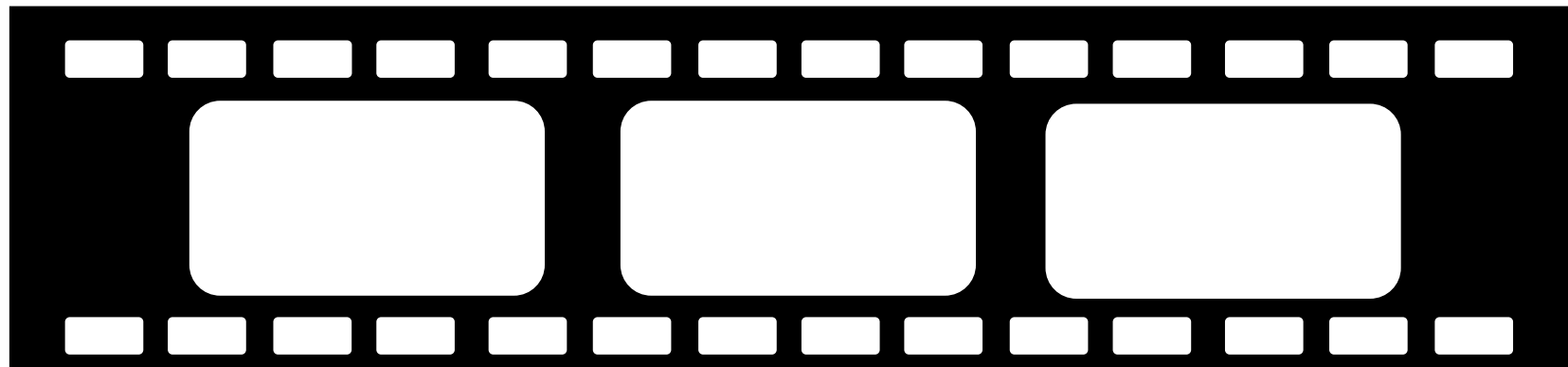
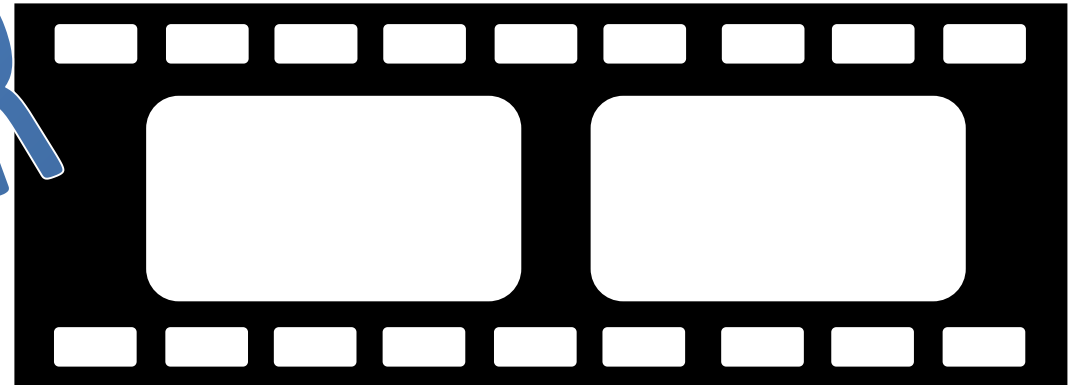


8

Imagine the stories that the owners of these boxes might tell.
What details in the object could help you develop a story?

Select one museum object to use for this creative writing activity.
Use the “Movie Maker” graphic organizer to create a storyline.

