

Ancient Egypt and East Asia
National Programme

East Asia Traditions and Celebrations

Learning and engagement resource pack



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Contents

- 1 Introduction
- 2 Gathering Audience Feedback on Learning Experiences
- 3 Helping you deliver Global Citizenship Learning across the Scottish Curriculum for Excellence
- 4 Objects

Introduction

Welcome to this learning resource developed as part of the Ancient Egypt and East Asia National Programme at National Museums Scotland; made possible by the generous funding of The National Lottery Heritage Fund and the Collections Fund – delivered by the Museums Association.

This object handling resource has been developed to help inspire diverse audiences in Chinese, Japanese and Korean collections through the theme of traditions and celebrations. We hope you will find this resource useful in developing your own learning and programmes experiences and opportunities as part of the Ancient Egypt and East Asia National Programme. This resource builds upon and complements other resources developed as part of the national programme, and you can – of course – use these resources in a modular and flexible format to meet the needs of your audiences.

Please note that all images of real objects in this resource are ©National Museums Scotland. All objects of our handling collection were photographed by Neil Hannah Photography.

If you would like to discuss any aspect of these learning materials, please get in touch with us.

Please note, that it is the responsibility of partner museums to risk assess the use of these resources as part of their audience learning and event programmes.

We hope you enjoy these resources and that they help you connect audiences with East Asian collections in museums throughout Scotland.

#EgyptAsiaScotland
nms.ac.uk/egypt-asia-scotland

Gathering Audience Feedback on Learning Experiences

We'll work together with you as a museum partner to capture qualitative and quantitative information which will help us report on learning experience impact as part of Ancient Egypt and East Asia National Programme. For the purposes of reporting, fundamentally, we need to know:

Who is using this resource? Is it primary school pupils, secondary school pupils or pupils with additional support needs? Is it a community group that's harder-to reach in some way? Is it families? Is it adults?

Importantly for the 'who'...

- It is helpful to know if the audience engaging with this resource have engaged with your museum and the subject matter before. If you are able – for example through a show of hands or pre-arrival resume/questionnaire – to determine the proportion of the audiences who have visited the museum previously or have engaged in an East Asian themed learning session.
- It is really useful for us to know a bit more about the audience using the resource, for example a profile for the work of a community organisation who are visiting you and using the resources as part of the session. This helps us convey the diversity of audiences who are accessing and engaging with the resources.

What are the audience doing with you? Are they taking part in a structured learning experience, if so, what does this consist of? Having this information helps us build a narrative of the experiences groups are taking part in which connect to the resource.

When are the audience taking part? Is it part of a school trip? Is it part of a bespoke community event?

Where is the resource being used? In a museum? In a classroom? In a community centre? Knowing where the resource is being used gives us an idea of geographical reach of the resource.

Why? What outcomes and impacts are you hoping using the resource will deliver? Is the experience of using the resource to help deliver curriculum needs? Is it to encourage inspiration, debate and reflection from participants in East Asia? Is it part of a session where you hope to see participant confidence improve? Is it part of a session or programme where you're hoping to have a positive learning and life impact on a person's health and wellbeing?

Importantly for the 'why?'...

As part of the Ancient Egypt and East Asia National Programme, we want to capture data evidencing the **social impact** of our learning experiences. To help work towards this, across the national programme it would be helpful to work with our audiences to capture:

- A resume of each audience that is keen to engage with our experiences, to establish their motivations and expectations from their experience and what they're keen for the outcomes to be. This helps us to develop suitable evaluation instruments to capture if we're delivering these.
- Insightful data during their time with us which helps us understand their experience, for example, through observations, photographs, completion of written evaluation exercises, informal questions to capture qualitative statements. This data could also be captured using a written evaluation at the end of an experience.
- A longer term picture on the impact of the work we have undertaken. This means getting back in touch with participants or key workers following on from their experience to establish if the experience has had a lasting impact on them, or an outcome that has extended beyond their time with us. For example, a pupil showing a heightened interest in the subject matter following on from their experience engaging with these resources, teachers delivering follow-up experiences in the classroom, repeat visits to the museum by participants either themselves or with friends or family etc.

Throughout the course of the Ancient Egypt and East Asia National Programme, our Learning and Engagement Officer will work with you to help gather evaluation data and evidence of your social impact.

