

ASIAN ART
connections

RESOURCES FOR EDUCATORS

FALL 2003

HIMALAYAS
An Aesthetic Adventure

Arthur M. Sackler Gallery
Oct. 18, 2003–
Jan. 11, 2004



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Curriculum Resource The Curriculum Resource (pages 5–13) is designed to be used long after the information on the outer pages is outdated. When no longer current, discard them and keep the Curriculum Resource.



Visit www.asia.si.edu for information about school tours, resources for teaching, and information about the *ImaginAsia* family program. The Resources for Teachers section offers online curriculum guides that include classroom projects, lesson plans, curriculum connections, and more.

CALL FOR SUBMISSIONS Interested in having your work published? If you would like to share innovative ways to integrate Asia into the curriculum, send us a 200-word description of a classroom project and pictures of the activity. Tell us about the project—its premise, process, and outcome—and it may become our next feature.

The Freer Gallery of Art and the Arthur M. Sackler Gallery at the Smithsonian Institution together form the national museum of Asian art for the United States. The Freer also houses a collection of American art from the nineteenth and early twentieth centuries, including the world's largest collection of works by James McNeill Whistler.

ABOVE Detail, *Goddess Tara*. Nepal, 13th century. Bronze with gilding and semiprecious stones; 71 cm. Lent by a private collection, ELS2003.7:13. Photograph by Damien Rigo

CURRENT EXHIBITIONS AT THE SACKLER

Closing Soon!
Isamu Noguchi and Modern Japanese Ceramics
THROUGH SEPT. 7, 2003
The ceramics created by Japanese American artist Isamu Noguchi (1904–1988) during short sojourns in Japan in 1931, 1950, and 1952 disregarded widely accepted models of Japanese ceramic style. This exhibition is the first museum presentation since 1954 of Noguchi's ceramic work, and it also presents works by the Japanese ceramic artists—ranging from traditional to avant-garde—with whom Noguchi interacted or collaborated.



Fountains of Light: Islamic Metalwork from the Nuhad Es-Said Collection

THROUGH JAN. 2004
The Nuhad Es-Said Collection, arguably the finest collection of Islamic metalwork in private hands, consists of twenty-seven inlaid brass, bronze, and steel objects dating from the tenth to the nineteenth centuries. The collection provides an in-depth view of the history

Love and Yearning: Mystical and Moral Themes in Persian Poetry and Painting*
AUG. 30, 2003–FEB. 22, 2004
Persian lyrical poetry is considered one of the most popular vehicles for pictorial expression in Iran. The rich imagery made poetry a natural choice for patronage, and artists strove to create pictorial interpretations of the text. This exhibition highlights the work of some of the most famous Persian poets, showcasing how artists used color and design to transform words into images.



of inlaid metalwork from its inception in Iran and present-day Afghanistan and Uzbekistan to its later development in Syria, Egypt, Iraq, and Anatolia (present-day Turkey).

ONGOING EXHIBITIONS AT THE SACKLER

The Arts of China
Contemporary Japanese
Porcelain

Luxury Arts of the
Silk Route Empires

Metalwork and Ceramics from
Ancient Iran
Sculpture of South and
Southeast Asia

Work, by Isamu Noguchi (1904–1988). Japan, Imbe, 1952. Unglazed Bizen stoneware; 19.2 x 23.2 x 4.0 cm. Lent by a private collection

Doctor Visiting His Lovesick Patient, by Shaykzada. Afghanistan, ca. 1525. Opaque watercolor, ink, and gold on paper; 19.4 x 10.3 cm. Lent by the Art and History Trust, LTS1995.2:166

Detail, *Portrait of Muan Xingtao*. Japan, Edo period (1615–1868). Ink and color on paper; 85.8 x 33.3 cm. Purchase, F1982.8

FUTURE EXHIBITIONS

Faith and Form: Selected Calligraphy and Painting from the Japanese Religious Traditions*
MAR. 20–JULY 18, 2004

Featuring important examples of works inspired by Buddhist and Shinto beliefs, this exhibition displays Japanese painting and calligraphy from the eighth to the nineteenth centuries. Included are paintings, portraits, sutra texts, and ink monochrome aphorisms. The works on view illustrate the intimate relationships between calligraphy, painting, and transmission of faith within the major Japanese religious traditions.



Yayoi Kusama

AUG. 30–MAR. 21, 2004

This exhibition showcases two works by Yayoi Kusama, one of the leading figures in contemporary Japanese art. Her *Dots Obsession* features ten helium balloons hovering in the air of the gallery's pavilion, while the infinity room *Love Forever* provides a powerful, private experience.

* Indicates temporary working title



CURRENT EXHIBITIONS AT THE FREER

Closing Soon!

In Pursuit of Heavenly Harmony: Paintings and Calligraphy by Bada Shanren from the Bequest of Wang Fangyu and Sum Wai
THROUGH OCT. 13, 2003

In 1998, the Freer received a major donation of works by Bada Shanren from the collection of Wang Fangyu (1913–1997), a leading scholar, making the Freer the center for the study of Bada's art in the West. This exhibition discusses various stages of Bada's life and work, exploring the connections between his paintings and calligraphy.

Tales and Legends in Japanese Art
THROUGH JAN. 4, 2004

From the earliest historical times to the present day, stories created in fictional narrative or based on poetry, biography, history, legend, or religious literature were the subjects of Japanese painting. This exhibition presents Japanese paintings in a wide variety of formats, containing some of the most important works in the Freer's distinguished collection of Japanese paintings.

