



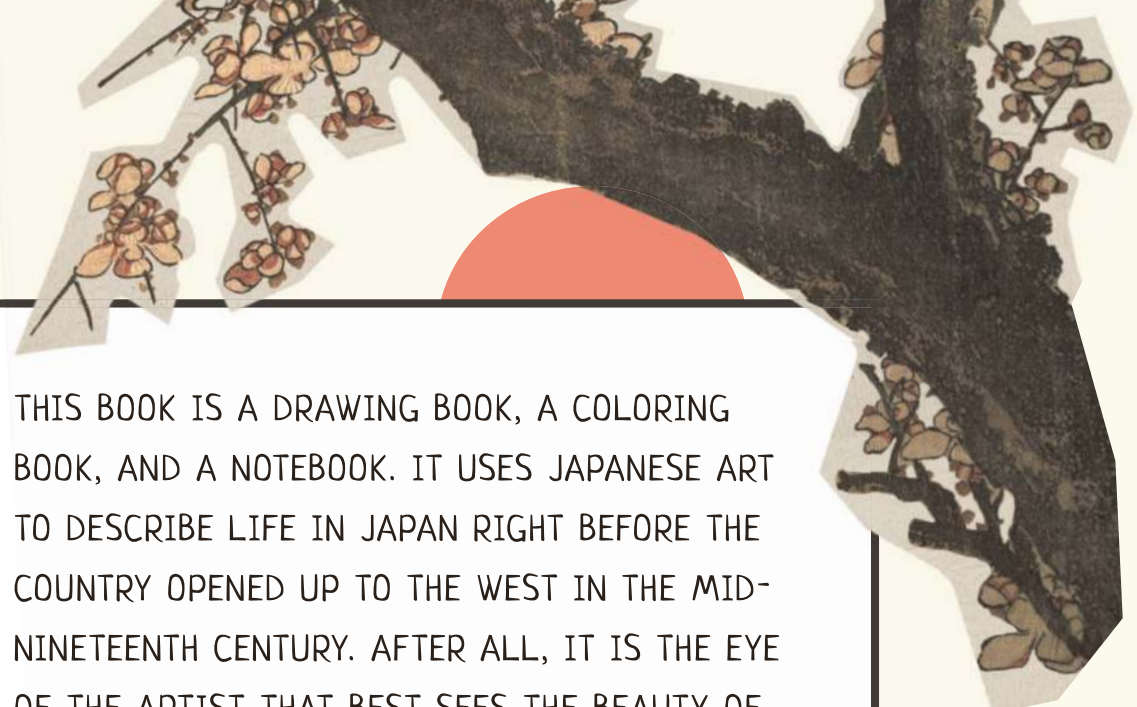
Nika Dubrovsky

Translated by Benjamin Aron
Adapted by Eugene Ostashevsky

WHAT THE JAPANESE LIKE

A DRAWING BOOK
ABOUT JAPANESE PRINTS

A4K/DS



THIS BOOK IS A DRAWING BOOK, A COLORING BOOK, AND A NOTEBOOK. IT USES JAPANESE ART TO DESCRIBE LIFE IN JAPAN RIGHT BEFORE THE COUNTRY OPENED UP TO THE WEST IN THE MID-NINETEENTH CENTURY. AFTER ALL, IT IS THE EYE OF THE ARTIST THAT BEST SEES THE BEAUTY OF ORDINARY LIFE. THIS IS WHY THE BOOK SHOWS MANY DETAILS OF JAPANESE PRINTS, ESPECIALLY THOSE FROM THE MANGA SERIES BY HOKUSAI. HE IS MY FAVORITE! IT ALSO INCLUDES MY OWN DRAWINGS AND COMMENTS AND A LOT OF SPACE FOR YOU TO USE AS YOU LIKE: DRAW! WRITE! PAINT! CREATE AN ANCIENT JAPAN OF YOUR OWN HAPPY TRAVELS!





DEDICATED TO MARK AND LYDIA DUBROVSKY,
WHO GAVE ME A JAPANESE PRINT WHEN I WAS A CHILD.
SINCE THEN I'M NOT AFRAID OF OLD AGE.

Nika Dubrovsky

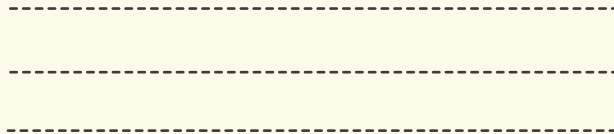
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WHAT THE JAPANESE LIKE

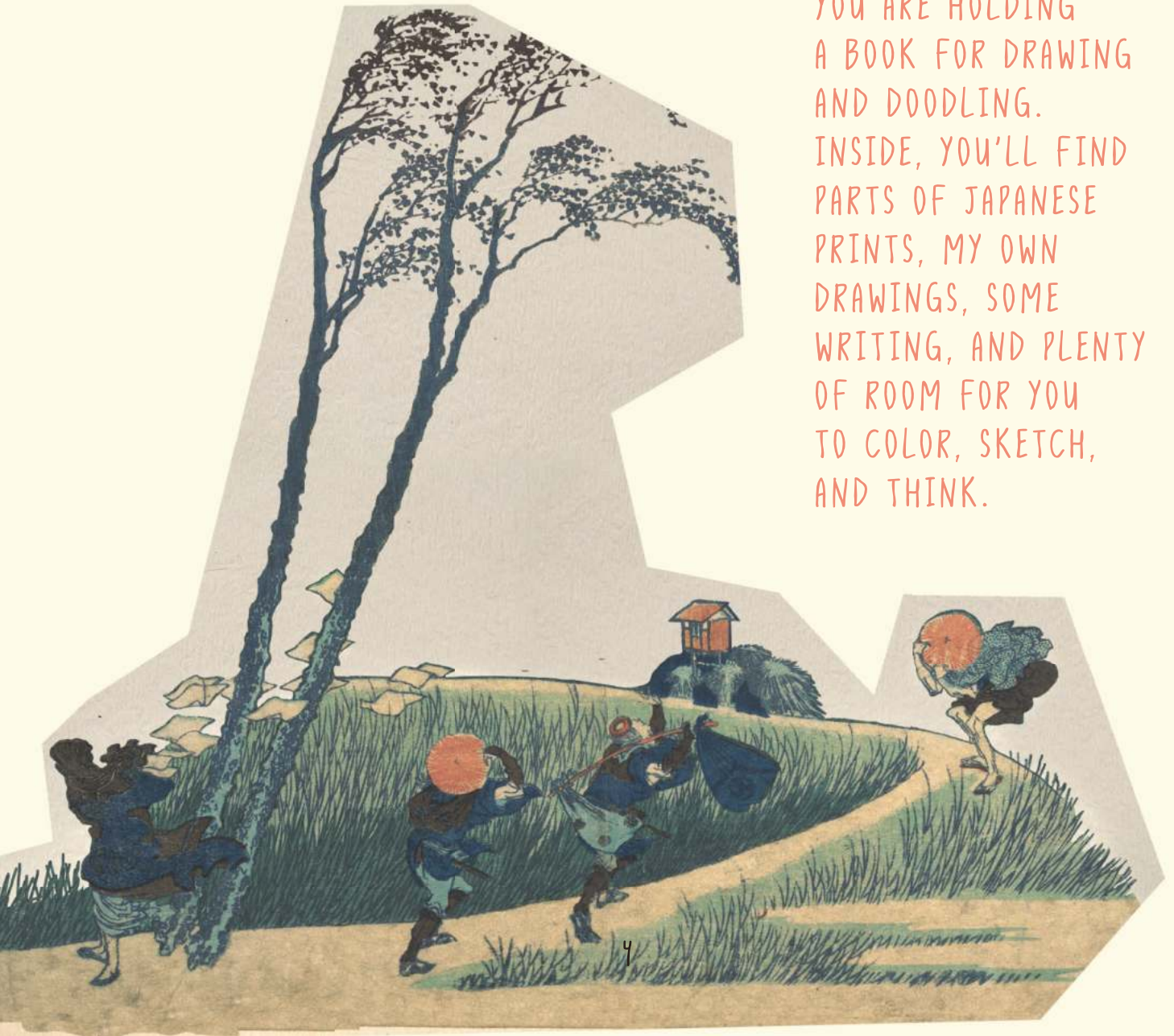
A DRAWING BOOK

ABOUT JAPANESE PRINTS



FROM THE AUTHOR

YOU ARE HOLDING
A BOOK FOR DRAWING
AND DOODLING.
INSIDE, YOU'LL FIND
PARTS OF JAPANESE
PRINTS, MY OWN
DRAWINGS, SOME
WRITING, AND PLENTY
OF ROOM FOR YOU
TO COLOR, SKETCH,
AND THINK.