Helping you deliver Global Citizenship learning across the Scottish *Curriculum for Excellence*

Global citizenship is identified as a key learning context within the Scottish Curriculum for Excellence and is embedded throughout the experiences and outcomes across the curriculum areas. Global citizenship includes developing knowledge, understanding and values in learning about a globalised world, learning about life and work in a globalised society and learning through global contexts.

Within the context of the broad general education, understanding of society, the world and Scotland's place in it are entitlements for children and young people within the Early to Fourth levels of the curriculum.

Global citizenship provides pupils with opportunities to:

- Explore their own beliefs, values and traditions, as well as those of others
- Know and respect the cultural values of others and to appreciate and celebrate the diversity of Scotland's history, culture and heritage
- Engage with other cultures and traditions from around the world

Learning through global citizenship can help deliver the seven principles of curriculum design; depth, challenge and enjoyment, relevance, progression, breadth, coherence, personalization and choice.

Learning about and through global citizenship can help pupils care about and respect the beliefs, values and traditions of others, and provides them with opportunities to develop positive attitudes towards diversity.

This resource has been developed as a tool to help deliver learning experiences through the context of global citizenship by exploring the theme of celebrations and traditions in the East Asian cultures of China, Japan and Korea.

This resource can be used to deliver experiences and outcomes across the following curriculum areas in parallel with your temporary exhibition exploring East Asia:

- Health and Wellbeing
- Social Studies
- Religious and Moral Education
- Literacy Across Learning

Level

Level					
Curriculum Area	Early Level	First Level	Second Level	Third Level	Fourth Level
Health and Wellbeing	<p>I am aware of and able to express my feelings and am developing the ability to talk about them. HWB 0-01a / HWB 1-01a / HWB 2-01a / HWB 3-01a / HWB 4-01a</p> <p>I know that we all experience a variety of thoughts and emotions that affect how we feel and behave and I am learning ways of managing them. HWB 0-02a / HWB 1-02a / HWB 2-02a / HWB 3-02a / HWB 4-02a</p> <p>I know that friendship, caring, sharing, fairness, equality and love are important in building positive relationships. As I develop and value relationships, I care and show respect for myself and others. HWB 0-05a / HWB 1-05a / HWB 2-05a / HWB 3-05a / HWB 4-05a</p>	<p>I understand that evidence varies in the extent to which it can be trusted and can use this in learning about the past. SOC 1-01a</p> <p>I understand that evidence varies in the extent to which it can be trusted and can use this in learning about current issues in society. SOC 1-15a</p>	<p>I can use primary and secondary sources selectively to research events in the past. SOC 2-01a</p> <p>By comparing the lifestyle and culture of citizens in another country with those of Scotland, I can discuss the similarities and differences. SOC 2-19a</p>	<p>I can use my knowledge of a historical period to interpret the evidence and present an informed view. SOC 3-01a</p>	<p>I have developed a sense of my heritage and identity as a British, European or global citizen and can present arguments about the importance of respecting the heritage and identity of others. SOC 4-02a</p>
Social Studies	<p>I am aware that different types of evidence can help me to find out about the past. SOC 0-01a</p> <p>I am aware that different types of evidence can help me to find out about the world around me. SOC 0-15a</p>	<p>I understand that evidence varies in the extent to which it can be trusted and can use this in learning about the past. SOC 1-01a</p> <p>I understand that evidence varies in the extent to which it can be trusted and can use this in learning about current issues in society. SOC 1-15a</p>	<p>I can use primary and secondary sources selectively to research events in the past. SOC 2-01a</p> <p>By comparing the lifestyle and culture of citizens in another country with those of Scotland, I can discuss the similarities and differences. SOC 2-19a</p>	<p>I can use my knowledge of a historical period to interpret the evidence and present an informed view. SOC 3-01a</p>	<p>I have developed a sense of my heritage and identity as a British, European or global citizen and can present arguments about the importance of respecting the heritage and identity of others. SOC 4-02a</p>