Tea Utensils Under Wraps
THROUGH JAN. 4, 2004

Except when they are in use or on view, tea utensils such as tea bowls and tea caddies are packed away in layers of wrapping for privacy and safekeeping. These storage materials, which include wooden boxes and padded bags, protect the utensils but also help define their meaning. This exhibition introduces viewers to the varieties of packaging and the customs surrounding their preparation and use. All of the rotation's works are gifts to the Freer Gallery of Art from Peggy and Richard M. Danziger.

Whistler's Greatest Etchings: The 1889 Amsterdam Set*
THROUGH FEB. 1, 2004

Whistler visited Amsterdam in 1889 and completed eleven unusually detailed and delicate etchings that he considered to be his greatest accomplishment as a printmaker, a conclusion with which collectors and art historians have generally agreed.



This exhibition allows visitors to retrace the development of Whistler's artistry by comparing fourteen rare impressions of the Amsterdam prints with major examples of the artist's earlier work as a printmaker.

Mr. Whistler's Galleries: Avant-Garde in Victorian London
NOV. 20, 2003-APR. 4, 2004

The exhibition design of the expatriate American artist James McNeill Whistler played a key role in the development of modernist styles of displaying art. In collaboration with the Virginia Museum of Fine Arts, the Freer marks the centenary of Whistler's death by presenting a major exhibition on Whistler and the art of exhibition design. The exhibition includes new versions of two of Whistler's most influential installations.

ONGOING EXHIBITIONS AT THE FREER

Ancient Chinese Pottery and Bronze
 Art for Art's Sake
 Arts of the Islamic World

Buddhist Art
 Chinese Celadon Ceramics
 Freer and Egypt
 James McNeill Whistler

Japanese Screens
 Korean Ceramics
 The Peacock Room
 South Asian Sculpture

TOP LEFT TO RIGHT *Falling Flower*, by Bada Shanren (1626–1705). China, Qing dynasty, ca. 1692. Ink on paper; 22.5 x 28.5 cm. Bequest from the collection of Wang Fangyu and Sum Wai, donated in their memory by Mr. Shao F. Wang, F1998.56.1. Detail, *Daikoku with rats pulling a radish mikoshi*, by Kawanabe Kyosai (1831–1889). Japan, 19th century. Album leaf; ink and color on paper; 26.7 cm x 38.8 cm. Purchase, F1975.29.5

Detail, *Bridge*, Amsterdam. 1889, by James McNeill Whistler (American, 1834–1903). Etching on paper; 16.4 x 23.9 cm. Gift of Charles Lang Freer, F1906.119

ABOVE *Black Seto (Setoguro) tea bowl with its storage bag and box*. Japan, Momoyama period, ca. 1580–1605. Light gray pottery with black glaze; 7.5 cm. Gift of Peggy and Richard M. Danziger, F1998.15

For more information on future exhibitions, visit www.asia.si.edu.

* Indicates temporary working title

HIMALAYAS

AN AESTHETIC ADVENTURE

OCT. 18, 2003–JAN. 11, 2004 • ARTHUR M. SACKLER GALLERY



THE HIMALAYAN REGION IS ONE OF SOARING natural beauty and rich culture. This exhibition showcases art from the entire Himalayan region, including sculpture, manuscripts, *thangkas*, paintings, and ritual objects from India, Nepal, and the Tibetan plateau. The works, created between the fifth and nineteenth centuries, are religious in nature: Hindu, Buddhist, and Bon, the indigenous religion of the Tibetan plateau.

This exhibition offers the viewer the opportunity to appreciate the artistic similarities and differences of these diverse parts of the Himalayan geographical region. It explores cultural, religious, and artistic exchange in the Himalayas and examines how artists created objects that were acceptable by religious standards while incorporating astonishing and creative elements. Most of the objects have never before been publicly exhibited in the West.

Himalayas: An Aesthetic Adventure was organized by The Art Institute of Chicago. Major sponsorship support for this exhibition has been provided by Exelon, Proud Parent of ComEd.

This exhibition is made possible by the generous support of the E. Rhodes and Leona B. Carpenter Foundation, The Christensen Fund, the National Endowment for the Arts, and the W. L. S. Spencer Foundation.

QUESTIONS & ANSWERS

Buddhist Illuminated Manuscripts



Cover from a *Prajnaparamita* manuscript: Buddha with bodhisattvas and monks

> WHO wrote these manuscripts?

Buddhist manuscripts like these were often written by monks. They might also have been written by professional scribes hired by wealthy individuals or royalty who gained religious merit for themselves and others by commissioning a Buddhist manuscript.

> WHAT is in these manuscripts?

These manuscripts contain Buddhist scriptures, holy texts of the Buddhist faith. They also contain illustrations that were added not only for decoration but also to increase the sacred power of the manuscript.

> WHERE did these manuscripts come from?

Manuscripts like these were often housed in the libraries of Buddhist monasteries. Buddhists began writing manuscripts in the first century C.E. However, it was not until the seventh or eighth century that Buddhists began illuminating—illustrating or decorating—the manuscripts.

> WHY were these manuscripts written?

