SAMURAI: THE WAY of the WARRIOR

JANUARY 16, 2016
Resource & Activity Guide
WELCOME, EDUCATORS!

Thank you for participating in this Saturday for Educators program, designed to accompany the special exhibition *Samurai: The Way of the Warrior*. In the following pages you will find background information, activity ideas, and suggested resources to help you and your students make the most of a visit to the exhibition. Even if you are unable to bring your class to the museum, you may find this guide helpful in bringing the world of the samurai to life for students. Feel free to adapt the activities and materials to suit your needs, and enjoy learning about the “way of the warrior.”

ABOUT THE EXHIBITION

Drawing from the rich and varied Japanese collection of the Museo Stibbert in Florence, Italy, this evocative exhibition features some 70 exquisite objects related to the legendary samurai warriors — full suits of armor, helmets, swords, sword-hilts, and saddles, as well as exquisite objects intended for more personal use such as lacquered writing boxes, incense trays and foldable chairs that all characterize the period in which Japan was ruled by the samurai military class.

ABOUT THE MUSEO STIBBERT

Frederick Stibbert was born in Florence in 1838 to a distinguished British citizen and his Italian wife. His grandfather had been the Commander in Chief of the British East India Company in Bengal, amassing a great fortune and estate that Frederick eventually inherited. This enabled the younger Stibbert to dedicate his life to collecting works of art and antiques, particularly military weaponry and equipment. He transformed his hillside villa and park into a museum that today houses a collection of nearly 50,000 objects.

Stibbert began collecting arms and armor in 1861, and his passion and attention turned to Japan in the early 1870s. This coincided with the opening of Japan towards the West after centuries of isolation and the end of the political power of the samurai class. Consequently, Japanese works of art and artifacts began to appear in European markets; Stibbert systematically built his collection by patronizing such art fairs, antiquarian shops, and other dealers. Since that time, the Museo Stibbert has become one of the largest and most important collections of Japanese arms and armor outside Japan.

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WHO WERE THE SAMURAI?

Samurai were the warriors of feudal Japan. Their origins lie in the 9th century, when the emperor employed clans of fighters to enforce his rule in far-flung provinces. Eventually, these bands of warriors became known as samurai, a term meaning "to serve." By the late 12th century, two rival samurai clans – the Minamoto and the Taira – vied for dominance. When the Minamoto clan gained victory in 1185, their leader established Japan's first military government with himself in charge as shogun. While the emperor maintained nominal control, true power rested with the shoguns until the mid-1800s.

The samurai were not only an organized military group, but also a powerful class of people within Japan's social hierarchy. At the top of society was the shogun, who appointed regional lords known as daimyo to administer lands granted to them. Each daimyo in turn led his own band of samurai warriors who fought on his behalf and had the authority to carry out his commands. Below samurai came the merchants, craftsmen, and workers who made up the remaining 95% of Japan's population.

Samurai valued honor, bravery, and loyal self-sacrifice on behalf of the daimyo they served. Over the centuries, those values were codified in a set of behaviors called bushido – the "way of the warrior." According to the spirit of bushido, a samurai was expected to be a fearless fighter who would defend his lord to the death. At the same time, many samurai, particularly ones of high rank, pursued cultural and spiritual interests like theater and poetry. Bushido called for samurai to balance military prowess with cultural refinement.

Samurai played an important role in shaping Japanese culture and society. As you explore the exhibition Samurai: The Way of the Warrior, you will see examples of fine craftsmanship and artistic tradition while learning more about the beliefs and practices of this legendary class of warriors.

HOW TO USE THIS GUIDE

The activities provided on the following pages have been divided into two sections. The first corresponds with the Japanese concept of bu, or “arts of war.” These activities examine objects related to martial activities and deal with themes of protection, honor, and courage in battle. The second section aligns with the idea of bun, which means “arts of peace.” Here you will find activities that connect with the scholarly, artistic, spiritual, and political pursuits that kept samurai busy outside of their military training and deployment. Samurai were expected to keep bu and bun balanced in their lives, displaying courage marked by civility.

