HANDS-ON WORKSHOPS
FOR CREATIVE PEOPLE OF ALL AGES

Grab Your Potter’s Brush

SEPTEMBER 15
OCTOBER 6

Visitors ages twelve and older can decorate their own ceramics at this monthly series of hands-on workshops complementing the Freer Gallery exhibition The Potter’s Brush: The Kenzan Style in Japanese Ceramics. All workshops begin at 1 P.M. in the classroom on the second floor of the Sackler Gallery. The ceramic fee is $15. No registration is required.

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.

Phone Numbers
Recorded information: 202.357.2200
General information: 202.357.4880 (weekdays)
202.357.2700 (weekends)
202.786.2374 TTY (weekdays)

Website
www.asia.si.edu

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

Transportation
Ride the Metro’s orange or blue line to Smithsonian Station. 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 202.357.4886, ext. 343.

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.

The Sensuous and the Sacred:
Chola Bronzes from South India

At the Arthur M. Sackler Gallery
November 10, 2002–March 9, 2003
Contents

3 EXHIBITIONS
Sackler Freer

5 CLASSROOM PROJECT
Second Graders Inspired by Japanese Ceramics

6 FEATURED EXHIBITION
The Sensuous and the Sacred: Chola Bronzes from South India*

8 FEATURED OBJECT
Shiva as Nataraja

9 Guidelines for Talking about Religious Art

10 Glossary of Major Hindu Deities

12 Hindu Festivals of India

13 BOOK REVIEW
Ramayana

14 TOURS

15 RESOURCES FOR TEACHERS

THE FREDERICK GALLERY OF ART & THE ARTHUR M. SACKLER GALLERY

Click to visit www.asia.si.edu/edu/education.htm for information about school tours, resources for teaching, and information about imaginAsia, our family program. The For Teachers section offers online curriculum guides covering such topics as Islamic calligraphy and Indian photography. The guides include classroom projects, lesson plans, curriculum connections, book reviews, vocabulary, and maps. Visit www.asia.si.edu/edu/education.htm for information about the project—its premise, process, and outcome—and it may become our next feature.

CALL FOR SUBMISSIONS
Interested in having your work published in our regular Classroom Project feature (page 15), teachers offer interesting and innovative ways to integrate Asia into the curriculum. If you would like to share your ideas, send us a two hundred-word description of your project and pictures of the activity. Tell us about the project—its premise, process, and outcome—and it may become our next feature.

* This exhibition is organized by the American Federation of Arts and the Arthur M. Sacker Gallery, Smithsonian Institution.

SACKLER Exhibitions

CURRENT EXHIBITIONS AT THE SACKLER

Closing Soon!
The Adventures of Hamza
THROUGH SEPT. 29, 2002

The Adventures of Hamza (or Hamzanama) is based on the exploits of Hamza, an uncle of the Prophet Muhammad, who traveled the world spreading the teachings of Islam. The narrative tells of his encounters with demons, giants, and dragons, and of abduction and escapes. This exhibition brings together approximately sixty illustrations from the most celebrated copy of the Adventures of Hamza.

Sacred Sites: Silk Road Photographs by Kenro Izu
THROUGH JAN. 5, 2003

This exhibition of photographs by photographer Kenro Izu (born 1949) features images of sacred sites in China and the Himalayas along the historic Silk Road. The subjects include monasteries, royal tombs, ancient cities, and personal shrines set amid the mountains and deserts. Emphasizing beauty and decay, these photographs serve as commentaries on the passage of time.

Masterful Illusions: Japanese Prints from the Anne van Biema Collection

In two rotations, this exhibition showcases 138 Japanese woodblock prints from the collection of Anne van Biema, highlighting images of kabuki actors in the cities of Edo and Osaka dating from the early eighteenth century to the end of the Edo period in 1868. Also on view are prints inspired by poetry, history, legend, and the natural and supernatural worlds.