Level

Curriculum Area	Early Level	First Level	Second Level	Third Level	Fourth Level
Religious and Moral Education	<p>I am becoming aware of the importance of celebrations, festivals and customs in Christian people's lives. RME 0-03a</p> <p>As I explore stories, images, music and poems, I am becoming familiar with the beliefs of the world religions I am learning about. RME 0-04a</p> <p>I am becoming aware of the importance of celebrations, festivals and customs in religious people's lives. RME 0-06a</p>	<p>I can talk about my own beliefs, or express them in other ways. RME 1-01c</p> <p>By exploring some places and investigating artefacts, I am developing my knowledge of the beliefs of world religions and my awareness of their role in Scottish society and the world. RME 1-04b</p> <p>I can talk about my own beliefs, or express them in other ways. RME 1-04c</p> <p>I am discovering how followers of world religions demonstrate their beliefs through prayer/ meditation, worship and special ceremonies. I am developing respect for the practices and traditions of others. RME 1-06a</p> <p>I am developing an awareness of the ways in which followers of world religions celebrate different times of year and can relate these to my own life and community. RME 1-06b</p> <p>I am developing an awareness that some people have beliefs and values which are independent of religion. RME 1-09a</p>	<p>Through investigating and reflecting upon the ways in which followers of world religions mark major life events and times of year, I can explain key features of such festivals and celebrations. RME 2-06b</p> <p>I can describe and reflect upon practices and traditions of world religions. RME 2-06c</p>	<p>I have researched and reflected upon the major ceremonies and customs of world religions and can explain the significance of these to the followers of these religions. RME 3-06a</p> <p>I am developing my understanding of Scotland's religious diversity as well as the place of religion in society. RME 3-06b</p>	<p>Through researching a range of traditions, practices and customs of world religions, I can consider the place of these in contemporary life. RME 4-06a</p> <p>I am able to reflect upon my own responses to the challenges and opportunities presented by Scotland's religious and cultural diversity and extend this reflection to the global context. RME 4-06b</p>
	<p>I am developing respect for others and my understanding of their beliefs and values. RME 0-07a / 1-07a / RME 2-07a / RME 3-07a / RME 4-07a</p>				

Level

Curriculum Area	Early Level	First Level	Second Level	Third Level	Fourth Level
<p>Literacy Across Learning</p>	<p>As I listen and talk in different situations, I am learning to take turns and am developing my awareness of when to talk and when to listen. LIT 0-02a / ENG 0-03a</p> <p>I listen or watch for useful or interesting information and I use this to make choices or learn new things. LIT 0-04a</p> <p>To help me understand stories and other texts, I ask questions and link what I am learning with what I already know. LIT 0-07a / LIT 0-16a / ENG 0-17a</p> <p>As I listen and take part in conversations and discussions, I discover new words and phrases which I use to help me express my ideas, thoughts and feelings. LIT 0-10a</p> <p>I use signs, books or other texts to find useful or interesting information and I use this to plan, make choices or learn new things. LIT 0-14a</p> <p>I enjoy exploring events and characters in stories and other texts, sharing my thoughts in different ways. LIT 0-19a</p>	<p>When I engage with others, I know when and how to listen, when to talk, how much to say, when to ask questions and how to respond with respect. LIT 1-02a</p> <p>As I listen or watch, I can identify and discuss the purpose, key words and main ideas of the text, and use this information for a specific purpose. LIT 1-04a</p> <p>I can show my understanding of what I listen to or watch by responding to and asking different kinds of questions. LIT 1-07a</p> <p>To help me develop an informed view, I am learning to recognise the difference between fact and opinion. LIT 1-08a</p> <p>When listening and talking with others for different purposes, I can exchange information, experiences, explanations, ideas and opinions, and clarify points by asking questions or by asking others to say more. LIT 1-09a</p>	<p>When I engage with others, I can respond in ways appropriate to my role, show that I value others' contributions and use these to build on thinking. LIT 2-02a</p> <p>As I listen or watch, I can identify and discuss the purpose, main ideas and supporting detail contained within the text; and use this information for different purposes. LIT 2-04a</p> <p>I can show my understanding of what I listen to or watch by responding to literal, inferential, evaluative and other types of questions, and by asking different kinds of questions of my own. LIT 2-07a</p> <p>To help me develop an informed view, I can distinguish fact from opinion, and I am learning to recognise when my sources try to influence me and how useful these are. LIT 2-08a</p> <p>When listening and talking with others for different purposes, I can:</p> <ul style="list-style-type: none"> • share information, experiences and opinions • explain processes and ideas • identify issues raised and summarise main points or findings • clarify points by asking questions or by asking others to say more LIT 2-09a	<p>When I engage with others, I can make a relevant contribution, encourage others to contribute and acknowledge that they have the right to hold a different opinion. LIT 3-02a</p> <p>I can respond in ways appropriate to my role and use contributions to reflect on, clarify or adapt thinking. LIT 3-02a</p> <p>As I listen or watch, I can:</p> <ul style="list-style-type: none"> • identify and give an accurate account of the purpose and main concerns of the text, and can make inferences from key statements • identify and discuss similarities and differences between different types of text • use this information for different purposes. LIT 3-04a <p>I can independently select ideas and relevant information for different purposes, organise essential information or ideas and any supporting detail in a logical order, and use suitable vocabulary to communicate effectively with my audience. LIT 3-06a</p> <p>I can show my understanding of what I listen to or watch by commenting, with evidence, on the content and form of short and extended texts. LIT 3-07a</p>	<p>When I engage with others I can make a relevant contribution, ensure that everyone has an opportunity to contribute and encourage them to take account of others' points of view or alternative solutions. LIT 4-02a</p> <p>I can respond in ways appropriate to my role, exploring and expanding on contributions to reflect on, clarify or adapt thinking. LIT 4-02a</p> <p>As I listen or watch, I can:</p> <ul style="list-style-type: none"> • clearly state the purpose and main concerns of a text and make inferences from key statements • compare and contrast different types of text • gather, link and use information from different sources and use this for different purposes. LIT 4-04a <p>I can independently select ideas and relevant information for different purposes, organise essential information or ideas and any supporting detail in a logical order, and use suitable vocabulary to communicate effectively with my audience. LIT 4-06a</p> <p>I can show my understanding of what I listen to or watch by giving detailed, evaluative comments, with evidence, about the content and form of short and extended texts. LIT 4-07a</p>