Each activity provided encourages students to look closely at a particular object or set of objects. By observing, thinking critically, and responding creatively to what they see, students from elementary through high school will strengthen their skills in social studies, visual art, and language arts through these encounters with samurai artifacts.
Given their origins as bands of hired soldiers, it is unsurprising that the samurai invested great energy in the pursuit of activities collectively grouped under the term *bu*. From swordsmanship to archery to horseback riding, a samurai was expected to be adept in a variety of fighting skills and techniques. The special equipment and strong master/samurai bond that went along with these martial pursuits are the focus of the following section. Explore these objects to learn more about a samurai’s commitment to the arts of war.

*Words to Know:* katana, tsuba, lacquer, kawari kabuto, shogunate, vassals, shogun, daimyo, feudalism

Activity #1

**Samurai Swords: Form & Function**

Samurai were skilled at using many weapons, including bows and arrows, spears, and eventually guns. But, the weapon with the most symbolic importance was the sword. When a boy was born into a samurai family, a sword was brought into the baby’s room; when a samurai died, his sword was laid to rest beside him.

Japanese sword makers underwent decades of training to perfect their art, and their creations were celebrated for their craftsmanship. The *katana*, a long sword with a single-sided blade and curved tip, was the samurai’s sword of choice. It was strong enough to deliver powerful blows, but light and flexible enough to stand up to fast combat. A katana consisted of several parts, including the blade itself, a handle, and the *tsuba*, a guard that fit between the blade and the handle to protect the warrior’s hand. These fittings could be switched out to suit changing fashions or the owner’s preferences. The swords on view in the exhibition are impressive examples of engineering and artistry.

<table>
<thead>
<tr>
<th>GOAL</th>
<th>To analyze the form and function of a piece of specialized equipment.</th>
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<tbody>
<tr>
<td>GRADE LEVELS</td>
<td>3rd – 4th</td>
</tr>
<tr>
<td>DURATION</td>
<td>20 minutes, plus 30 minutes in class</td>
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</tbody>
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As a class, discuss: What qualities do you think a good sword should have? Show students the diagram of the katana and point out the different sword components. After explaining that samurai warriors carried swords for hand-to-hand combat and to look impressive, ask: Do you think a katana was a good sword for a samurai warrior? Why or why not?

In the exhibition, take students to see the katana blades and tsubas. Discuss: Is there anything you see here that looks different from the diagram? (Students may notice the decorative aspects of the different sword components.) Have students look closely at the tsubas, describing the different types of designs they see. Why might a warrior want his weapon to have beautiful decorations?
Using paper and pencils, have students draw their own tsubas that incorporate decorative designs of their choice. Ask: What materials would your tsuba be made from?

In the classroom, discuss other types of special equipment that people need for their jobs or hobbies. Have students select one piece of equipment that they use regularly (such as a soccer ball, notebook, or musical instrument) and then come up with a custom decoration for it. Students can share their designs with the class, explaining their choice of decoration.

Activity #2

The What, How, and Why of Samurai Armor

Samurai armor has long been admired for its blend of elegance and protection. Early armor was made from small, overlapping plates that were woven together with strips of silk. The plates were made of boiled leather covered in lacquer, a natural substance that is extracted from trees as a liquid and dries to a hard finish. When rows of these overlapping plates were linked into large panels, they could effectively protect a mounted warrior from an enemy’s arrows. This style of armor was very heavy, weighing as much as 60 pounds, but the weight was partially supported by the rider’s saddle.

Over the years, changes in fighting styles, weaponry, and political circumstances led to adaptations in armor. When dismounted fighting with swords and spears became more common in the 14th century, samurai armor became lighter, shorter, and less boxy. After guns were introduced to Japan in the mid-1500s, steel became the preferred material for armor plates. In the 17th century, Japan entered a long period of peace, which meant samurai did not need armor for daily protection. Instead, armor was used during ceremonial events and for private display to impress guests.