FUTURE EXHIBITIONS AT THE SACKLER

After the Madness:
The Secular Life, Art, and Imitation of Bada Shanren*
FEB. 16–JULY 27, 2003

This exhibition showcases late secular works by the great Qing dynasty artist Bada Shanren (1626–1705), an enigmatic, eccentric monk-painter who created a wealth of beautiful and important paintings and calligraphy.

Car as Camera: Raghubir Singh’s Way into India*
MAR. 9–AUG. 10, 2003

The culmination of a lifelong project documenting the Indian landscape, this exhibition features fifty color photographs by the preeminent photographer Raghubir Singh (1942–1999).

Isamu Noguchi and Modern Japanese Ceramics
MAY 4–SEPT. 7, 2003

This show introduces ceramic works made in Japan by sculptor Isamu Noguchi (1904–1988), alongside works by Japanese potters with whom he interacted in the 1950s.

Faith and Form: Selected Calligraphy and Painting from the Japanese Religious Traditions*
SEPT. 28, 2003–FEB. 8, 2004

Featuring important examples of works inspired by Buddhism, this exhibition displays Japanese painting and calligraphy from the eighth to the nineteenth century.

ONGOING EXHIBITIONS AT THE SACKLER

The Arts of China
Contemporary Japanese Porcelain

Fountains of Light: Islamic Metalwork from the Nuhed Es-Said Collection
Luxury Arts of the Silk Road Empires

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

* Indicates temporary working title
Exhibitions

CURRENT EXHIBITIONS AT THE FREER

Closing Soon!
The Potter’s Brush: The Kenzan Style in Japanese Ceramics   THROUGH OCT. 27, 2002

The Kyoto ceramic artist Ogata Kenzan (1663–1743) used the ceramic surface to express visual themes alluding to Japanese literary traditions. His style had a profound impact on Japanese ceramics, and the proliferation of works in the Kenzan style has posed a challenge to traditional methods of distinguishing between the authentic and the counterfeit. This exhibition takes a fresh approach to the Kenzan style by differentiating between the artist’s imitators and forgers.

Closing Soon!
More than Flowers: Sources of Tradition in Japanese Painting   THROUGH NOV. 24, 2002

On view in two rotations are paintings from the Freer Gallery’s collection exhibiting the influence of Chinese, Korean, and Japanese artistic traditions on Japanese imitators and forgers of the late 17th to early 18th centuries. The paintings, which include landscapes and portraits, were admired for their ability to combine the visual and the literary.

ONGOING EXHIBITIONS AT THE FREER

remaining art. These paintings are layered with literary allusions and represent three periods of stylistic revival during the early Edo period (1616–1868). Also on view are works outside the decorative Rimpaa style but typical of movements influential on Kenzan’s style.

Whistler’s Nudes   THROUGH JUNE 4, 2003

Many of James McNeill Whistler’s most beautiful pastels and lithographs show female models striking dramatic poses in the artist’s studio. This exhibition pays particular attention to the meaning of feminine beauty in the 1880s and 1890s.

Chinese Buddhist Sculpture in a New Light   THROUGH MAY 4, 2003

Devotional objects created in China for Buddhist worship have a long history. This exhibition displays Buddhist sculptures that have not recently exhibited and reevaluates them by exploring authenticity, dating, and geographical provenance.


This exhibition displays scrolls, album leaves, and other objects that illustrate the ways in which imperial structures, mythical Daoist palaces, and scholars’ pavilions have been depicted over the centuries in Chinese art.


This exhibition explores Whistler’s work in Venice between September 1878 and November 1884, paying particular attention to eighteen fragile and therefore rarely exhibited drawings in pastel or watercolor.

FUTURE EXHIBITIONS AT THE FREER

In Pursuit of Heavenly Harmony: Paintings and Calligraphy by Bada Shanren from the Estate of Wang Fangyu and Sum Wai*   APR. 27–OCT. 12, 2003

Works by the great Qing artist Bada Shanren are shown in this exhibition, with a focus on the relationship between his life and art.