The most common reason for writing a Buddhist manuscript was as a form of worship, to gain religious merit, or to transmit Buddhism. Manuscripts played a key role in the history of Buddhism; as Buddhist belief spread from north India, it became very important that Buddhist doctrines be recorded and translated so that foreign monks could read them and take them back to their home countries.

> HOW do you read one of these manuscripts?

The pages of these manuscripts are not bound together like most books written today. All of the pages are separate, but they are tied together between front and back covers. To read a Buddhist manuscript like this, untie the string and carefully lift the cover off of the pages. When finished reading a page, flip it over and place it neatly on top of the front cover.

PAGE 5 Detail, Scenes from the early life of the Buddha. West Tibet or West Nepal, 14th century. Ink and pigment on cotton; 82.0 x 67.0 cm. Lent by a private collection, ELS2003.7.101

ABOVE Cover from a *Prajnaparamita* manuscript: Buddha with bodhisattvas and monks. Central Tibet, 12th century. Pigment and gold on wood;

27.2 x 73.7 cm. Lent by the Pritzker Collection. Photograph by Michael Tropea

FEATURED OBJECT

Prajnaparamita Manuscript

Two illuminated pages from a *Prajnaparamita* manuscript: Buddha, *Prajnaparamita*, and narrative scenes
Central Tibet, ca. 1200

Pigment and gold on paper
61.5 x 17 cm (a), 57.3 x 15 cm (b)

Lent by a private collection,
ELS2003.7.126a-b

These two illuminated pages are the title page and final page of a *Prajnaparamita* manuscript translated from Sanskrit and written in Tibetan. The *Prajnaparamita* is an Indian Buddhist text of the Mahayana tradition whose title means “Perfection of Wisdom.” Mahayana Buddhists traditionally believe this to be a record of the Buddha’s teachings at Vulture Peak, a site in northeastern India in the present-day state of Bihar.

The *Prajnaparamita* is personified as a goddess of wisdom. She appears on the left side of page *a*, seated with her legs crossed in the lotus position. On the right side of the page is an



(a)



(b)

image of the Buddha Shakyamuni, the historical Buddha. He is also seated in the lotus position, and his hands form a gesture of “calling the earth to witness,” a gesture he performed when he first reached enlightenment and touched the earth with his right hand so that it could witness his transformation. Both figures are seated on lotus thrones atop formal flower arrangements.

On the left side of page *b*, a bodhisattva—a Buddhist being who has achieved enlightenment but chooses to stay on earth to help others attain enlightenment—named Dharmodgata sits on a lotus throne, greeting the visitors who appear on an elongated chariot on the right side of the page. The visitors are led by Sadaprarudita, a seeker of enlightenment.

See pages 8–9 for enlarged images of the manuscript.

THE STORY OF SADAPRARUDITA AND DHARMODGATA

This story of Sadaprarudita and Dharmodgata appears in the *Prajnaparamita*. Buddhists believe it was told by the Buddha to demonstrate the importance of worshiping the text and its contents.

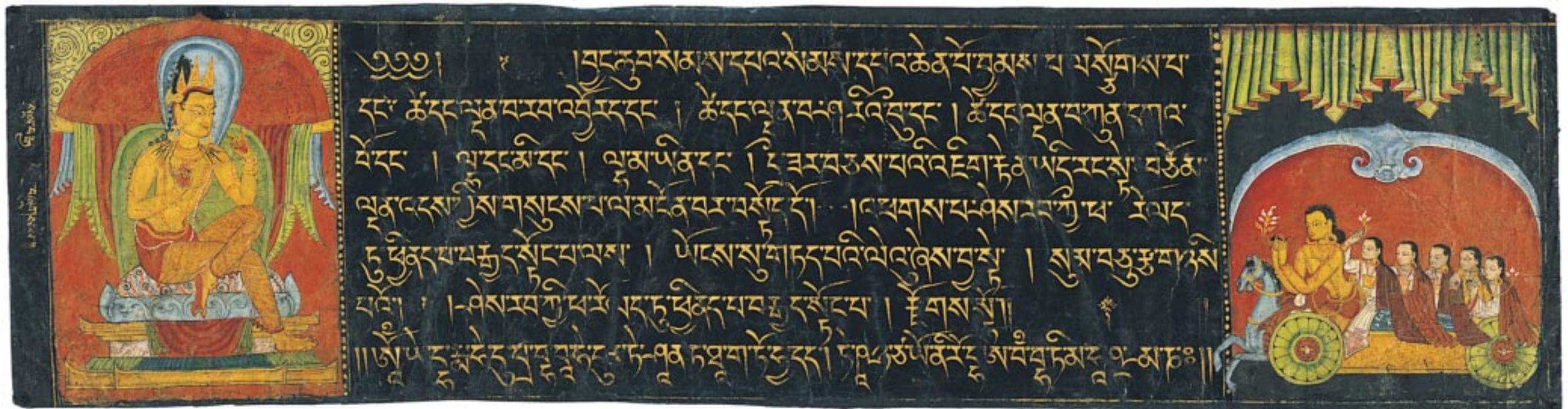
Sadaprarudita set off from his home in search of enlightenment, but he soon realized that he did not know where he wanted to go, so he began to weep. After crying for an entire week, he had a vision in which he was told to go to Gandhavati, the magnificent paradise

of the bodhisattva Dharmodgata. However, on his way he realized that he had no gift to offer, so when he reached the next town, he decided to sell the only thing he had—his body, or himself. When no one would buy him, Sadaprarudita became very sad and openly wept in the marketplace. Seeing Sadaprarudita’s misery, the god Indra appeared in the form of a young man and offered to buy his heart, blood, and bone marrow. As Sadaprarudita began to selflessly take his body apart, a merchant’s daughter approached him. She was so

impressed by his demonstration of self-sacrifice that she decided to help him and accompany him on his journey. She persuaded her parents to join them, along with five hundred maids in five hundred carriages. Indra then dropped his disguise as a young man and restored Sadaprarudita’s damaged body. After embarking on a long journey, the group finally reached Gandhavati and met the bodhisattva Dharmodgata, and they worshiped a text of the *Prajnaparamita* written in lapis lazuli on golden tablets.