MOVIE MAKER

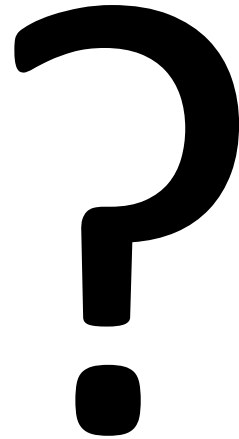


CREATIVE WRITING RUBRIC	ADVANCED	PROFICIENT	BASIC	LIMITED
Student selected one specific museum object for his/her fictional story.	Student incorporated more than one specific museum object for their fictional story.	Student selected one specific museum object for their fictional story.	With directed help, student selected a specific museum object for their fictional story.	Student did not select a museum object for their fictional story.
Students used specific visual evidence from the object as inspiration and details in his/her story.	Student used specific visual evidence from the object as inspiration for creative and original details.	Student used specific visual evidence from the object as inspiration and details in their story.	Student used little visual evidence from the museum object in their story.	Student did not use any specific visual evidence from the museum object as inspiration and details.
Students completed the “Movie Maker” graphic organizer to organize a timeline of events for their story.	Graphic organizer completed with multiple accurate details for each frame.	Graphic organizer completed with details for each frame.	Graphic organizer completed with few or inaccurate details in some frames.	Incomplete graphic organizer and/or information is inaccurate.
Student presented their stories and /or displayed their completed work.	Student delivered a polished presentation with attention to detail.	Student presented a piece with some details.	Student completed a presentation that lacked detail.	Student did not complete a presentation.



DESIGN CHALLENGE!

Develop a simple sketch, drawing, or model diagram for an accompanying work of art.



Based on the object you have chosen for your story, what might a similar piece look like and how could you incorporate that piece into your story?

DESIGN CHALLENGE!

Develop a sketch, drawing, or model diagram for an accompanying work of art.

Name of the Museum Piece: _____

Medium: _____

Size: _____

Description:

Sketch of Object:

Name for Your New Piece: _____

Medium: _____

Size: _____

Description:

Sketch of Object:



CREDIT LINES

Page 6

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

Page 8

1. Japanese. *Ch. 20, Asagao, from a series of "Vestiges of Genji in Fifty-four Chapters"* ("Omokage Genji gojūyōjō") (Morning Glories), 1864–65. Print design by Utagawa Kunisada II (Japanese, 1823–1880), calligraphy by Utagawa Hiroshige II (Japanese, 1826–1869). Color woodblock on paper. 22 1/8 × 17 3/16 in. Detroit Institute of Arts, Gift of Frederick Stearns. 90.1S6510
2. Japanese. *Ch. 15, Yomogi, from a series of "Vestiges of Genji in Fifty-four Chapters"* ("Omokage Genji gojūyōjō") (Mugwort), 1984–65. Print design by Utagawa Kunisada II (Japanese, 1823–1880), calligraphy by Utagawa Hiroshige II (Japanese, 1826–1869). Color woodblock on paper. 15 1/2 × 11 1/8 in. Detroit Institute of Arts, Gift of Frederick Stearns. 90.1S6576
3. Japanese. *Ch. 26, Tokonatsu, from a series of "Vestiges of Genji in Fifty-four Chapters"* ("Omokage Genji gojūyōjō") (Wild Carnations), 1864–65. Print design by Utagawa Kunisada II (Japanese, 1823–1880), calligraphy by Utagawa Hiroshige II (Japanese, 1826–1869). Color woodblock on paper. 22 × 15 1/4 in. Gift of Frederick Stearns. 90.1S6506

Page 9

1. Chinese. *Lion's Head, 1000–1127*. Cast iron; 27 1/2 × 21 × 29 inches, 344 pounds. Detroit Institute of Arts, Founders Society Purchase, Edsel B. Ford Fund. 31.281
2. Chinese. *Lion-headed Earth Spirit*, late 6th–early 7th century. Earthenware, paint, 13 3/8 × 6 × 6 1/2 inches. Gift of Theodore and Diana Golden. 2001.149.2

Page 10

1. Chinese. *Lion's Head, 1000–1127*. Cast iron; 27 1/2 × 21 × 29 inches, 344 pounds. Detroit Institute of Arts, Founders Society Purchase, Edsel B. Ford Fund. 31.281
2. Chinese. *Lion-headed Earth Spirit*, late 6th–early 7th century. Earthenware, paint, 13 3/8 × 6 × 6 1/2 inches. Gift of Theodore and Diana Golden. 2001.149.2