By Whistler’s Design: Small Masterpieces from an 1884 Exhibition   JUNE 15–NOV. 9, 2003

This exhibition is a partial reconstruction of Whistler’s influential exhibition, entitled Notes—Harmonies—Nocturnes, which the artist organized in London in 1884.

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

* Indicates temporary working title

Student fans and poems were displayed on a classroom bulletin board in Bethesda Elementary School. A second-grade student decorates her fan.

CLASSROOM PROJECT
Second-Graders Inspired by Japanese Ceramics

by Barbara Gold, art teacher, Bethesda Elementary School, Bethesda, Maryland

The work of the Japanese ceramic artist Ogata Kenzan often featured decorative motifs in combination with written language. In our project, the fusion of visual images with poetry offered students the opportunity to discover how one medium can speak to and enhance the expression of another.

The depiction of images, most often drawn from nature, on decorative art objects such as plates, fans, and vases is characteristic of Kenzan’s works. For our project, second-graders had a chance to make a fan featuring a motif drawn from the natural world and to write a poem expressing the theme illustrated on the fan.

Our project began with the students’ selection of an object or living thing from the natural world. Students selected such objects as the sun, the moon, stars, flowers, fish, dragonflies, and butterflies and then made templates to depict them. The students then used their templates and thick or thin black markers to transfer the outline of the symbols onto white paper pleated like an accordion. They drew the outline on the paper repeatedly, creating a pattern using the single motif. Next they drew environments and contexts for their motifs: fish immersed in water, suns encircled by rainbows, and skies filled with birds in flight. Crayons were used for adding color to the fans’ foregrounds and backgrounds.

As a finishing touch, students selected three pieces of colored chalk, and, using a tissue as a brush and a piece of paper as a palette, they brushed their paper with a wash of colors. Resisted by the wax surface of the crayons, the light chalk-brushing integrated the images on the paper and softened the brightness and shininess of the crayon colors. The colors were set with hairspray, and the pleated papers were stapled to become fans and then decorated with ribbons and fabric.

The students enjoyed both the process and the final product of the fan-making activity. Their enthusiasm inspired them to produce vivid words and phrases for poetry related to the images depicted on their fans. They wrote cinquains (five-line poems) expressing the themes illustrated on their fans and then copied their poems onto tags that were attached to the base, or handle, of each fan. The fans were displayed together on the classroom bulletin board in what one student described as “a colorful feast of fans.”

* Indicates temporary working title
The Sensuous and the Sacred: Chola Bronzes from South India

Among the most spectacular and exquisite works of Indian art are the portable bronzes of Hindu deities and saints, produced between the ninth and thirteenth centuries in southern India during the rule of the Chola dynasty. Carefully tended and treated as living entities, enlivened bronzes preside over a variety of daily, weekly, and monthly religious rituals and festivals. Cared for by temple priests, draped with silk, and adorned with jewels and flower garlands, these icons today, as in centuries past, are carried in processions and given offerings of food, incense, and other gifts. This exhibition brings together sixty bronzes drawn from important public and private collections in the United States and Europe. Also featured are photographs of enlivened and adorned bronzes, as well as a large draped bronze, that evoke the ways these icons appear in religious rituals.