Ask students: What image comes to mind when you think of armor? What is that armor made of? Explain that the unique geography, resources, and history of Japan meant that samurai armor looks different from other types of armor students may have seen before.

Show students the Materials Cards, and go through each one together to introduce the different products that could be used to make armor. Then, distribute the cards to students in pairs or small groups. In the exhibition, each pair should try to locate an example of a suit of armor that incorporates their assigned material. When they
find one, they can place their card in front of it. Gather the class together and allow each pair to point out their selected suit of armor.

Next, collect all the cards and place them in the center of the floor with students seated in a circle. Present each of the Challenges Cards, which list changing factors that necessitated adaptations in armor. See if students can match up the cards by pairing each challenge with a material that could address it.

In the classroom, students can research modern-day protective gear worn by athletes, police officers, or others who need to guard themselves from injury. What challenges does the wearing of that gear entail? Have students work in groups to create designs for “new and improved” versions of that protective gear using innovative materials or changes in structure.

<table>
<thead>
<tr>
<th>MATERIALS CARDS</th>
<th>CHALLENGES CARDS</th>
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</table>
| **Boiled leather**  
This lightweight, natural material provides strong protection against blades and spears. | **In the early history of the samurai, warriors fought on horseback and needed armor that was durable and not too heavy.** |
| **Lacquer**  
This sap-like material dries to a hard finish and helps with waterproofing. | **Japan is a mountainous island nation with a temperate climate. The weather is often humid, which can make metal rust.** |
| **Silk**  
This fiber made from the cocoons of a particular insect is very strong but takes special skill and time to produce. | **Samurai armor was made of small plates that overlapped for extra protection. Something very strong was needed to hold the plates together.** |
| **Steel**  
This metal is strong enough to protect against gunfire, but can rust in humid conditions. | **When guns were introduced to Japan for the first time, samurai needed armor that could stand up to firepower.** |
| **Gold**  
This rare metal is both expensive and beautiful. | **During Japan’s long period of peace, samurai weren’t worried about wearing their armor into battle. Instead, they wanted armor that would impress the people around them.** |
Activity #3

Examing Kawari Kabuto

The helmet was a critical part of a samurai warrior’s armor. Many samurai helmets are basic and functional, consisting of metal pieces riveted together. Others, known as kawari kabuto (“spectacular helmets”), were designed to set their wearers apart and be easy to see from a distance. These helmets feature large, striking ornaments made from bamboo or papier-mâché. During battle, such helmets offered many benefits to compensate for their bulkiness – they made it easier to spot a commander, they allowed generals to quickly identify men performing brave feats, and they added an extra layer of ferocity in the face of the enemy. In later years, when Japan was at peace and helmets were no longer needed for protection, kawari kabuto continued to be prized as extravagant objects that both impressed and intimidated guests visiting a samurai home.

Brainstorm as a class: What purpose does a helmet serve? Beyond protection, what functions might it fulfill?

Take students into the exhibition to view the display of kawari kabuto. Have them work in small groups to construct a list of the potential advantages and disadvantages of wearing helmets like these into battle. Explain that, while some kawari kabuto would have been used on the battlefield, many of the more elaborate examples were made during a peaceful period and worn only for show. A historian can try to determine whether a helmet was practical or decorative using different pieces of evidence. Discuss: What information or tests could historians use to make that determination?

In class, debate whether the kawari kabuto you saw in the exhibition constituted primary sources for the time period when samurai were active as warriors. Why or why not? (Hint: Helmets from about 1615 onward were made during the long period of peace in Japan, when samurai fought no major battles.)