Page 11

1. Japanese. *Noh Mask for Namanari Role*, 17th century. Hinoki wood, paint, copper, 8 1/4 × 5 5/8 × 3 7/8 inches. Detroit Institute of Arts, Museum Purchase, Asian Department Deaccession Fund, and gifts from K. Magarian, Mr. and Mrs. Herbert V. Book, Robert H. Tannahill, Roy D. Chapin, Jr., Mrs. Walter Rundle, Mr. and Mrs. W. R. Bryant by exchange. 2013.12
2. Japanese. *Small Hand Drum*, 18th century. Wood, lacquer, gold, 10 × 4 inches. Detroit Institute of Arts, Museum Purchase, funds from the Asian Art and Islamic World Forum. 2013.73

Page 12

1. Japanese. *Noh Theater Robe*, 18th Century. Metallic and silk brocade, silk, 59 3/4 × 53 5/8 inches. Detroit Institute of Arts, Founders Society Purchase, Henry Ford II Fund. 1984.23
2. Chinese. *Dragon Robe*, late 19th Century. Woven and embroidered silk, gilded paper (wrapped silk thread), and brass; 55 × 81 inches. Detroit Institute of Arts, Gift of the Estate of Berthe McFadden Evans. 69.165

Page 13

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



CREDIT LINES

Page 14

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

Page 16

- Japanese. *Set of Miniature Painting Albums*, ca. 18th–19th century. Albums: ink and watercolor on paper Box: Wood, ink. Each album closed 3 3/16 × 1 3/4 × 11/16 in., Box 5 11/16 × 3 5/8 × 5 11/6 in. Detroit Institute of Arts, Museum Purchase, Ancient Art Deaccession Fund, City of Detroit by exchange. 2013.72

Page 17

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

Page 19

1. Japanese. *Set of Miniature Painting Albums*, ca. 18th–19th century. Albums: ink and watercolor on paper Box: Wood, ink. Each album closed 3 3/16 × 1 3/4 × 11/16 in., Box 5 11/16 × 3 5/8 × 5 11/6 in. Detroit Institute of Arts, Museum Purchase, Ancient Art Deaccession Fund, City of Detroit by exchange. 2013.72
2. Ik-Joong Kang (American, born Korea, 1960). *Happy World–Scattered Crumbs*, 2011–2014. Mixed media on wood, 59 × 59 × 6 1/2 inches. Detroit Institute of Arts, Museum Purchase, Contemporary Art Fund. 2015.66

Page 20

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

Page 21

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

Page 22

- Korean. *Bojaqi*, mid–late 20th century. Silk, cloth, 29 1/4 × 27 1/4 inches. Detroit Institute of Arts, Museum Purchase, Friends of Asian Arts and Cultures Acquisition Fund. 2015.71

Page 23

1. Korean. *Bojaqi*, 1960–80. Silk, 26 1/2 × 28 inches. Detroit Institute of Arts, Museum Purchase, Charles M. Endicott Memorial Fund. 2018.9
2. Korean. *Bojaqi*, early 20th century. *Textile*, 21 × 21 inches. Detroit Institute of Arts, Museum Purchase, Ancient Art Deaccession Fund, gift from the Gibbs-Williams Fund by exchange. 2015.266
3. Kumjoo Ahn (Korean, born 1967). *Bojaqi*, 2008. Silk, cloth, 16 × 16 1/2 × 18 1/2 inches. Detroit Institute of Arts, Museum Purchase, Ancient Art Deaccession Fund, gift from Mardiros Hagopo Bozyan by exchange. 2015.72
4. Korean. *Bojaqi*, 20th century. Silk, 29 × 29 inches. Detroit Institute of Arts, Museum Purchase, Charles M. Endicott Memorial Fund. 2018.8
5. Korean. *Bojaqi*, 20th century. Silk, cloth, 24 × 25 inches. Detroit Institute of Arts, Gift of the Kang Collection Korean Art, NY. 2015.73
6. Korean. *Bojaqi*, ca. 1980. Silk, cloth, 25 1/4 × 24 inches. Detroit Institute of Arts, Museum Purchase, with funds from the Charles M. Endicott Memorial Fund, Stoddard Fund for Asian Art, and the Asian Art General Fund. 2018.10
7. *Kumjoo Ahn* (Korean, born 1967). *Bojaqi*, 1990. Silk, cloth, 20 1/8 × 20 inches. Detroit Institute of Arts, Gift of Kang Collection Korean Art Gallery. 2015.316
8. Korean. *Bojaqi*, mid–late 20th century. Silk, cloth, 29 1/4 × 27 1/4 inches. Detroit Institute of Arts, Museum Purchase, Friends of Asian Arts and Cultures Acquisition Fund. 2015.71