In my childhood bedroom, there hung a print of Hokusai's "Ejiri in the Suruga Province". Every night, as I lay in bed falling asleep, I would relive the beauty and danger of the journey I took with Hokusai's characters.

Woodblock printing, a technique that was common in Japan in the 18th and 19th centuries, allowed color pictures to be made for cheap and in large quantities. The really popular pieces were distributed in the tens of thousands and cost about as little as a bowl of soup.

These prints depicted village life, renowned actors, beautiful women, sumo wrestlers, and nature.

If you or your parents would like to learn some more about life in old Japan you can find a list of paintings that I used at the back of this book, along with the names of their authors, and some other information on each item.

Yoi ryokou ni narimasu you ni... That's Japanese for "have a good trip."

THEY LIKED MOUNTAINS,

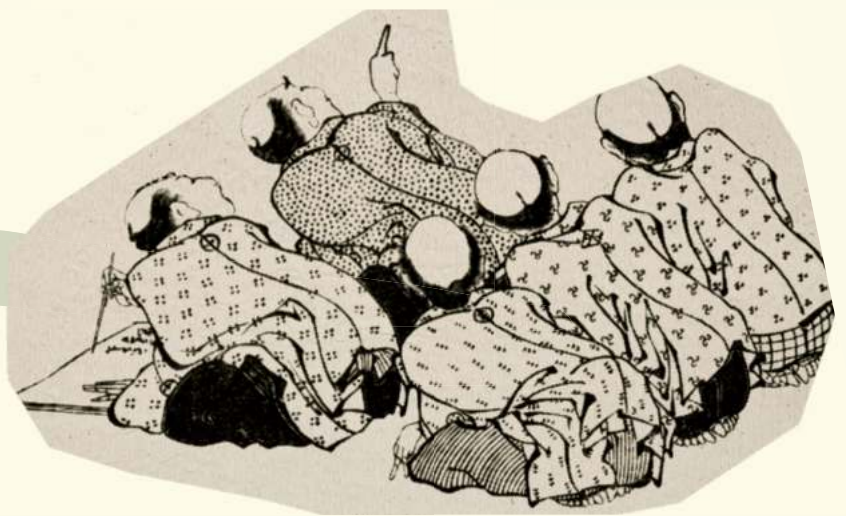
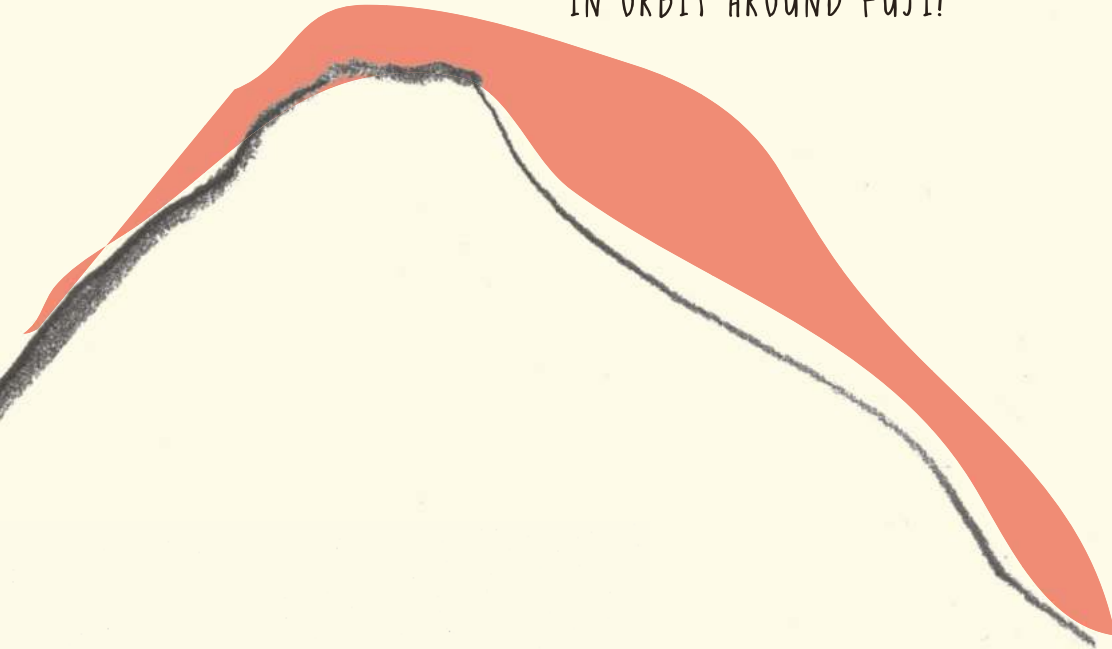
ESPECIALLY MOUNT FUJI.

Japanese people thought Mount Fuji was the best-looking mountain in the world. They would go far just to have a look at it.



THE JAPANESE USED TO LIKE MANY MOUNTAINS BUT THEN EUROPEANS TOLD THEM THAT MOUNT FUJI WAS THE BEST. "SMART PEOPLE, THESE EUROPEANS!" SAID THE JAPANESE. "YOU WOULDN'T KNOW IT BY LOOKING AT THEM."

WHAT WOULD THE BEST-LOOKING MOUNTAIN IN THE WORLD LOOK LIKE?
DRAW ENORMOUS FLOWERS, CLOUDS, OR A ROCKET FLYING
IN ORBIT AROUND FUJI!



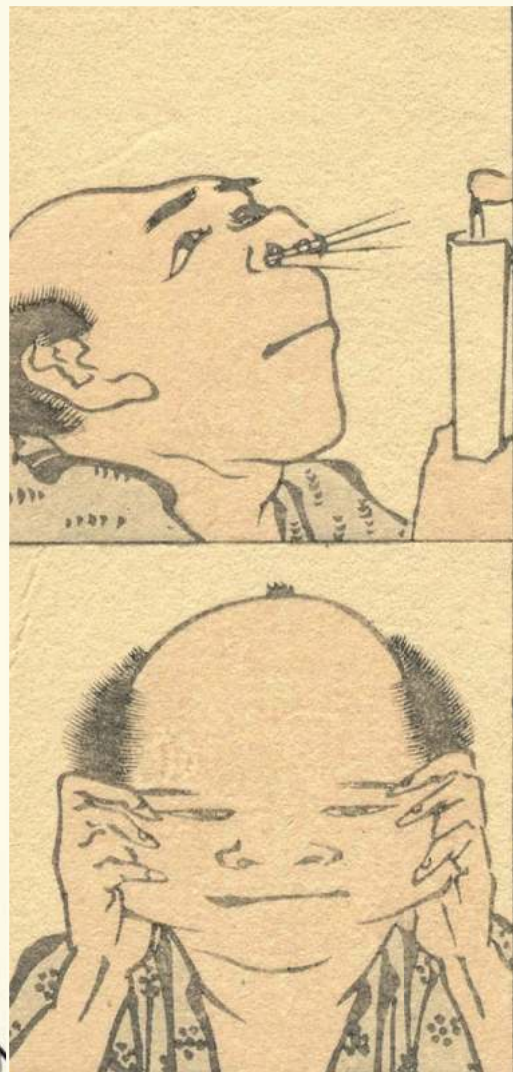
THEY LIKED TO MAKE FACES

WITH CHOPSTICKS AND SHOELACES.