Level

Curriculum Area	Early Level	First Level	Second Level	Third Level	Fourth Level
			<p>I am developing confidence when engaging with others within and beyond my place of learning. I can communicate in a clear, expressive way and I am learning to select and organise resources independently. LIT 2-10a</p> <p>To help me develop an informed view, I can identify and explain the difference between fact and opinion, recognise when I am being influenced, and have assessed how useful and believable my sources are. LIT 2-18a</p>	<p>I am developing confidence when engaging with others within and beyond my place of learning. I can communicate in a clear, expressive way and I am learning to select and organise resources independently. LIT 3-10a</p> <p>Using what I know about the features of different types of texts, I can find, select, sort, summarise, link and use information from different sources. LIT 3-14a</p>	<p>I can communicate in a clear, expressive manner when engaging with others within and beyond my place of learning, and can independently select and organise appropriate resources as required. LIT 4-10a</p> <p>Using what I know about the features of different types of texts, I can find, select, sort, summarise, link and use information from different sources. LIT 4-14a</p>

Objects

Chinese parade dragon



© Neil Hannah

- Chinese Parade Dragons are used to perform Dragon Dances at a variety of Chinese festivals, including Chinese New Year.
- Chinese New Year – also known as the Spring Festival – is an important Chinese festival which is celebrated at the turn of the Chinese lunisolar calendar all over the world (this means it's the start of a new lunar year, and the beginning of a new moon). Traditionally, Chinese New Year was used to celebrate deities and ancestors, but today it's also celebrated as an opportunity to spend time together with family. The festivities continue over a two week period – always falling between January 21st and February 20th - and ending with the lantern festival. In Chinese tradition, each year is named after a calendrical animal, which are the pig, goat, rooster, monkey, dog, snake, rabbit, dragon, ox, rat, tiger and horse.
- Experienced dancers control the movement of the dragon using poles positioned at regular intervals along its body. It requires a lot of skill to move the different parts of the dragon, and to achieve a wave-like sequence it is important the dancers work together to swing each section in succession.
- In Chinese culture, dragons are legendary creatures that symbolize auspicious power, and can control water, rainfall and floods. Historically, emperors often associated themselves with dragons, which reinforced their legitimacy to rule. They are powerful and noble symbols, found in stories of Chinese ancestry, festival events, modern mascots and numerous aspects of historical and contemporary material culture.