Activity #4

A Warrior’s Duty: Feudalism in Japan

The role and prominence of the samurai within Japanese society fluctuated over the centuries. In the early medieval period, private military networks headed by provincial leaders were employed by the government to keep the emperor’s peace. With the establishment of the first shogunate in the 12th century, these warrior bands evolved into formal vassals owing allegiance to the shogun. Eventually, a pyramid structure developed, with the shogun at the top, followed by daimyo (powerful regional warlords), followed by samurai warriors. Within the ranks of samurai, individuals could move up based on prowess in battle or political machinations.
Due to its hierarchical nature, the political structure of medieval Japan is often compared to European feudalism, with samurai and daimyo corresponding to knights and barons. While both systems consisted of military lords overseeing forces loyal to them, the political, geographic, and economic conditions of Europe and Japan differed during the medieval period. A visual comparison of armor styles from the two cultures can open the door to further exploration of similarities and differences.

Begin by taking students to Gallery 6 to view the 16th-century Italian painting, Portrait of Mario Benvenuti by Giovanni Battista Moroni. Benvenuti, a military leader under the Holy Roman Emperor Charles V, is shown in a gleaming suit of armor suitable to his time period and status.

Next, students should examine some examples of the samurai armor on view in the exhibition. How do the European and Japanese examples differ in appearance and materials? What might their unique characteristics say about the differences between military service in medieval and Renaissance Europe versus in medieval Japan? Students can fill in a Venn diagram based on their observations and on their previous knowledge of world history.

In class, have students continue researching social and political conditions under European and Japanese feudal systems. What similarities did they share? What major differences existed between them? A good starting point is the video lecture series from Columbia University’s Asia for Educators topics page: afe.easia.columbia.edu/at/.

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**GOAL**
To begin comparing Japanese and European feudalism by examining differences in armor.

**GRADE LEVELS**
10th – 12th

**DURATION**
40 minutes, plus 60 minutes in class

**STANDARDS**
SS.912.W.2.20
SS.912.W.2.21

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![A Japanese samurai and his social system](image1)

![A European knight and his social system](image2)
Section #2

BUN: The Arts of Peace

Maintaining the peace of an empire doesn’t end with winning battles. Samurai were also called upon to enforce laws and administer lands that were granted to them by the government. Because of this, literacy was a critical skill for samurai – particularly those of high rank – to attain. Other cultural pastimes, such as writing poetry, collecting paintings, and attending the theater, also became an important part of samurai life. The objects below demonstrate how warriors sought to balance physical strength with mental and cultural refinement.

*Words to Know:* calligraphy, waka, Genpei War, Shintoism, Buddhism, Confucianism, kami

Activity #1

The Art of Calligraphy

Although Japanese is a very ancient language, it had no written form until the 4th century, when it began adopting pictographic characters from Chinese. Along with this writing system came the Chinese tradition of **calligraphy**. Calligraphers used materials similar to a painter’s – brushes, ink, and fine papers – to write words with great expression, style, and grace. Over the years, Japanese writers developed other types of script that relied less on Chinese characters. Samurai had to be able to read and write these variations of the language in order to manage their territories and demonstrate their learnedness.

The scroll shown in the exhibition, which shows a procession of samurai warriors in 19th-century Japan, also displays words written in fine Japanese script. When students try their hand at writing Japanese characters, they will get a sense of the practice and effort that went in to perfecting the skill of calligraphy.

**GOAL**

To write Japanese characters and compare them to English print and script.

**GRADE LEVELS**

3rd – 4th

Show students the *Emakimon*o, the horizontal scroll with scenes of a samurai procession. Ask students to point out any marks on the scroll that look like writing. What language might it be? What aspects of this writing seem different from English?

Explain that, while English has one alphabet that can be written in different styles (i.e., cursive and script), Japanese has three separate writing systems that can be combined to form words and phrases. Samurai had to be very knowledgeable to read and write their native language. They also needed to be adept in using a brush and ink to write expressively, a skill known as calligraphy.
Pass out paper, pencils, and copies of the table of Japanese characters. Have students practice writing characters, imagining that their pencils are bamboo brushes. Then, students should write the English translation of their characters in print and in cursive. Discuss: Which version of the word was easiest for you to write? Which one takes up the least amount of space? Which do you think would be easiest to write with a brush?