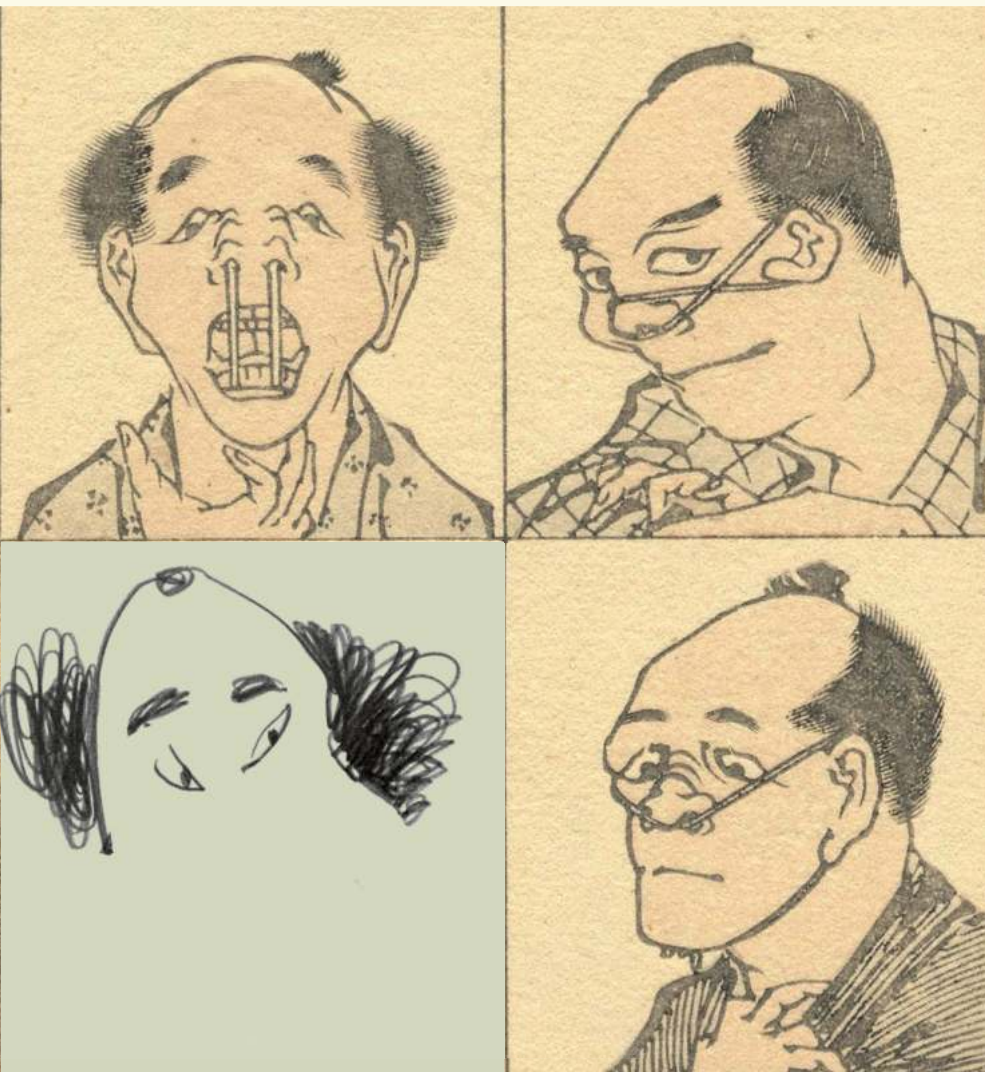
Making faces is an art. It comes in many styles.

Such as Impressionism or Expressionism.

A face made with objects is called a visage.



DEFACE EACH FACE.



MAKE YOUR OWN FACE.



THEY LIKED ANIMALS

BUT NOT TO EAT.

Why would you eat something you like?

Would you eat your friends?

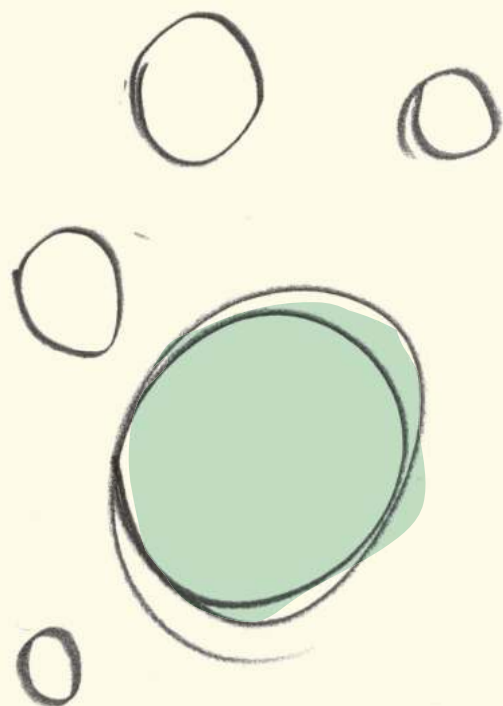
DRAW ANIMALS YOU WOULD WANT
TO MAKE FRIENDS WITH.



THEY LIKED BEING CLEAN

AND CLEAN BEINGS.

“Looking clean is looking good,”
thought the Japanese. And they
were right!





FILL THE WHOLE PAGE WITH BUBBLES.



THEY LIKED SWEETS

FROM A DISTANCE.

“Things taste good if they have
the right name and look right,”
thought the Japanese.



THEY MADE UP DESSERTS OF NEVER-SEEN-BEFORE
SHAPES, AND GAVE THEM UNHEARD-OF NAMES.

MAKE UP A CAKE YOU WOULD WANT TO BAKE THAT
LOOKS LIKE A LAKE, A SNAKE, OR AN
EARTHQUAKE.

THEY LIKED MARTIAL ARTS,

ESPECIALLY TO BAMBOOZLE AND STICK IT TO 'EM.

“Bamboo!” “Bam who?!”

“Bam, bam!” “Boo-hoo!”

“Don t cry!”



FILL THE PAGE WITH JAPANESE BAMBOO-STICK-FIGHTERS.



THEY LIKED TO WRITE

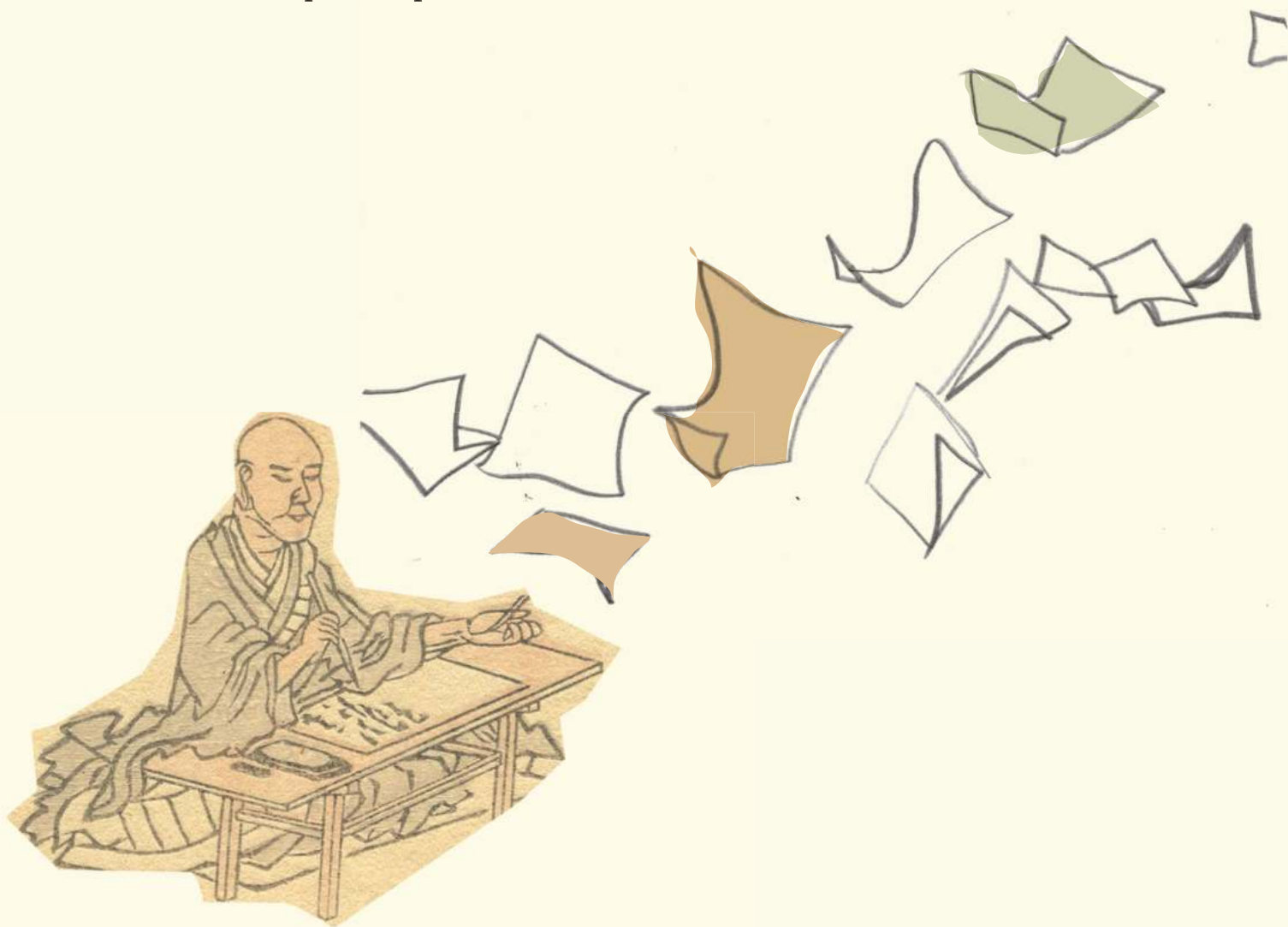
POEMS THAT LAST ABOUT THINGS THAT DON'T.