(a)



(b)

Vocabulary & Discussion Questions

VOCABULARY



Mandalas are geometric representations of the Buddhist cosmos, and Buddhists use them as a visual tool to guide them on the path to enlightenment.

ENLIGHTENMENT

is a moment of great wisdom and understanding. It is the highest level of consciousness and the ultimate goal of Buddhism.

ILLUMINATED MANUSCRIPTS

are texts, such as books or documents, which are written and illustrated by hand.

NIRVANA

is a spiritual state of perfect peace beyond selfish attachments to worldly possessions. Reaching nirvana frees the soul from the Buddhist cycle of rebirth.

DISCUSSION QUESTIONS

Two illuminated pages from a *Prajnaparamita* manuscript

These manuscript pages are approximately two-and-a-half feet long. When not in use, they—along with many more pages—would have been held between two highly decorated boards tied together with cord.

- > How do you think a book of this sort might be used?
- > Who do you think might use or read a book like this?

Compare and contrast the images of the Buddha with that of the bodhisattva Dharmodgata (see the Featured Object, pages 8–9). Consider clothing, posture, gestures, and expression.

- > What are the similarities and differences?

TEACHERS: Once the students compile a list of similarities and differences, explain that the Buddha reached nirvana and left this earth, while bodhisattvas choose an earthly existence to help others reach enlightenment. Thus, the Buddha is depicted in the simple robes of a monk, while the bodhisattva wears colorful robes and beautiful jewels.

Depictions of the lotus flower appear several times in the paintings on pages 8–9. Two of the figures sit cross-legged with their feet on top, knees opening outward, in a position thought to resemble a lotus flower. The thrones of all three of the single figures are modeled after the petals of the lotus. Even the wheels of the chariot appear to take their form from this important flower. Buddhists consider the pattern of growth of the lotus plant to be a metaphor for reaching enlightenment and as a symbol of purity. The lotus plant grows in marshy water, but it rises from mud through the water and produces a lovely, pristine flower when it reaches the surface.

- > How is this growth pattern a metaphor for a person's path to enlightenment?

Bhaishajyaguru Mandala. Central Tibet, 14th century. Pigment and gold on cotton; 104 x 82.7 cm. Lent by the Art Institute of Chicago; Kate S. Buckingham

Endowment, 1996.29. Photograph © The Art Institute of Chicago

WEB & MUSIC RESOURCES

Tibetan Music Resources



Monks from the Drepung Loseling Monastery perform Tibetan Buddhist music at the Freer and Sackler galleries.

The overwhelming majority of Tibetan music recordings are devoted to Tibetan Buddhism, and for good reason: the low-pitched, multiphonic chanting of the monks—interrupted by blasts from twelve-foot trumpets, reeds, and percussion—creates one of the most remarkable phenomena in the world of music.

Tibetan Buddhists believe that ritual music is an important vehicle for spiritual advancement. An excellent recording that captures these sonic

wonders is *Gyuto Monks: Freedom Chants from the Roof of the World* (Rykodisc, 1989; rykodisc.com), featuring two thirty-minute chants. For detailed background information, *Tibet: The Heart of Dharma* (Ellipsis Arts, 1996) provides a sixty-four-page color book and superbly recorded selections, highlighting the chants' gradual rise in pitch. Of special note is the "Ornament of Clear Realization," a chant on the path to enlightenment explicated in the *Prajnaparamita*, a Buddhist text. The three-CD collection *Anthology of World Music: Music of Tibetan Buddhism* (Rounder, 1999; rounder.com) includes hymns for long trumpets and double reeds, readings of sacred texts, demonstrations of individual instruments, solo chanting, and a twenty-five-page booklet. Volume two of *Sacred Ceremonies: Ritual Music of Tibetan Buddhism* (Fortuna Records, 1992–98) provides only limited notes but includes invocations on long trumpets and double reeds and a demonstration of the unusual human thigh-bone trumpet.

For more accessible chanting, *Sacred Land: Tibetan Buddhist Ritual Music of Himalayan Nepal* (Bona-Fi,

2002) features three selections by the nuns of Thupton Choling Monastery, with good notes and color images. *Chö* (Rykodisc, 1997), a beautiful East-West collaboration, highlights the voice of Choying Drolma, with the women of Nagi Nunnery and subtle orchestration on Western instruments. Younger students might enjoy a rare recording of children chanting a morning prayer on *Tibetan Ritual Music* (Lyricord, 1993; lyricord.com).

Secular Tibetan music ranges from court music and folk operas to songs for farming, playing dice, begging, and drinking, accompanied by lutes and fiddles not heard in religious contexts. *Dhama Suna* (Erato Disques/Detour, 1997), by the Tibetan Institute of Performing Arts, includes sixteen songs along with detailed notes. The singer Techung invokes a typical Tibetan picnic with barley beer on *Changshay: Traditional Tibetan Drinking Songs** (Kunga Records, 1999), with printed translations.