In the classroom, try out real Japanese calligraphy by distributing brushes, ink or thin paint, and large sheets of paper. Each student should sit up straight at his/her desk, with the brush held upright between the thumb, index finger, and middle finger. Without resting their hands on the paper, students then copy the characters they practiced in the exhibition, paying special attention to proportion and neatness.

Activity #2

Writing a Waka

The ability to read and compose poetry was a mark of high social standing in Japan during the time of the samurai. As a result, many daimyo and high-ranking warriors were deeply involved in writing and reading poetry, with some even forming clubs to exchange and critique their work. The traditional poetic form of the Japanese court was the waka, which was usually a five-line poem with a syllable structure of 5-7-5-7-7. A waka typically expressed emotion related to viewing or experiencing nature.

A calligraphy box like the one shown in the exhibition would have held ink, brushes, and an ink stone that could be used for writing any number of documents, including poems. Owning such fine tools for writing would have suggested the wealth, rank, and refinement of a samurai.

Ask students: What kind of mood or mindset do you need to be in when writing a poem? What steps do you need to go through to write a poem?

Take students to view the calligraphy box in the exhibition. See if they can guess what the contents would have been used for. Explain that many samurai warriors wrote poetry, and the materials in this calligraphy set could have been used for that purpose. The act of preparing the ink to write was itself part of the process of writing the poem.
After introducing the *waka* form of poetry, read the following poem aloud:

*Though a swift stream is*
*Divided by a boulder*
*In its headlong flow,*
*Though divided, on it rushes,*
*And at last unites again.*

Emperor Sutoku, Poem 77 from *Ogura Hyakunin Isshu*, translated at Japanese Text Initiative, University of Virginia (jti.lib.virginia.edu/japanese/)

As you read, have students count syllables by tapping their fingers or clapping. Point out that the poem follows the traditional waka form of 5-7-5-7-7 syllables. Pass out paper and pencils, and have students compose their own waka poems on a subject of their choice.

In the classroom, students can use art materials to add an image to their poems. In keeping with Japanese calligraphy tradition, the image should complement the mood or theme of the poem, but should not illustrate the scene being described.

Activity #3

*Written and Visual Samurai Narratives*

While a samurai’s interest in art and literature may have stemmed from his desire to balance military strength with cultural pursuits, works of art could nevertheless celebrate the warrior’s martial way of life. Great samurai battles of the past were popular subjects for both paintings and written works. Stories from the legendary *Genpei War*, the conflict that led to the establishment of the first shogunate, were passed down through the thirteenth century, eventually taking written form as *The Tale of the Heike*. Genpei War scenes also found their way onto decorative painted screens made for wealthy samurai households in the seventeenth century.

Since works of both visual art and literature were used to further the legend of the samurai, comparing an excerpt from *The Tale of the Heike* with a painted screen showing similar events can shed light on how each art form depicted samurai history.

Discuss with students: What types of details do we look for when we’re trying to make sense of a text? (Examples might include characters, plot elements, setting, central themes, points of view, dialogue, etc.) How might that process translate to “reading” an image? What details might an artist include to help us understand the picture?

Take students to view the pair of screens depicting scenes from the Genpei War. Discuss the following questions:
How did the artist show separation between individual moments and scenes in the battle? (gold clouds)

How did the artist suggest the motion and action of battle? (poses of individual figures)

Describe the types of weaponry and fighting tactics you see in the scene. (swords, staffs, and arrows; fighting on horseback, on boats, and on foot)

How are individual warriors differentiated from one another? (color of their armor, color of their banners, symbols on their shields)

While students are gathered in front of the screens, pass out this excerpt from *The Tale of the Heike*, explaining that it recounts a battle scene from the same war shown in the screens.

*Now when the Heike were routed at Ichi-no-tani, and their Nobles and Courtiers were fleeing to the shore to escape in their ships, Kumagai Jirō Naozane came riding along a narrow path on to the beach, with the intention of intercepting one of their great captains. Just then his eye fell on a single horseman who was attempting to reach one of the ships in the offing, and had swum his horse out some twenty yards from the water’s edge. He was richly attired in a silk hitatare embroidered with storks, and the lacing of his armor was shaded green; his helmet was surmounted by lofty horns […] Not doubting that he was one of the chief captains, Kumagai beckoned to him with his war fan, crying out: “Shameful, to show an enemy your back! Return! Return!”