Try This Yourself

Try making your very own Chinese Parade Dragon in our make and take craft activity

Objects from National Museums Scotland's Collections

Man's brown silk official court robe (chaofu), with a design of dragons among clouds and waves, adapted for Tibetan use: China, early Qing dynasty, 1675–1700



Circular lidded box of carved red lacquer, decorated with a dragon: China, Qing Dynasty, Qianlong era, 1736-1795



Porcelain vase, painted in enamels and gold with five-clawed dragons pursuing a pearl amid flames: China, Qing Dynasty, Guangxu era, 1875-1908



Objects

Chinese lion dance costume



© Neil Hannah

- Chinese Lion Dances are often performed as a symbol of strength, stability and power during Chinese cultural and religious festivals, or special occasions such as weddings.
- Chinese Lion Dancing is a tradition that's more than 2,000 years old, and is normally accompanied by exciting music created by a combination of cymbals, drums and gongs.
- The dance is performed to mimic the movements of a real lion, and is often choreographed with inspiration from Chinese martial arts.

There are a number of folklore stories in Chinese culture which contextualise how the Lion Dance came to be; these include stories of lions saving people from danger and ferocious creatures.

- In contrast to Dragon Dances which involve multiple performers, Lion Dances are normally performed by two people; one who controls the head and the front legs, and one who moves the back legs and the tail. Our replica is a child's size suitable for one person in contrast to the larger adult sized costume.



Try This Yourself

Try making your own movable Chinese lion in our make and take craft activity

Objects from National Museums Scotland's Collections

National Museums Scotland have a wide variety of objects which reflect the theme of celebrations.



Woman's headdress known as fengguan (phoenix crown), wire frame covered with dragons, phoenixes and other motifs made from kingfisher feathers: China, Qing dynasty, late 18th century



Objects

Chinese knots



© Neil Hannah

- Chinese knots are recognised and celebrated as a form of art and cultural expression. They originated as a communication tool, and were often used as a means to record historical events, but today they're often associated with festivals and celebrations such as Chinese New Year.
- Chinese knots are woven through a single piece of rope into a variety of patterns and shapes. Although available in a variety of colours, most commonly knots are woven in red which is believed to be the colour of good fortune.
- Knots can have a high sentimental value – can often be passed down through generations – and are a popular gift giving item. They can be symbolic of love, good luck and can often still be seen on traditional items of Chinese clothing.



Try This Yourself

With the help of an adult, why not try researching and tying your own Chinese knot?



Think about

What other symbols do you associate with good luck?



Objects

Chinese lanterns



- The Chinese lantern festival marks the end of the lunar New Year, and the last day of Chinese New Year celebrations. Although today lanterns can come in various sizes, elaborate shapes and colours, their initial design purpose was as a light source.
- It is believed that the origins of the Chinese lantern festival date back nearly 2,000 years to the Han dynasty and may have been linked to the rise of Buddhism in China. Legend says the Emperor Ming of Han – an advocate of Buddhism – ordered every household, temple and imperial palace to light lanterns on the fifteenth day of the first lunar month, noticing this was practised by Buddhist monks in temples on this day to show respect for the Buddha. By the time of the Tang dynasty, the practice evolved into the festival that's still practised today.
- Following the lantern festival, all New Year's decorations are taken down.
- During the lantern festival, the most important and widespread customs are families enjoying lanterns of varying sizes and colours, children guessing riddles written on lanterns, Lion Dances and eating a traditional Chinese dessert called tangyuan- sweet dumplings infused with syrup.



Try This Yourself

With the help of an adult, why not try researching and making your own paper lantern?

Objects

Korean drum



- This is a replica of a traditional Korean drum called a jeongak jango, meaning hourglass drum. The jango is the most representative drum of traditional Korean music.
- The jango is an instrument used as part of a wider ritual of chanting and dance by the shamans of Korea's indigenous religion to transmit messages and prayers to spirit and ancestor souls for the benefit of their followers.
- The Korean jango also plays an important role in both folk and royal court music, and is an iconic element of traditional festivals.



Think About

What music and instruments do you associate with festivals and celebrations?

© Neil Hannah

Objects from National Museums Scotland's Collections



Hourglass drum (*jeongak jango*), body of wood painted in red lacquer, membranes of cow skin, and bound with nylon strings and cotton fastenings, used by shaman to set the rhythm in ritualistic proceedings: Korea, 1960s

Objects

Korean *hanbok* (child)



© Neil Hannah

- The *hanbok* is a traditional form of Korean dress. Worn on a day to day basis until around 100 years ago, today the robe is worn during traditional occasions to mark Korean festivals and special occasions such as weddings, or children's first birthdays.
- The *hanbok* is characterised by having a slim top and a wider bottom, almost to resemble the shape of a bell. *Hanbok* do not have any pockets.
- There are *hanbok* designs for everyone and traditionally, the colour and material of the *hanbok* symbolised social position and marital status. The *hanbok* could be embroidered with patterns or motifs for personalisation and to reflect the aspirations and dreams of the wearer.