Many recordings are available as discount used copies through addall.com or amazon.com. New copies are available through amazon.com, heartheworld.com, and the labels listed.

WEB RESOURCES ON THE ARTS OF THE TIBETAN PLATEAU

www.asia.si.edu/collections/himalayanHome.htm
Click on "Browse South Asian & Himalayan Art" to look at objects from the Himalayan region in the Freer and Sackler galleries' collection.

www.asia.si.edu/exhibitions/online/mandala/default.htm
Find information on a Tibetan sand mandala made at the Freer and Sackler galleries by monks from the Drepung Loseling Monastery in Atlanta, Georgia. This site contains photos of the creation of the mandala and music and dance performances.

www.artsmia.org/arts-of-asia/tibet
This engaging website by the Minneapolis Institute of Art shows the process of creating a Tibetan sand mandala on video. The site also includes a teacher's guide and map of the Tibetan plateau.

www.newarkmuseum.org/pages/collections/asian.htm
Information about the Newark Museum's Tibetan collection can be found here, in addition to a link about the Tibetan Buddhist altar on display in the museum.

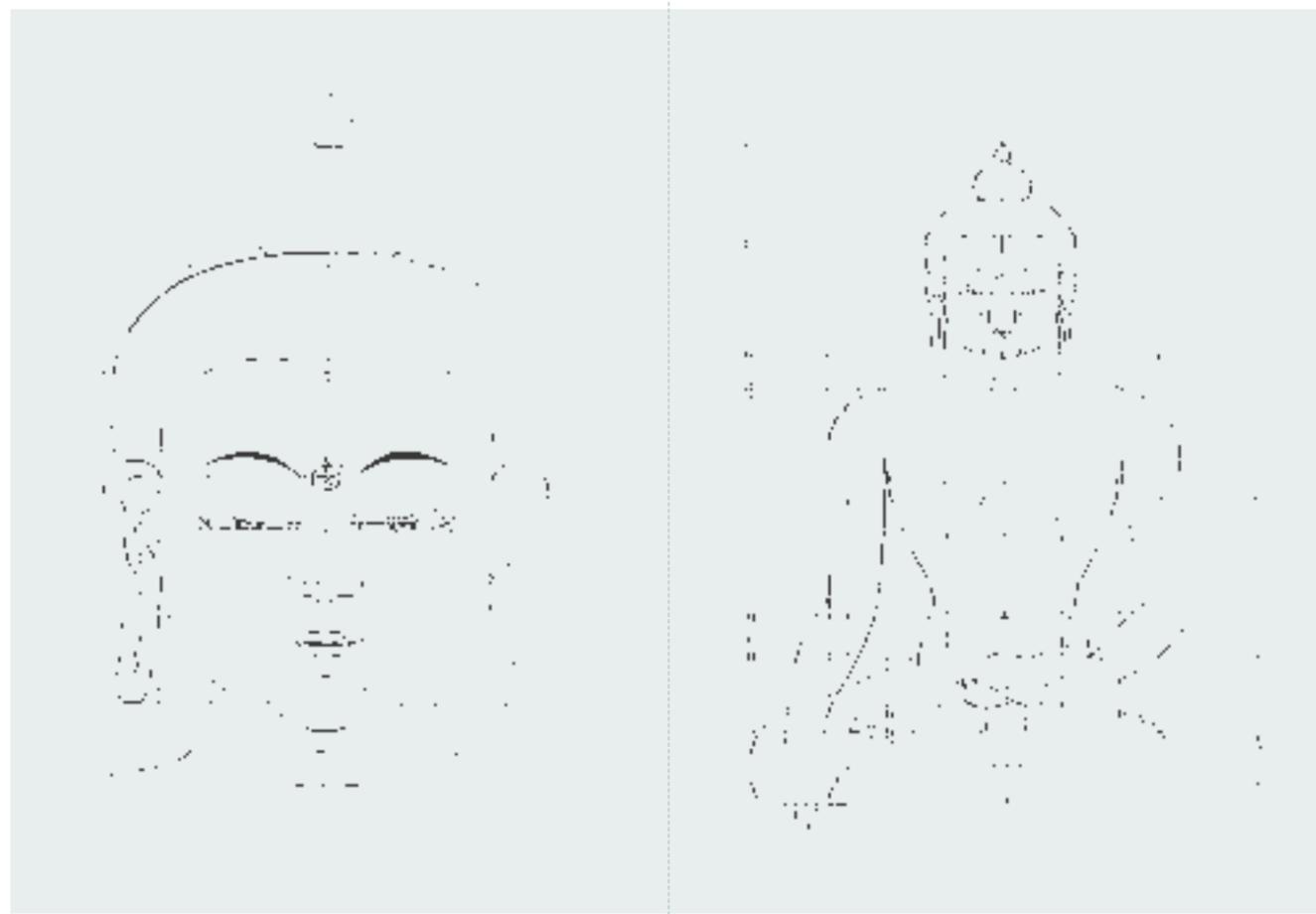
www.newarkmuseum.org/tibet_zone/index.htm
This site shows the progression of a Tibetan mural painted by artist-in-residence Phuntsok Dorje.

www.himalayanart.org
This site focuses entirely on art of the Himalayan region and contains a large number of *thangka* images.