CREDIT LINES

Page 25

1. Japanese. *Noh Theater Mask Box*, 17th Century. Lacquer on wood with *maki-e* (sprinkled gold powder) and metal fittings, 10 5/8 × 13 7/8 × 9 5/8 inches. Detroit Institute of Arts, Founders Society Purchase, Ralph Harman Booth Bequest Fund, Abraham Borman Family Fund, Joseph H. Boyer Memorial Fund, Benson and Edith Ford Fund, Henry Ford II Fund and K. T. Keller Fund. 1983.38
2. Japanese. *Cosmetic Box with Designs of Silk Incense Wrappers*, 16th century. Black and gold lacquer on leather and wood with silk cords and metal fittings, 4 3/4 × 11 × 8 5/8 inches. Detroit Institute of Arts, Founders Society Purchase, Mr. and Mrs. Henry Ford II Fund and General Membership Fund; gifts from Mr. and Mrs. William A. Fisher, and Mr. and Mrs. Edgar B. Whitcomb by exchange. 1984.19
3. Japanese. *Cosmetic Box*, 17th century. Lacquer on wood with gold and colored lacquer, and metal fittings, 10 3/8 × 13 1/2 × 10 1/4 inches. Detroit Institute of Arts, Founders Society Purchase, Robert H. Tannahill Foundation Fund. 1987.5
4. Ogata Korin (Japanese, 1658-1716). *Box for Writing Implements*, 17th–early 18th century. Lacquer, gold, mother-of-pearl, and lead on wood. 2 × 8 1/4 × 11 5/8 inches. Detroit Institute of Arts, Founders Society Purchase with funds from Mr. and Mrs. Charles M. Endicott, Mr. and Mrs. George M. Endicott, Miss Elizabeth Ann Stoddard, Mr. Simeon H. Stoddard, and Mr. Stanford D. Stoddard. 80.29
5. Japanese. *Box in Shape of Cherry Blossom*, early 17th century. Lacquer over papier-mache with gold *maki-e*, 3 in. Detroit Institute of Arts, Gift of Klaus F. Naumann in memory of Charles M. Endicott. 1984.14
6. Ryukyuan, Japanese. *Document Box*, 18th century. Red lacquer and gold on wood, 6 1/4 × 17 3/8 × 12 1/2 inches. Detroit Institute of Arts, Founders Society Purchase, G. Albert Lyon Foundation Fund, L. A. Young Fund, Benson and Edith Ford Fund, Mr. and Mrs. Walter Buhl Ford II Fund, Mr. and Mrs. Alvan Macauley, Jr. Fund, and Mary Martin Semmes Fund. 1987.18

7. Korean. *Comb Case with Auspicious Symbols*, 19th - 20th century. Wood, lacquer, mother-of-pearl, metal, 12 1/2 × 11 3/4 × 11 1/2 inches. Detroit Institute of Arts, Museum Purchase, Robert H. Tannahill Foundation Fund. 2015.5
8. Korean. *Box with Design of Auspicious Symbols*, early 20th century. Ink and paint on ox horn panels on wood, ray skin, and metal, 10 1/4 × 20 3/4 × 12 1/4 inches. Detroit Institute of Arts, Founders Society Purchase, New Endowment Fund and funds from the Korean Community. 1986.3
9. Ryukyuan, Japanese. *Box with Designs of Phoenixes and Lotus Blossoms*, early 17th Century. Lacquered wood with mother-of-pearl inlay and metal, 3 1/4 × 17 1/2 × 5 1/8 inches. Detroit Institute of Arts, Founders Society Purchase with funds from an anonymous donor. 1983.5