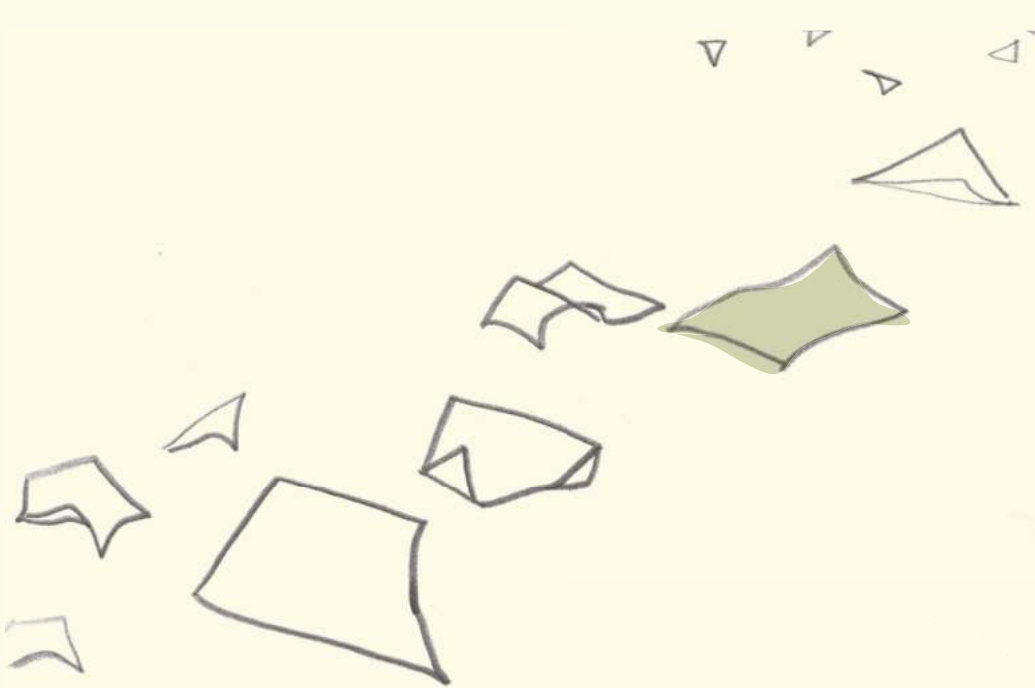
“Old pond.

A frog

makes a splash,”

observed the Japanese poet Basho.





FILL THE PAGE WITH SOMETHING BEAUTIFUL
BUT SHORT-LIVED.
BUBBLES? ICE CREAM? FROGS?

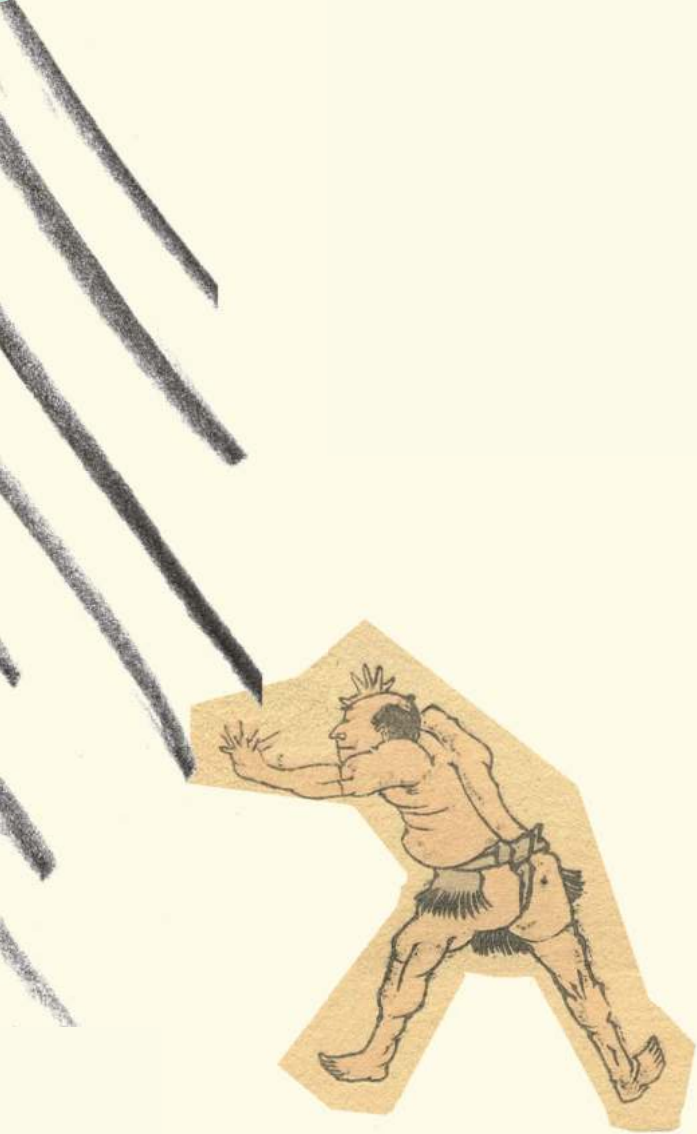


THEY LIKED ALL FORMS OF STORMS.

THEY KNEW HOW TO WEATHER 'EM.

Some questions whose answers they wished to know better
Were whether the weather was gonna turn wetter
And whether they'd need an umbrella and sweater
Or whether they naked could patter and splatter.

CLOSE YOUR EYES AND IMAGINE
THAT YOU ARE IN MIDDLE
OF A DOWNPOUR.



NOW IMAGINE YOU ARE SINGING IN IT.
DRAW YOUR SONG.

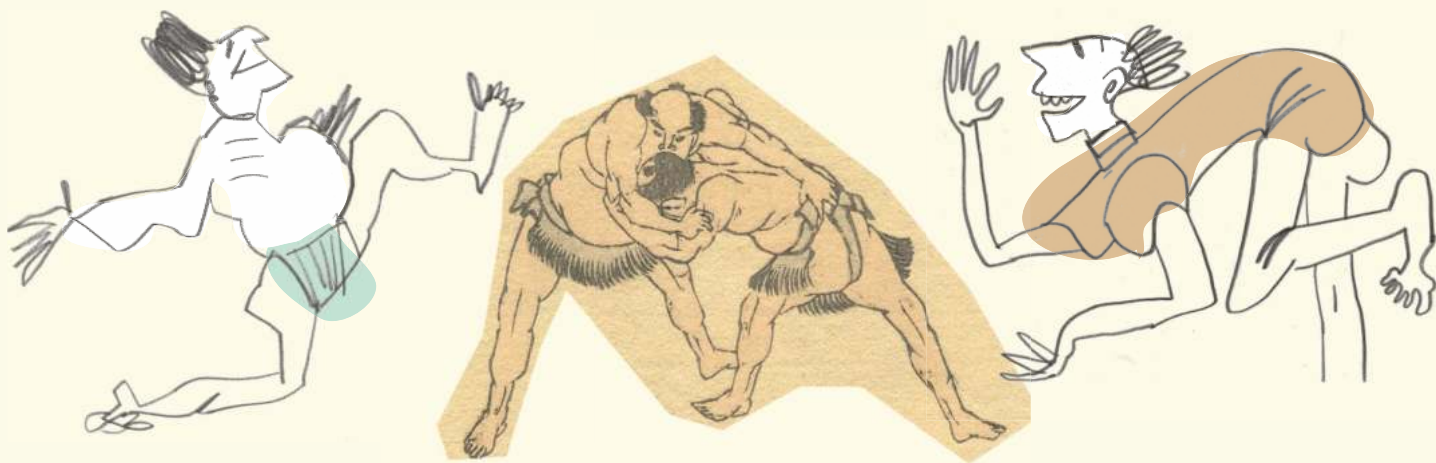


THEY LIKED TO GOOF AROUND.

THEY WERE REGULAR GOOFBALLS.

They especially liked coming up to unsuspecting shogans and shouting slogans. For example: "Do you like green rice and hamachi? Because samurai I am!" And then they chopped off their heads!

DRAW SOME SAMURAI AND SUMO WRESTLERS.



MAKE IT A FREE-FOR-ALL!

THEY LIKED TO MAKE THINGS

WITH HAIR.

They liked to turn heads
by the turns their heads took.



TURN THESE HEADS INTO WORLDS.





THEY LIKED FISH

AND BELIEVED IN A CARP PER DIEM.

The Japanese ate fish raw, dried, cured, and boiled. They especially admired the carp. “The carp does not fear death,” thought the Japanese.