* We have included this title as a resource that addresses another facet of Tibetan life. Consider the maturity of the students before introducing this music and its accompanying lyrics.

ART TODAY

In Search of an Artist in Nepal



Iconometric drawing of the head of the Buddha

Iconometric drawing of the body proportions for the Buddha

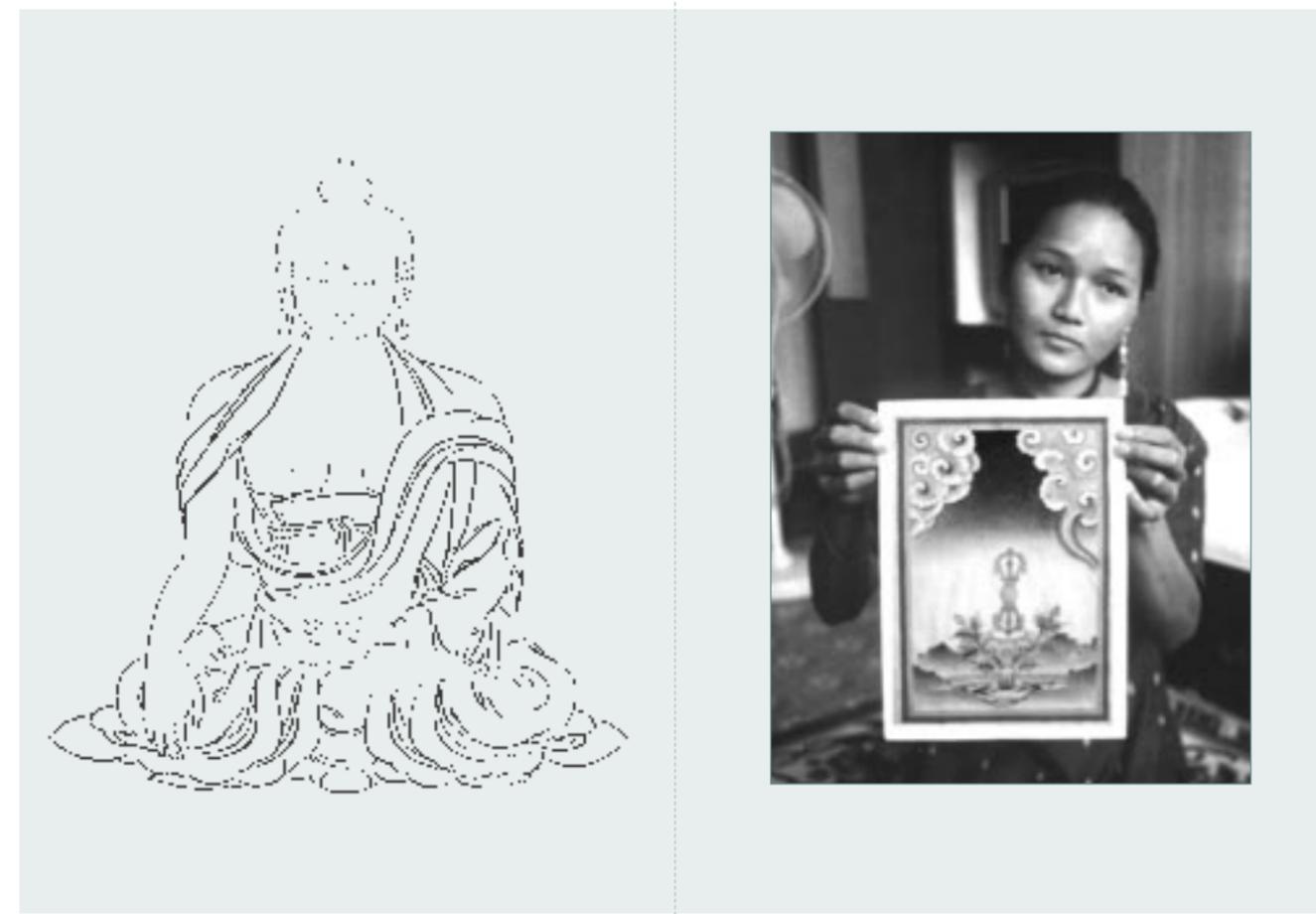
by Stephen Truax Eckerd, coordinator, ImaginAsia family program, Freer Gallery of Art and Arthur M. Sackler Gallery

While in Nepal this past spring to collect materials for education department programs, I went in search of an artist to demonstrate the technique of creating Buddhist religious paintings. Buddhist paintings, called *thangkas*, are painted on cloth using mineral pigments and gold and framed with silk and gold brocade. They are an important tool for teaching about Buddhism and a point of focus for practitioners

of meditation. The size and location of figures in the paintings, the hand gestures and body positions, the use of color, and the placement of objects, animals, and aspects of nature are all used to tell the stories of the historic Buddha and later great teachers in the history of Buddhism and to illustrate the beliefs of Buddhism. Students who wish to become *thangka* painters apprentice to a master painter. Over many years they learn all of the steps in painting a *thangka*—stretching and polishing the cloth, mixing colors, doing line work, applying gold, and more. The teachers are usually monks

living in Buddhist monasteries, and their students are young monks who show promise as artists. As a result, all of the *thangka* painters that I met in Nepal were men.