**FOCUS ON**

Hinduism, the world’s third-largest religion, was not founded by a single person—it arose from the melding of religious beliefs and philosophies from across India. Today most Hindus live in India. Hindus believe that there are many different aspects of one divine, unifying force; as a result, there are many different Hindu deities, but all are considered part of one divine power. The principal Hindu deities are Shiva, Vishnu, and the great goddess Devi, or Shakti (literally, “power”). While Hindus may worship one of the three as their primary deity, they may also worship any number of gods in the Hindu pantheon. Which deities are worshiped depends on geographical location, family tradition, and personal preference.
**FEATURED OBJECT**

Shiva as Nataraja

Shiva as Nataraja depicts the Hindu god Shiva as Lord of the Dance. In a dynamic pose, his right leg is bent and his left foot is raised high across his body. His left hand points downward in a gesture of protection, and his right hand is lifted in the gesture of "have no fear." His hair, in the coiled locks worn by yogis (Hindu ascetics), forms waves in the background that touch the ring of cosmic fire surrounding him. Shiva dances on the back of a demon of ignorance, and cosmic fire rises from the mouths of aquatic creatures called *makaras*. This image exemplifies the final perfected iconography that has remained the model of Shiva, Lord of the Dance, into the twenty-first century.

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**CLASSROOM DISCUSSION AND ACTIVITIES**

**Relating Art and Literature**

A discussion of religious art should be carefully planned so that it is respectful and within legal guidelines (see page 10). However, you are not limited to delivering an informational lecture; rather, you can ask students questions that encourage them to make close observations of the object, but do not have them speculate about the significance or meaning of aspects of the object. As students make their observations, offer information about them.

Using Shiva as Nataraja (see page 8) as the focus of a discussion exercise, ask the following questions:

- What do you notice about this figure?
- What are some of the objects on or around this figure?
- Where is this figure standing?
- How is it positioned?
- How is it dressed or adorned?

**ACTIVITY 1**

**Hymns and Visual Imagery**

Through the imagery in their hymns, Hindu saints (sixth–ninth century) from the Chola period in the present-day southern Indian state of Tamil Nadu influenced the ways in which deities are depicted in art and how they are perceived by Hindu worshipers. The saints wrote numerous hymns dedicated to Hindu gods, specifically Shiva and Vishnu. One such saint was Appar, who lived in seventh-century Tamil Nadu. Below is an excerpt from one of Appar’s hymns to Shiva:

"If you could see the arch of his brow, the budding smile on lips red as the kowhai fruit, cool matted hair, the milk-white ash on coral skin, and the sweet golden foot raised up in dance, then even human birth on this wide earth would be a thing worth having."

Later in the same poem, Appar writes:

"The very foot he raised to dance the dance in the little hall of Tilī— it claimed me as a slave."

Saint Sundarar, who lived in the eighth century, also produced hymns to Shiva, replete with vivid imagery:

"The Lord who holds fire and bears the broad river on his head dances, trailing strands of fire-red matted hair."

For this activity, first have students examine Shiva as Nataraja, using the questions in the Classroom Discussion as a guide and recording student responses on the board. Then divide students into pairs, instructing them to read the excerpts and identify the hymns’ imagery evident in Shiva as Nataraja. Discuss the saints’ choice of words to describe the appearance of Shiva.

**ACTIVITY 2**

**Hindu Deities of the Ramayana**

Have students read excerpts of the *Ramayana* (see page 13). Introduce students to visual images of scenes from the *Ramayana* and discuss the relationship between the visual images and the descriptions in the text. Instruct the students to select Hindu deities from the glossary on pages 10–11 and write a summary of the deities’ roles or characteristics as described in the *Ramayana*. Then have students research their selected deities and find religious stories and visual images of them. Instruct students to present their research to the rest of the class.

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**FEATURED EXHIBITION**

**Guidelines for Talking about Religious Art**

Teaching about religious art is an excellent way to introduce students to diverse religious traditions and cultures; however, using it in the classroom can be challenging and confusing. The 1st level, adapted from the website Guidelínes for Talking about Religious Art, was developed by the Ackland Art Museum of the University of North Carolina at Chapel Hill to help educators teach about religious objects and beliefs in a sensitive and respectful way.

**Tell Stories in Conjunction with Images**

Providing the narrative context for works of religious art is very important—it raises students’ awareness of the sacred nature of the objects while at the same time providing an engaging and nonthreatening way to learn about a religious tradition. When teaching about the Hindu god Ganesh, for instance, tell the story of how Ganesh came to have the head of an elephant (see Ganeshā, page 10).