Page 26

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

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1. Chinese. *Lion's Head*, 1000–1127. Cast iron; 27 1/2 × 21 × 29 inches, 344 pounds. Detroit Institute of Arts, Founders Society Purchase, Edsel B. Ford Fund. 31.281
2. Japanese. *Noh Mask for Namanari Role*, 17th century. Hinoki wood, paint, copper, 8 1/4 × 5 5/8 × 3 7/8 inches. Detroit Institute of Arts, Museum Purchase, Asian Department Deaccession Fund, and gifts from K. Magarian, Mr. and Mrs. Herbert V. Book, Robert H. Tannahill, Roy D. Chapin, Jr., Mrs. Walter Rundle, Mr. and Mrs. W. R. Bryant by exchange. 2013.12
3. Korean. *Bojaqi*, mid–late 20th century. Silk, cloth, 29 1/4 × 27 1/4 inches. Detroit Institute of Arts, Museum Purchase, Friends of Asian Arts and Cultures Acquisition Fund. 2015.71



CREDIT LINES

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1. Japanese. *Noh Theater Mask Box*, 17th Century. Lacquer on wood with *maki-e* (sprinkled gold powder) and metal fittings, 10 5/8 × 13 7/8 × 9 5/8 inches. Detroit Institute of Arts, Founders Society Purchase, Ralph Harman Booth Bequest Fund, Abraham Borman Family Fund, Joseph H. Boyer Memorial Fund, Benson and Edith Ford Fund, Henry Ford II Fund and K. T. Keller Fund. 1983.38
2. Japanese. *Cosmetic Box with Designs of Silk Incense Wrappers*, 16th century. Black and gold lacquer on leather and wood with silk cords and metal fittings, 4 3/4 × 11 × 8 5/8 inches. Detroit Institute of Arts, Founders Society Purchase, Mr. and Mrs. Henry Ford II Fund and General Membership Fund; gifts from Mr. and Mrs. William A. Fisher, and Mr. and Mrs. Edgar B. Whitcomb by exchange. 1984.19
3. Japanese. *Cosmetic Box*, 17th century. Lacquer on wood with gold and colored lacquer, and metal fittings, 10 3/8 × 13 1/2 × 10 1/4 inches. Detroit Institute of Arts, Founders Society Purchase, Robert H. Tannahill Foundation Fund. 1987.5
4. *Ogata Korin* (Japanese, 1658–1716). *Box for Writing Implements*, 17th–early 18th century. Lacquer, gold, mother-of-pearl, and lead on wood. 2 × 8 1/4 × 11 5/8 inches. Detroit Institute of Arts, Founders Society Purchase with funds from Mr. and Mrs. Charles M. Endicott, Mr. and Mrs. George M. Endicott, Miss Elizabeth Ann Stoddard, Mr. Simeon H. Stoddard, and Mr. Stanford D. Stoddard. 80.29
5. Japanese. *Box with Designs of Phoenixes and Lotus Blossoms*, early 17th Century. Lacquered wood with mother-of-pearl inlay and metal, 3 1/4 × 17 1/2 × 5 1/8 inches. Detroit Institute of Arts, Founders Society Purchase with funds from an anonymous donor. 1983.5
6. Korean. *Box with Design of Auspicious Symbols*, early 20th century. Ink and paint on ox horn panels on wood, ray skin, and metal, 10 1/4 × 20 3/4 × 12 1/4 inches. Detroit Institute of Arts, Founders Society Purchase, New Endowment Fund and funds from the Korean Community. 1986.3
7. Korean. *Comb Case with Auspicious Symbols*, 19th - 20th century. Wood, lacquer, mother-of-pearl, metal, 12 1/2 × 11 3/4 × 11 1/2 inches. Detroit Institute of Arts, Museum Purchase, Robert H. Tannahill Foundation Fund. 2015.5
8. Japanese. *Document Box*, 18th century. Red lacquer and gold on wood. 6 1/4 × 17 3/8 × 12 1/2 inches. Detroit Institute of Arts, Founders Society Purchase, G. Albert Lyon Foundation Fund, L. A. Young Fund, Benson and Edith Ford Fund, Mr. and Mrs. Walter Buhl Ford II Fund, Mr. and Mrs. Alvan Macauley, Jr. Fund, and Mary Martin Semmes Fund. 1987.18