During the trip I was also looking for a painter who could create a series of *thangkas* for the Sackler Gallery's *Himalayas: An Aesthetic Adventure* exhibition and could demonstrate the steps involved in producing a *thangka*. I hoped to find someone to paint the series and also come to the museum to give demonstrations. I first went to Tsonamgel Lama, a well-known painter who spoke good English and



Iconometric drawing for a robed Buddha

Dhan Kumari Ghising showing one of her colored drawings

had experience in teaching *thangka* painting to Westerners. However, he is the head of an artist collaborative that would not give him permission to leave for the length of the exhibition, so he instead recommended his older brother, Indra, as a better painter for the job. Indra agreed to create the *thangkas* for the exhibition but could not spare three months to come to the museum. While most Nepalese would jump at an opportunity to come to America, *thangka* painters are very dedicated and see their work as an act of worship.

Tsonamgel and Indra recommended a young painter they declared was

already better than either of them. Much to my surprise, the painter turned out to be a woman! Dhan Kumari Ghising had dreamed of being an artist since she was in third grade and copied every picture in her schoolbooks. Indra had seen her work when she was in tenth grade, and she had confided to him her dream of becoming a *thangka* painter. Although no woman had ever been admitted into a monastery in Nepal to study painting, Indra recognized her talent and went to the monastery of one of Nepal's most famous teachers of *thangka* painting. After a long

discussion, the monastery admitted its first female student.

That was six years ago. While many artists can copy *thangkas*, few can do the drawings for original paintings. The proportions written down in ancient texts require the artist to be a master of geometry and proportion. Dhan is able to create these drawings, and her work is outstanding. She has mastered the most difficult aspect of *thangka* painting, and I hope she will be able to come for the exhibition to give demonstrations for families and school groups visiting the museum.

TOURS

We can accommodate large groups! Call the tour scheduler at 202.633.0467, or e-mail asiatours@asia.si.edu to make arrangements.*



Student tours are tailored for a unique learning experience that emphasizes the art of looking closely at objects. Docents employ a variety of techniques in the galleries, including writing activities, storytelling, and the use of hands-on objects, to engage students while they learn. Individual tours are based on age appropriateness and classroom curriculum.

For information or to arrange a class tour, e-mail asiatours@asia.si.edu. Sign-language interpreters and tactile tours are available. *Allow four weeks' notice for all group and special tours.* If you plan to take your class on a self-guided tour, call the tour scheduler in advance to avoid congestion in the galleries.

INTRODUCTION TO ASIAN ART

LIMIT: 60 students
RECOMMENDED FOR: grades K–12
Students discover the arts and cultures of China, Japan, South Asia, the Islamic world, and the ancient Near East in this tour of the collections.

INTRODUCTION TO JAPANESE ART

LIMIT: 45 students
RECOMMENDED FOR: grades K–12
Participants examine the Freer's unparalleled collection of Japanese screens, scrolls, ceramics, and sculpture.

INTRODUCTION TO CHINESE ART

LIMIT: 60 students
RECOMMENDED FOR: grades K–12
Students learn about China's history through seven thousand years of technical and artistic achievements

ANIMALS IN ASIAN ART

LIMIT: 45 students
RECOMMENDED FOR: grades K–3
Participants examine the important role animals play in the imagery and symbolism of Asian art.

ARTS OF THE ISLAMIC WORLD

LIMIT: 30 students
RECOMMENDED FOR: grades 6–12
Students explore the arts of the Islamic world and view examples of ceramics, metalwork, painting, and calligraphy.

HANDS-ON TUESDAYS

LIMIT: 45 students
RECOMMENDED FOR: grades 3–8
Students participate in a docent-led tour about China, Japan, Islam, or South Asia, and a hands-on activity. This tour is held only on Tuesday mornings from 10 A.M. to 12:15 P.M.

ARTIST THURSDAYS

LIMIT: 30 students
RECOMMENDED FOR: grades 3–8
Students participate in an hour-long tour followed by a related artist demonstration. Contact the tour scheduler for information on monthly themes. This tour is held only on the first Thursday of each month from 10 A.M. to 12:15 P.M.

ASIAN ART FOR THE ENGLISH-LANGUAGE LEARNER

LIMIT: 60 students
RECOMMENDED FOR: grades 4–12
Participants build vocabulary and practice listening, reading, writing, and speaking skills in this tour designed with English-language learners in mind.

THE PEACOCK ROOM: JAPANESE STYLE IN AMERICAN ART

LIMIT: 30 students
RECOMMENDED FOR: grades 4–12
Students explore the artistic correspondence between nineteenth-century American and Japanese artists, with a special focus on James McNeill Whistler's Peacock Room.

The following tours are offered both as one-time single tours and as a series of three tours. We encourage teachers to consider the three-tour series, which promote a broader and deeper understanding of the tour topics.

RELIGIONS OF ASIA: BUDDHISM, HINDUISM, AND ISLAM

LIMIT: 45 students
RECOMMENDED FOR: grades 4–12
This tour provides an introduction to three religious traditions that have Asian roots and an American presence. Gallery teachers are trained to deal with this important topic with respect and sensitivity and within legal guidelines.

HOW TO LOOK AT ASIAN ART: MATERIALS AND PROCESSES, FUNCTION AND NARRATIVE

LIMIT: 60 students
RECOMMENDED FOR: grades 4–12
Students learn about Asian art techniques and materials, how objects were used within their cultures, and the cultural narratives associated with them.