Then the warrior turned his horse and rode him back to the beach, where Kumagai at once engaged him in mortal combat. Quickly hurling him to the ground, he sprang upon him and tore off his helmet to cut off his head, when he beheld the face of a youth of sixteen or seventeen, delicately powdered and with blackened teeth, just about the age of his own son, and with features of great beauty. […] Then Kumagai, weeping bitterly, and so overcome by his compassion for the fair youth that his eyes swam and his hand trembled so that he could scarcely wield his blade, hardly knowing what he did, at last cut off his head. “Alas!” he cried, “what life is so hard as that of a soldier? Only because I was born of a warrior family must I suffer this affliction! How lamentable it is to do such cruel deeds!” And he pressed his face to the sleeve of his armor and wept bitterly. Then, wrapping up the head, he was stripping off the young man’s armor, when he discovered a flute in a brocade bag that he was carrying in his girdle.

From *Heike Monogatari*, translated by A.L Sadler in *Transactions of the Asiatic Society of Japan*, vol. XLVI, 1918. View online at the E-Asia Digital Library, University of Oregon (library.uoregon.edu/ec/e-asia/read/heike-whole.pdf)
As a class, discuss the following in response to the written text:

- What clues does the author give you about the setting of this tale? ("shore," "beach," "narrow path")
- How are the two individuals in this narrative differentiated from one another? (identified by name, their ages and appearance are described or implied)
- Using context clues, what might a hitatare be? (a robe)
- How does the author show samurai could have a “softer side”? (Kumagai’s lament, the boy’s flute)

In class, students can draw their own visual interpretations of the scene described in The Tales of the Heike. Distribute gold paint markers and colored pencils so students can do their illustrations in the style of the decorative screens.

Activity #4

Religion in Japan

Like learning and the arts, religious contemplation was an area of samurai life that could balance the martial qualities of a warrior’s life. Three religious traditions influenced Japan during the time of the samurai: Shintoism, Japan’s indigenous belief system; Buddhism, which was imported from India by way of China and Korea; and Confucianism, which originated in China. Shintoism centers on the worship of kami, elemental spirits that inhabit revered ancestors and nature. Inculcated with Shinto traditions, samurai had great reverence for their clans and the emperor. Buddhism emphasizes the passing nature of life, encouraging adherents to seek enlightenment and release from the cycle of life and reincarnation. From Buddhism samurai may have drawn focus, self-discipline, and calm in the face of suffering. Confucianism stresses the importance of harmony in human relationships, including those between lords and their retainers, as a way to maintain a healthy society. The influence of each of these belief systems can be seen in the practices and material culture of the samurai class.

Point out Japan in the map below. Ask students: Based on its location, which countries or cultures do you think Japan interacted with the most over the course of its history?

GOAL

To analyze visual evidence of the influence of different religions on samurai culture.

GRADE LEVELS

10th – 12th

DURATION

30 minutes, plus 10 in class

STANDARDS

SS.912.W.2.20
SS.912.W.2.22
Explain that cultural and political interactions with China and Korea brought Buddhism and Confucianism to Japan. The imagery and ideas of those two belief systems frequently merged with existing Shinto beliefs.

Send students on a scavenger hunt in the exhibition to locate the following examples of visual elements that draw on Shintoism, Buddhism, or a combination of the two.

The priest shown here with his horse can be identified as a *yamabushi*, a follower of a Japanese Buddhist sect that incorporated Shinto beliefs about kami into its practices.

*Name of the Object: ________________________________*

*Oni*, which were demon-like mythological creatures, may have once been seen as a kind of kami in ancient Japan; over time, they took on the fearful aspects of Buddhist demons.

*Name of the Object: ________________________________*

This *hosoge* flower is a decorative element filled with Buddhist symbolism. The peony-like design originated in Indian art and made its way to Japan with the spread of Buddhism.