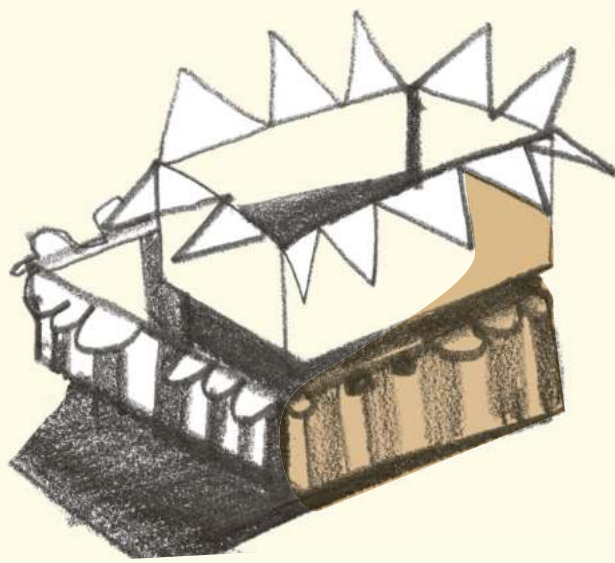
GIVE EVERY FISHERMAN
A BRAVE AND HONORABLE FISH.



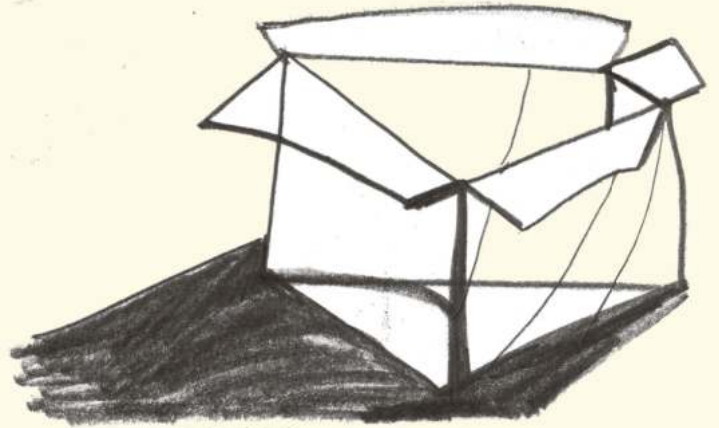
THEY LIKED GIFTS

TO SAY THINGS.

Japanese people used gifts to communicate with friends. Everything about the gift said something: the wrapping, the ribbon, the handwriting on the card. Even the card said something. Even the gift.



WHEN I WAS LITTLE, WE GAVE EACH OTHER "SECRETS": LITTLE BOXES WITH ALL SORTS OF THINGS INSIDE, LIKE GUM, SHARDS OF GLASS, SWEETS, CANDY WRAPPERS. IT TURNS OUT WE WERE ALMOST LIKE THE JAPANESE...



WHAT DO YOUR GIFTS SAY?
DRAW A GIFT FOR ONE FRIEND
BUT NOT ANOTHER.

THEY LIKED TO TAKE PART

IN PARTIES!

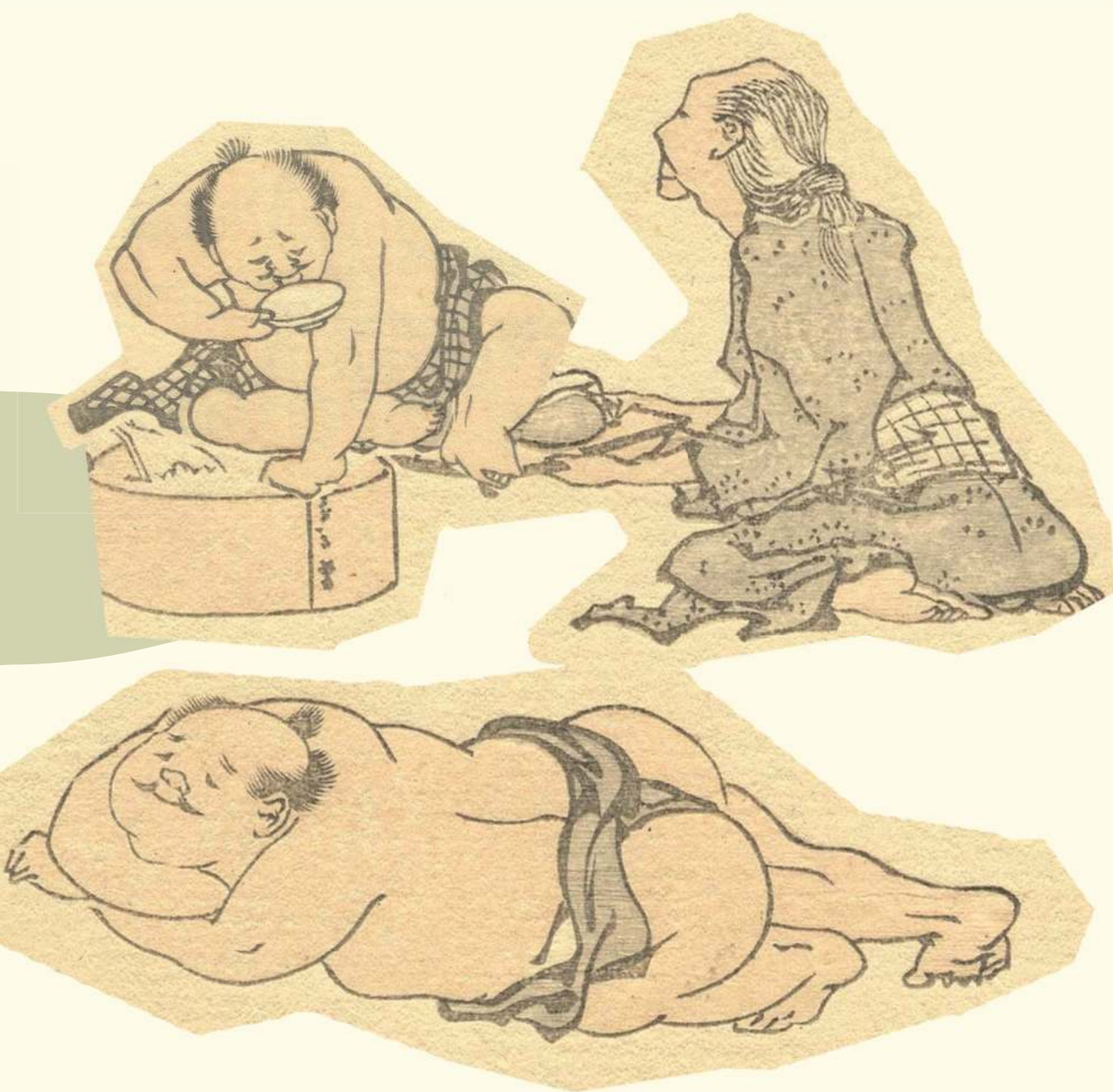
Children, neighbors, neighbors children, neighbors childrens
neighbors, and even neighbors childrens neighbors children.

If twos company and threes a crowd, how many people make a party?

Any many!



GIVE THESE PEOPLE BALLOONS, FIREWORKS,
AND EVEN MORE FOOD, SO THEY CAN PARTY!



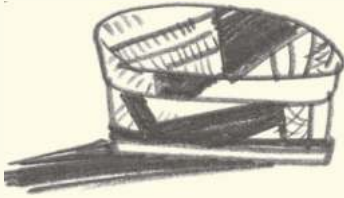
THEY LIKED MAGIC.

THEY THOUGHT IT WAS TRICKY.

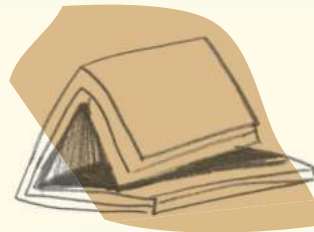
Samurai hung out with samurai, merchants with merchants, and farmers with farmers. Only the magician was on equal footing with everyone. How did he do that? Magic!



WHAT'S IN MY MAGICIAN'S BAG?





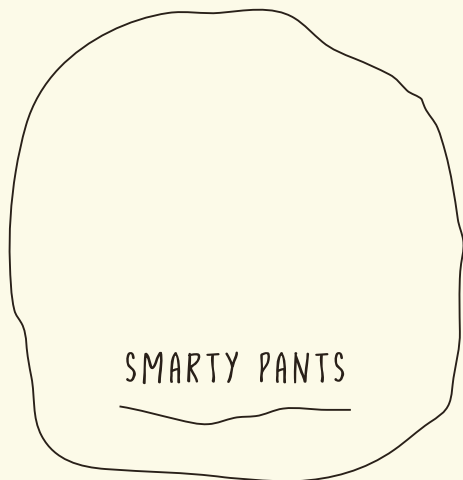


WHAT'S IN YOUR MAGICIAN'S BAG?