ARTFUL WRITING

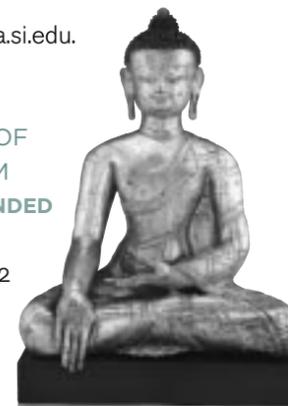
LIMIT: 60 students
RECOMMENDED FOR: grades 4–12
Students respond to art in the galleries through descriptive writing, poetry, and personal response. This tour sharpens writing skills and visual perception.

RESOURCES FOR TEACHERS

Visit the Freer and Sackler shops for curriculum materials, books, and videos developed by educators and curators or order them by using the form below. These materials are also available in braille at the same cost. The cost of all teacher packets includes domestic shipping and handling. For additional information, call 202.633.0483; fax 202.633.9838; or e-mail shops@asia.si.edu.

Packets THE ART OF BUDDHISM RECOMMENDED FOR:

grades 4–12
Learn about the history of Buddhism with resource lists, reference information, 8" x 10" reproductions of works of art, and lesson plans with examples of student work. **\$20**



**ARTS OF THE ISLAMIC WORLD
RECOMMENDED FOR:** grades 4–12
Learn about the arts of Islam with resource lists, reference information, 8" x 10" reproductions of works of art, and lesson plans with examples of student work. **\$20**

ART AND ARCHAEOLOGY OF ANCIENT CHINA

RECOMMENDED FOR: grades 3–12
Learn about ancient Chinese civilization using objects from the galleries' collections with resource lists, reference information, 8" x 10" reproductions of objects, and lesson plans with examples of student work. The packet also includes a special music resource section and the *Chi's Adventure in Ancient China* CD-ROM (see below). **\$20**

CD-ROM CHI'S ADVENTURE IN ANCIENT CHINA

RECOMMENDED FOR: grades 3–6
Explore ancient China as Chi, the Chinese winged chimera, introduces



children to the clothing, writing, food preparation, industry, and transportation of ancient China. (Mac or PC) **\$10**

CD SILK ROAD STORIES

Listen to stories told by volunteers with cultural ties to countries along the ancient Silk Road. **\$10**

Videos

PUJA: EXPRESSIONS OF HINDU DEVOTION
Explore Hindu worship through this video, winner of a Bronze Apple award from the National Educational Media Network. 1996. 20 minutes. **\$10**

PORCELAIN FOR EMPERORS
Explore the centuries-old production of Chinese porcelain in this excellent resource for art and social studies teachers. 1993. 12 minutes. **\$10**

All videos are open-captioned.

LEFT TO RIGHT Detail, Seated Buddha. Central Tibet, 14th century. Gilt copper with pigment; 45.0 x 34.0 x 27.0 cm. Purchase—Friends of Asian Arts in honor of the 10th anniversary of the Arthur M. Sackler Gallery, 1997/28. Chimera. China, Eastern Han dynasty, ca. 25–220 C.E. Bronze; 19.3 x 36.6 x 13.6 cm. Purchase, F1961.3.

ORDER FORM

To order curriculum packets, CD-ROMs, CDs, and videos by mail, complete this form and send it to:
Smithsonian Institution
P.O. Box 37012
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Washington, DC 20013-7012

Please make checks payable to *Sackler Gallery*. Shipping and handling are included in all prices. Unfortunately, we are no longer able to accept purchase orders.

For additional information, call 202.633.0483; fax 202.633.9838; or e-mail shops@asia.si.edu.

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TOTAL

* Due to ongoing gallery installations, some tours or objects may be unavailable.

ImaginAsia



In our popular family program, children ages six to fourteen accompanied by an adult use an activity book to explore an exhibition and create a related art project to take home. Family programs take place on the dates and times listed at www.asia.si.edu and do not

require a reservation. This fall in conjunction with the exhibition *Himalayas: An Aesthetic Adventure*, ImaginAsia focuses primarily on art of the Himalayan region. Other fall programs include Fly a Kite and Animal Hunt.

VISITOR INFORMATION

Freer Gallery of Art
Jefferson Drive at 12th Street, SW
Washington, D.C.

Arthur M. Sackler Gallery
1050 Independence Avenue, SW
Washington, D.C.

Hours

10 A.M.–5:30 P.M. daily
closed December 25
Admission is FREE

Information

Recorded information: 202.357.3200
General information:
202.633.4880 (weekdays)
202.357.2700 (weekends)
202.786.2374 TTY (weekdays)
www.asia.si.edu

Food Service

For information on food services at the Smithsonian, call 202.357.2700.

Transportation

Ride the Metro's orange or blue line to Smithsonian. Parking on the Mall is extremely limited.

Library

The museum's noncirculating research library specializes in Asian art and turn-of-the-century American painting. It is open weekdays from

10 A.M. to 5 P.M., except for federal holidays. Access to the slide library and archives is by appointment only. Call 202.633.0477.

Accessibility

Accessible entrances to the Freer and Sackler galleries are located on Independence Avenue. Wheelchairs are available at the guard's desk at each museum entrance. Information is available in large type or braille, and on audiocassette or disk.

Smithsonian Institution
Freer Gallery of Art
Arthur M. Sackler Gallery
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