Think About

What clothes do you wear on special occasions or for big events in your life?



Objects from National Museums Scotland's Collections



Court official's costume (*gugunbok*),
South Korea, Seoul, by Koo Haeja, 2018



Coat (*durumagi*) of white ramie fabric, an outer robe worn by men:
Korea, 20th century AD

Objects

Chinese, Japanese and Korean fans



© Neil Hannah

- Fans are designed primarily as a means of keeping cool in hot weather (they help create an airflow which increases evaporation from your skin and displaces warm air). However, they're also an important form of cultural expression and identity in China, Japan and Korea. Fans of varying designs are considered decorative and desirable items, and are a common gift in East Asian culture, especially in China.
- Fans can come in a variety of sizes, shapes, colours and can be made from a variety of different materials, including; bamboo, silk and even feathers.
- In Japan, fans were once used by military officials as a way of communicating and sending signals during battle.
- Fans also hold an important social and cultural value, commonly being used by actors and dancers in performances, and depicted in beautiful works of art.



Try This Yourself

Try making your own fan inspired by East Asian designs. You'll need to think about size, shape, colour, materials and what you would like your design to represent.

Objects from National Museums Scotland's Collections



Folding fan painted with peonies and peacocks, and figures, with ivory guards inlaid in various materials with insects, Japan, painted by Utagawa Yoshiharu, early 1880s.



Folding fan painted on one side with flowers by a stream and on the other with an ink landscape, with ivory sticks: Japan, 19th century.



Fan painting of a peony, in ink and colours on paper, by a female artist, with inscription on gold leaf on reverse: China, 19th century



Fan (*buchae*) with design of yin-yang symbol (*taegeuk*): Korea, ca. 1900

Objects

Japanese wishing tree



© Neil Hannah

- The Japanese Tanabata festival (also called the Star Festival) celebrates the meeting of the deities Orihime and Hikoboshi. According to legend, these deities were represented by the stars Vega and Altair, which you find at separate ends of the Milky Way galaxy (a spiral collection of stars – including our own sun – gas and dust). Only once a year, on the seventh day of the seventh lunar month of the lunisolar calendar, were they allowed to meet. Tanabata originates from the Chinese Quix festival and the folklore tale entitled ‘the Cowherd and the Weaver Girl’.
- Tanabata is celebrated by the custom of writing wishes or poetry on brightly coloured strips of paper and hanging them from bamboo.



Try This Yourself

Write your own wish on a strip of colourful paper and hang it on the bamboo branches. Think about ways you express your hopes and dreams, and any traditions you can think of that help you express your wishes for the future (e.g. wishing on a penny, wishing when blowing out candles on a birthday cake).

Objects from National Museums Scotland's Collections



Colour woodblock print, entitled "The City Flourishing, Tanabata Festival", from the series "One Hundred Famous Views of Edo", depicting festival streamers and decorations above houses with Mt. Fuji in the distance: Japan, by Utagawa Hiroshige, 1857.

Objects

Japanese cherry blossom



© Neil Hannah

- From March to May each year, cherry trees bloom across different areas of Japan. This follows the passing of winter weather and the transition to spring.
- In Japan, the traditional custom of Hanami – or flower viewing and appreciation – is practised throughout this time by families, friends and work colleagues. This can often involve people picnicking in gardens, mostly in the month of April.
- Hanami celebrates the temporal beauty of nature and companionship.
- A 'blossom forecast' is broadcast by the Japan Meteorological Agency to help people plan for Hanami, as the bloom season is relatively short (around two weeks from initial bloom to blossom falling from trees).



Try This Yourself

Why not try out making your own origami cherry blossom or other flower patterns and shapes?

Objects from National Museums Scotland's Collections



Picnic cabinet (*sageju*) of gold lacquered wood, containing tiered food box, sake bottle and trays: Japan, 18th century



Colour woodblock print entitled *Toto Sumida-zutsumi* (Sumida River Embankment, Edo) from the series *Fuji sanjūrokkei* (36 Views of Mount Fuji), depicting two women under cherry trees and a third coming up the embankment, with Asakusa Kannon temple and Mount Fuji visible in the background: Japan, by Utagawa Hiroshige, 1858.