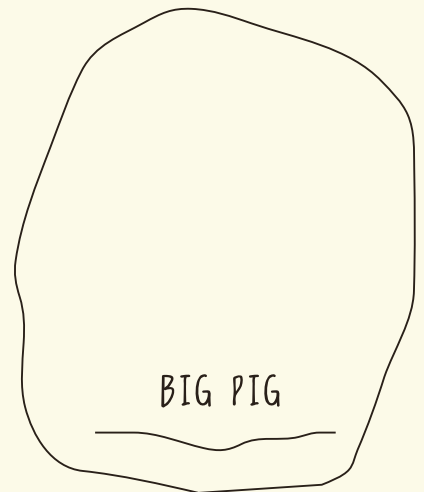
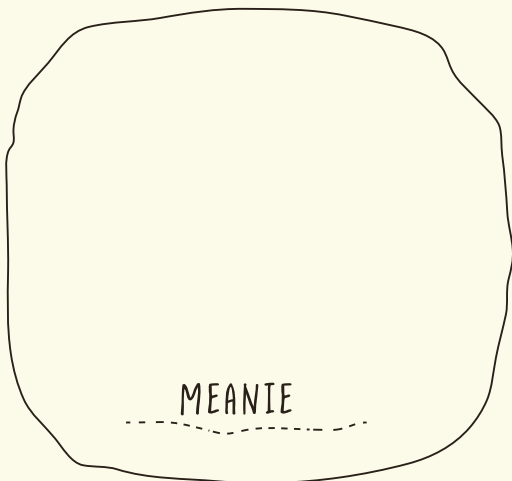
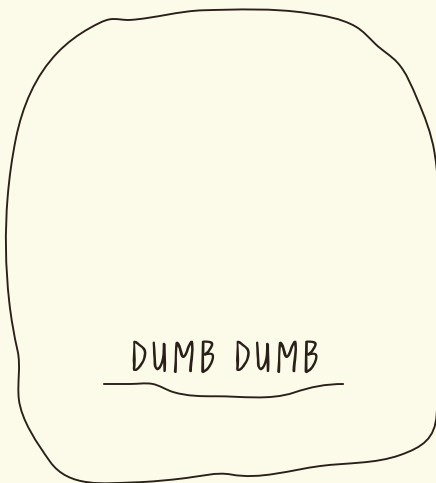
THEY LIKED MASKS.

MASKS LET THEM FACE THINGS.

It is so hard to face things as yourself. This is why we act.
When we act, we become old people, ghosts, soldiers, and even gods.
That's a lot of masks!



GIVE NAMES TO MASKS.
GIVE MASKS TO NAMES.



THEY LOVED EATING

FANCY.

They read books about feasts made up of hundreds of diverse and delicate dishes. It was more than even the Emperor could stomach! “No feasts are as fancy as feasts of fancy,” thought the Japanese.



MAKE UP MADE-UP FOOD.





THEY LIKED TO GET SPOOKED

BY TALES.

The Japanese believed in ghosts, sprites, wraiths, demons, ogres, magic foxes, and skeletons. Do you believe in skeletons? There's one inside you right now!!!!



DRAW LOTS
OF GHOSTS.

DRAW SOME THAT ARE SCARY
AND SOME THAT ARE NOT.

THEY LIKED THE ELDERLY.

THEY THOUGHT YOU LEARNED FROM EXPERIENCE.

The great Japanese artist Hokusai once said: “Until I was 70, nothing I drew was any good. I started depicting life around the age of 75! By the time I am one hundred, I hope to be a great artist.” But when Hokusai turned 90, life caught up with him and he died.



THIS IS ME WHEN I'M OLD.



DRAW YOURSELF OLD.

THEY LIKED MUSIC.

SO DID THEIR GODS.

Japanese people had a kind of music they played for their gods. When they played it really loud, the gods would come down and dance.



WHAT KIND OF MUSIC DO ALIENS LISTEN TO?
DRAW SOME EXTRATERRESTRIAL MUSICAL
INSTRUMENTS!

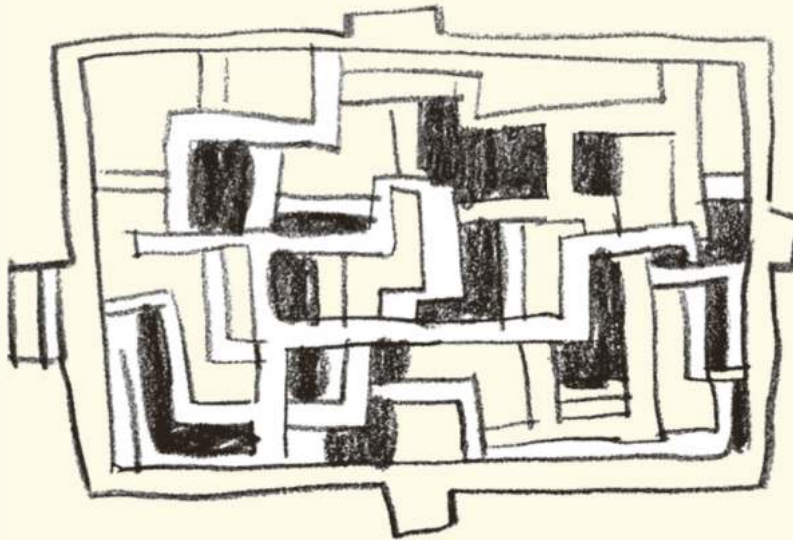


THEY LIKED CITIES,

ESPECIALLY THE PARTY DISTRICTS.

The parts of cities for having parties were lined with trees, theaters, restaurants, temples, houses, and bookstores, where merchants sold prints of party districts lined with trees, theaters, restaurants, temples, houses, and bookstores.

DRAW A MAP OF A DISTRICT FOR HAVING FUN.



THIS IS A MAP OF A DISTRICT THAT IS A MAZE.
ITS CITIZENS LIKE TO PLAY HIDE-AND-SEEK.

THEY LIKED ORDER

MUCH TOO MUCH.

“Born a fisherman, die a fisherman.

Born a samurai, die a samurai,” thought
the Japanese. “Don’t confuse people.”



PLACE THESE PERSONS
IN THEIR ORDER OF IMPORTANCE.
THIS WILL BE NUMBER 1



WHAT, FOR YOU, MAKES ONE PERSON MORE IMPORTANT THAN ANOTHER?

THEY LIKED BOARD GAMES

AND WOULD NOT PASS GO.

The Japanese had a game called “Go.” They would spend hours and hours setting little white or black stones on a board. Sometimes they would cheat.

I PREFER PILLOW BATTLES...

DRAW YOURSELF PLAYING A BOARD GAME
WITH A FRIEND WHO IS CHEATING
BUT LOSING ANYWAY.



THEY LIKED HOLIDAYS

ABOUT TIME.

Their favorite holiday was the cherry blossom festival. They celebrated it by looking at cherries in blossom. It lasted a few days. Then the blossoms would fall to the ground.



MY FAVORITE HOLIDAY INVOLVES A DIFFERENT TREE.