*Name of the Object: ________________________________*

This depiction of the *Kagura*, a ceremonial Shinto dance, shows a masked performer onstage.

*Name of the Object: ________________________________*

The Shinto kami shown here is known as *Tengu* and takes the form of a bird-like creature. It may be based on a Chinese mythological creature called *tiangou*.

*Name of the Object: ________________________________*

In class, discuss: What might we conclude about Japanese society during the time of the samurai based on these examples of religious imagery? What other examples can students think of in which the culture of one country was influenced by the religious traditions and/or visual imagery of its neighbors?
WORDS TO KNOW

Bu “The Arts of War,” martial activities practiced by samurai

Buddhism Religion born in India from the teachings of Gautama Buddha

Bun “The Arts of Peace,” cultural activities pursued by samurai

Bushido “The Way of the Warrior,” a code first recorded years after the samurai came to power describing the ethics warriors should live by

Calligraphy A form of artistic writing

Confucianism System of beliefs founded by the Chinese philosopher Confucius

Daimyo Powerful landowner and vassal to the shogun

Feudalism Social system characterized by a hierarchy of lords and vassals who form relationships based on land and service

Genpei War War between Japanese clans that led to founding of the shogunate

Kami Spirits of the Shinto religion, most often associated with nature

Katana A curved, single-edged sword favored by samurai

Kawari “Spectacular helmet,” a helmet with elaborate papier-mâché or lacquer decorations

Kabuto Material made from the sap of a particular tree, hard when dry

Shintoism Indigenous religion of Japan, based on worship of kami

Shogun Top military commander and de facto ruler of feudal Japan

Shogunate The government controlled by a shogun

Tsuba A hand guard on a Japanese sword

Vassals Landholders who owe allegiance and service to a lord

Waka Traditional form of Japanese court poem, typically featuring five lines with a set number of syllables

WHERE TO LEARN MORE


Curriculum Unit: Arts of the Samurai, Asian Art Museum, education/asianart.org/explore-resources/no-keys/42

Asia for Educators, Columbia University, afe.easia.columbia.edu
ABOUT THE RINGLING

The Ringling is the remarkable legacy of circus owner, art collector, and financier John Ringling (1866-1936) and his wife, Mable (1875-1929). In 1911, John and Mable bought property in Sarasota, Florida, where they eventually built Ca’ d’Zan, a palatial winter residence that reflects the opulence of America’s Jazz Age elites. An art museum housing the Ringlings’ impressive collection of European, American, and Asian art was soon added. These treasures were left to the state of Florida upon John’s death in 1936, and today they have been joined by a circus museum, a historic theater, and an art library. Visitors to The Ringling can enjoy 66 acres of manicured grounds, featuring native and exotic trees and a 27,000-square-foot rose garden. The Ringling is now recognized as the State Art Museum of Florida and is committed to inspiring and educating the public while honoring the legacy of John and Mable Ringling.

Saturday for Educators programs are funded in part through the generous support of the Koski Family Foundation.

Interested in bringing students to see SAMURAI: THE WAY of the WARRIOR?

We offer docent-led tours for groups of 60 or less. School tours are FREE for students.

Contact Bonnie Thomas, Scholastic Programs Coordinator, at bonnie.thomas@ringling.org for more information.

UPCOMING SATURDAYS for EDUCATORS

FEB 27, 2016
Ink, Silk and Gold: Islamic Art from the Museum of Fine Arts, Boston

MAY 7, 2016
When I Ran Away with the Circus

Call 941.359.5700 x3705 or visit ringling.org to register.

This exhibition is organized by Contemporanea Progetti, Florence, Italy in collaboration with the Museo Stibbert. Support for this exhibition was provided in part by Sarasota County Tourist Development Tax revenues; the Amicus Foundation Endowment; the Ting Tsung and Wei Fong Chao Foundation Endowment; The Japan Foundation, New York; and The John and Mable Ringling Museum of Art Foundation.