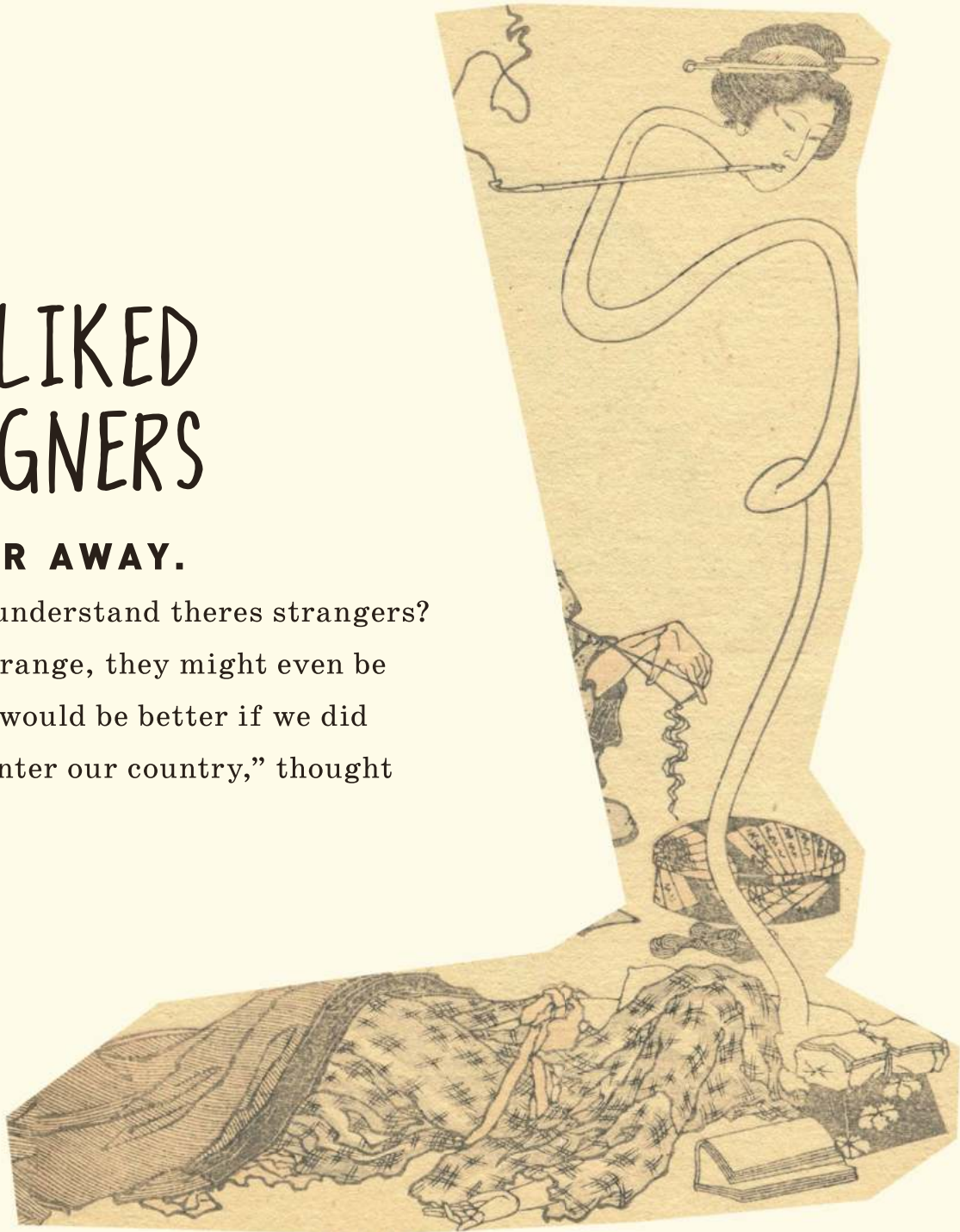


DRAW YOUR FAVORITE THING ABOUT YOUR FAVORITE HOLIDAY.

THEY LIKED FOREIGNERS

TO BE FAR AWAY.

“How can we understand these strangers?
They are so strange, they might even be
dangerous! It would be better if we did
not let them enter our country,” thought
the Japanese.



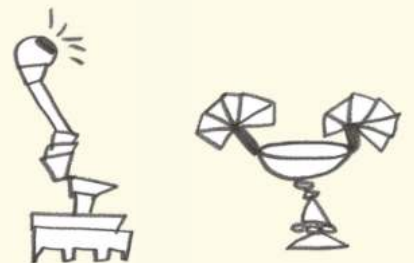


THE JAPANESE IMAGINED FOREIGNERS
WITH LONG SNAKE-LIKE NECKS.
DRAW WHAT ALIENS LOOK LIKE TO YOU.

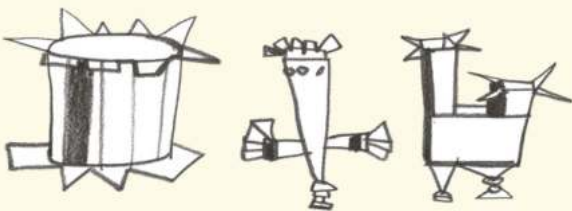
THEY LIKED TEA.

THEY TOOK IT CEREMONIOUSLY.

The tea ceremony was not about tea. It was about ceremony. By brewing and serving the tea, the host showed respect for the guest. By accepting and drinking the tea, the guest showed respect for the host. Teatime could last up to four hours! That's a lot of respect.



WHAT DO YOU PREFER WITH YOUR TEA? A MASSIVE PIECE OF CAKE?
A DOLLOP OF ICE CREAM? WINGED TEA CUPS? OR... RESPECT?



COMMENTARY

P. 6 THEY LIKED MOUNTAINS.

Hokusai created his woodcut series "Thirty-Six Views of Mount Fuji" in the 1830s. They portray Fuji as the most magnificent mountain in the world. For Japanese people, Fuji is a symbol of perfection and permanence. Whatever happens to Japan, Fuji will always be towering over it.

P. 8 THEY LIKED TO MAKE FACES.

The folk theater of Kabuki appeared in Japan in 1608. At the time the word "Kabuki" was written with the hieroglyph "bend, twist". People then said that Kabuki actors "make faces". Unlike actors in Western theater, Kabuki actors don't play parts. Rather, they convey the personality of their role through gesture or pose. The actors put on complex make-up and wear bright costumes for the performance. The colors of their outfit and make-up bear a symbolic meaning, also helping to convey character and emotion. Some popular Kabuki roles are: a wise and strong man, a beautiful young girl, a carefree fool, a villain. It was for Kabuki that the rotating stage was devised, which is now used in modern European theater.

P. 10 THEY LIKED ANIMALS.

In 675 the Japanese emperor Tenmu, who grew up in a Buddhist temple, forbade his subjects the meat of mammals and poultry. The killing of a wild animal was considered a sin, rivaled only by the killing of a household pet. A person caught eating meat could be sentenced to one hundred days of extreme fasting! An exception was made only for patients in need of calorific food. The habit of eating meat arrived in Japan only during the Meiji era (second half of the 19th century), under the influence of Western culture. It is believed that Japan is the only civilization in which animals were not reared for food purposes.

P. 12 THEY LIKED BEING CLEAN.

Personal hygiene came first for the Japanese. Already in the 8th century, even the poorest person could afford to take a hot bath every day. Toilet paper was in common use, and the Japanese could not even imagine that somewhere in faraway Europe people reuse their handkerchiefs rather than using disposable ones. They brushed their teeth with salt, washed their hands before eating and only touched their food with chopsticks. Before drinking water they always boiled it. They described bad-mannered people with the saying: "They enter the house without taking off their shoes." It was simply unthinkable for a decent Japanese person to enter their own, or someone else's, house in street shoes.

P. 14 THEY LIKED SWEETS.

Wagashi, traditional Japanese sweets, are in fact not so sweet. They are made from red beans, rice, vegetable gelatin, herbs and tea. According to the Japanese, *wagashi* should delight not so much your taste as the other senses. By their shape and color *wagashi* should please the eye and hint at the beauty of the seasons. Their smell should harmoniously resonate with the aroma of green tea. When handling *wagashi*, one should be able to feel the fine craftsmanship of the master, while the name of each *wagashi* should delight the ear. The Japanese reasoned that whereas the taste of sweetness is momentary, an unusual appearance and name leave a lasting impression on the mind.

P. 16 THEY LIKED MARTIAL ARTS.

Serious men in Japan created *bushido* — a special code of honor for true samurai warriors with recommendations for how to behave in battle, in society, and in solitude. They also invented more than twenty kinds of martial arts with particular techniques. For followers of Zen Buddhism there was archery, allowing them to achieve maximum internal concentration. Those wanting to defend themselves against enemy attack practiced *aikido*, while those aspiring to victory in battle devoted themselves to the study of *karate-do* and *judo*.

P. 18 THEY LIKED TO WRITE.

An important concept in Japanese culture is *mujo*. It developed in the early Middle Ages under the influence of Buddhism. *Mujo* means impermanence, ephemerality, frailty. It is a special state of mind, when one acutely senses the transience of time, the fragility and variability of each moment of being. In poetry, in painting, and in everyday life, the Japanese appreciate the beauty of the eternal in the fleeting.

P. 20 THEY LIKED ALL FORMS OF STORMS.

The seasons are clearly pronounced in Japan, and the Japanese found beauty in each one, whether autumn with its downpours or winter with wet snow. They especially liked the change of seasons, reflecting the transience of life. The Japanese did not seek to conquer or subdue the elements. They simply lived in harmony with them. In his landscapes, Hokusai did not discriminate between subject matter worthy or unworthy of the artist's attention by its social importance. The changing Japanese weather was also a source of inspiration for him.

P. 22 THEY LIKED TO GOOF AROUND.

Hokusai was called the artist of life. Since he liked to portray ordinary people, his collection of sketches published in fifteen volumes, known today as *Manga*, is a real encyclopedia of Japanese life. Many prints show amusing scenes. Thanks to mass production, Japanese prints (*ukiyo-e*) were relatively inexpensive. They were popular with city-dwellers who couldn't afford paintings. Popular protagonists of these engravings are not members of the aristocracy, but simpler people going about their everyday business: sumo wrestlers, geishas, Kabuki actors.

P. 24 THEY LIKED TO MAKE THINGS WITH HAIR.

Japanese hairstyles were no less complex than the clothes. Women created towering coiffures decorated with ribbons, hairpins, and combs made of natural materials. Such a construction would take several hours to build. And in order not to damage it, they had to sleep almost upright. You could determine the age, social status and even the region a woman came from, all just by looking at her hair.

P. 26 THEY LIKED FISH.

Japan is an island country surrounded by seas brimming with fish. Tuna, salmon, swordfish, mackerel, eel, hake, horse mackerel: all populate the waters around Japan. It's not surprising then that in Japanese cuisine fish is the second most popular ingredient (after rice). In the 8th century, the Japanese invented a method of storing fish called sushi. Ancient sushi was very different from what we know today. Fish was sprinkled with salt and left for several months under a weight; then it was washed, dried, stuffed with boiled rice, salted again and left for a year or longer. After that, the fish could be eaten, discarding the rice. Modern style sushi — balls of rice topped with a piece of fresh fish — appeared only at the beginning of the 19th century. The Japanese don't only eat fish raw — they like it fried, smoked, dried or boiled. Japanese broths are often flavored with dry fish flakes called *katsuobushi*. Even the deadly poisonous *fugu* fish is eaten in Japan: every year about 20 thousand tons of it is consumed. The Japanese proverb says: "Whoever eats *fugu* is a fool, who doesn't eat it also."

P. 28 THEY LIKED GIFTS.

The Japanese custom of *omiyage*, or gift-giving, says that gifts should be given at least twice a year — in the middle of summer and at the end of the year. If someone wants to apologize, express sorrow, thanks, or congratulations, instead of wasting unnecessary words they give a gift. The form in which the gift is presented is much more important than the content. Fruit is considered to be an excellent gift, seen as a small, perfectly shaped and natural work of art. It does not need to taste good. Packaging is of paramount importance — it must be exquisite and expensive.

P. 32 THEY LIKE TO TAKE PART IN PARTIES.

The Japanese thought of individuals as members of the collective. Public opinion was more important than that of the individual. The group was always supportive, but also demanded that members fulfill their duties. In order to be respected in the group, one had to be *uchi* — one of us. That's why it was so important for Japanese people to spend time together. And since hierarchy and order were no less important, people continued to observe rituals and ceremonies even in everyday settings.

P. 32 THEY LIKED MAGIC.

In Hokusai's *Manga* there are many drawings of street sword-swallowers, magicians and tricksters. They exhale galloping horses and swarms of bees, produce streams of water with their hand gestures, and conjure little figures of people from their sleeves. Some of the tricks are easy to explain, others look like pure magic. But for Hokusai, they are all equally interesting — he is simply recording examples of street magic.

P. 34 THEY LIKED MASKS.

The history of Japanese theater began at the same time as Buddhism arrived from the mainland, and along with it music, theater and dance from China, India and Korea. In Noh theater actors played out the dramatic interrelations of gods, spirits, demons and common mortals to the accompaniment of a choir, drums and flutes. In the beginning, only the aristocracy was allowed to watch Noh theatre performances. The play lasted from three to five hours, and the intervals between acts were filled with gruffish comedy scenes of the Kyogen Theater. The Japanese also had a puppet theater called the Bunraku. Since each doll is controlled by three puppeteers, its movements are as smooth as if it were alive! Still, the most democratic genre was the Kabuki Theater. This entertainment of commoners enjoyed such popularity that the arrival of a well-known troupe could cause unrest and havoc in a city. The authorities repeatedly tried to ban Kabuki. But love of art proved stronger than prohibitions!

P. 36 THEY LOVED EATING FANCY.

In 1640 the Japanese capital of Edo had more than a hundred bookstores. Some of them specialized in culinary books. Some cookbooks, such as *Delicacies from the Mountain and Sea* (1748), were reprinted many times. However, their content was mainly concerned with the poetic names and metaphors inspired by the dishes, and not actual recipes. High-ranking officials and samurai liked to organize dinner parties, as well as go to restaurants recommended in printed guides. The world's first modern-style restaurant was opened in Japan's capital of Edo in 1751.

P. 38 THEY LIKED TO GET SPOOKED.

The Japanese believed that every person has a *reikon* spirit living in them. After death the *reikon* leaves the body and, depending on the circumstances of death and burial, becomes the protector of descendants or, on the contrary, begins to take revenge and do terrible things. In the latter case, the *reikon* turns into a *yurei* — a ghost capable of returning to the material world. To get rid of the *yurei*, you need to either conduct a special ritual or assist him in accomplishing his plan.

P. 40 THEY LIKED THE ELDERLY.

There was no cult of youth in Japan. Rather, there was a cult of old age. Extending the life of one's body was seen as an important goal. Unlike Christianity, Buddhism does not require its believers to sacrifice themselves, but on the contrary advocates a long and harmonious coexistence with nature. "Life must be long. This is our filial duty before Heaven and Earth, father and mother," said Kaibara Ekken, the 17th century thinker and doctor. The elderly were always esteemed in Japan. Plaques were even placed in front of the houses of old people to let passers-by know that a wise sage lives here. Respect for the Aged Day is a Japanese public holiday celebrated on September 15th.

P. 42 THEY LIKED MUSIC.

Classical Japanese music *gagaku* was adopted from China. It uses three types of traditional instruments: percussion, wind and string. A person trained in Western classical music must learn to comprehend the beauty of *gagaku*: there is no development of melody, it is hard to distinguish a rhythm, and the musicians do not strive for harmony. Most of all, *gagaku* resembles a continuous stream, which listeners join from time to time. *Gagaku* was initially considered very refined music, intended for ceremonial recitals at the imperial court, but eventually, it left the palace walls and spread throughout Japan. Since then, every Japanese person has been able to delight a favorite deity with ritual music and dancing.

P. 44 THEY LIKED CITIES.

The Japanese are pioneers in the construction of big cities. The ancient capital of Japan, Kyoto, was designed according to the Chinese urban planning system, taking into account the philosophy of *feng shui*. Tokyo, then called Edo, was founded in 1457 and already by the 17th century exceeded the largest cities in Europe — London and Rome — in size and population. By 1721, one million people lived in Tokyo, twice more than in London and Rome.

P. 46 THEY LIKED ORDER.

Since one of the most important Japanese virtues is respect for superiors in age or status, people hold officials in high esteem. The emperor of Japan was the father of the nation, and the subjects were its stronghold. Officials in Japan were controlled both by society and their seniors, but the main form of control was a developed sense of shame. The Japanese official was most afraid of losing his dignity.

P. 48 THEY LIKED BOARD GAMES.

Once upon a time, only aristocrats were permitted to play board games. Violating imperial prohibition, Buddhist monks secretly played Go, considering this game an important spiritual practice. But in 701 the Japanese emperor allowed everyone to play, and Go began to be valued as an art on a par with music. Professional players could become rich or even ennobled. Military leaders also appreciated the game; they believed that Go is excellent for training the mind to marshal troops.

P. 50 THEY LIKED HOLIDAYS.

The first festival of Hanami, devoted to the beauty of the cherry blossom, was held in Japan in the 3rd century. Imperial courtiers and high-ranking aristocrats took part. Later, samurai and ordinary townspeople also joined the festival. Sakura became a harvest symbol in Japan since its flowering informed peasants that it was time to plant rice. For the more poetically inclined, sakura recalled the transience of life.

P. 52 THEY LIKED FOREIGNERS.

In the 17th century, all foreigners were expelled from Japan. The country's isolation prompted the spread of unusual ideas about the appearance and habits of foreigners. Japanese thinker Hirata Atsutane described the Dutch in the early 19th century as having dog eyes, wearing heeled shoes because they lack heels on their feet, and urinating by lifting their leg like a dog. The tastes of foreigners for meat and milk also frightened the Japanese, who believed that people who ate meat became wild, and that milk was white blood.

P. 54 THEY LIKED TEA.

Tea arrived in Japan from China with Buddhist monks and soon became the focus of an amazing ritual — the Japanese tea ceremony. By the 18th century, Japan had a whole system of schools where tea masters were trained. The tea ceremony is based on four principles: harmony, respect, beauty and peace. There is a different kind of ceremony for each time of day. The best place for the ritual is a special teahouse — a village house with a thatched roof.

PAINTINGS

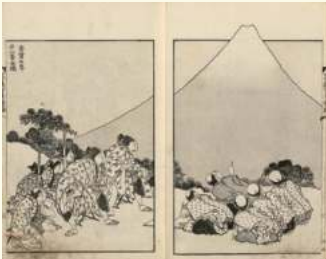


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