**Be Respectful of Faith-Based Activities**

Tell religious stories with an overall feeling of respect. If a child asks whether a story is true, explain that many religious narratives contain elements that seem surprising or hard to believe in terms of scientific truth, but millions of people find special meaning in these stories and accept them on faith. These stories are part of a community’s spiritual heritage.

**Use Inclusive Language**

Carefully avoid setting up an “us-versus-them” dynamic, as in “This may seem strange to us, but that’s the way they do it in Asia,” or “We believe in one all-powerful God, but in other countries, people believe in many gods.”

Present information fairly and neutrally, without indicating your own religious affiliation to students.

Remember that today’s classrooms include children from many different religious backgrounds, and nobody should be treated as an outsider.

**Tips for using inclusive language:**

- Use straightforward names without religious story language.
- Avoid using deities’ names. For example, say “Ganesha” rather than “Lord Ganesh.”
- Avoid the term “ idol” when teaching about religious sculpture. If a student introduces that term, suggest “religious sculpture” instead.
- In everyday vernacular, “myth” generally indicates a story that is not true; “religious story” is more neutral. Avoid references to Hindu or Buddhist “mythology.”

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**Avoid Using Religious Objects as the Basis for Open-Ended Imagination Exercises**

It is usually important to offer information about the artwork’s original context and meaning. If a teaching approach would feel inappropriate with an object from your own or your family’s faith tradition, the approach is not appropriate for a work of art from any faith tradition.

**Make Appropriate Use of Guest Speakers**

Guest speakers can present information about their own religious tradition and make an important contribution to your students’ understanding of religions as a living force in today’s multicultural society. Discuss in advance with guest speakers the distinction between teaching about a religion and engaging in prayer or persuasion in the classroom context.

For the complete Guidelines for Talking about Religious Art, visit www.ackland.org/education/fivefaiths/ff_index.html.
Glossary of Major Hindu Deities

**Brahma** is the creator god. Some Hindus believe that all human beings evolved from him.

*Brahma*. India, state of Tamil Nadu, Chola period, 11th century. Bronze; 39.7 cm. Lent by the Asia Society, ELS2002.5.11

**Ganesha** is both the god of wisdom and the remover of obstacles. As the remover of obstacles, he is worshipped at the undertaking of important tasks. He is the son of Shiva and Parvati.

*Ganesha*. India, state of Tamil Nadu, Chola period, ca. 10th. Bronze; 75.5 cm. Lent by the Cleveland Museum of Art, ELS2002.5.22

**Hanuman** the monkey-general represents loyalty and devotion. Hanuman demonstrates these qualities in the Hindu epic the *Ramayana*, in which he works unfailingly to help Rama defeat his demon enemy, Ravana.

*Hanuman*. India, state of Tamil Nadu, Chola period, ca. 1000. Bronze; 50.2 cm. Lent by the Cleveland Museum of Art, ELS2002.5.47

**Ganesh’s Elephant Head**

There are a number of different stories about how Ganesha came to have the head of an elephant. According to one story, the goddess Parvati made her son, Ganesha, out of the skin she scraped off of her body as she bathed. She posted Ganesha at the door of her bath and instructed him to let no one enter. Parvati’s husband, the god Shiva, returned home to find a strange boy guarding the door to the bath. When Ganesha refused to let him enter, Shiva lost his temper and sliced the boy’s head off. Parvati was devastated and insisted that her son be returned to life. Shiva then offered to give Ganesha the head of the next being that appeared. When an elephant approached, Ganesha received its head and was brought back to life.

**Durga** is the warrior goddess, a slayer of demons and negative forces. Like Parvati and Kali, she is an aspect of the great goddess Devi.

*Durga*. India, state of Tamil Nadu, Chola period, ca. 970. Bronze; 57.1 cm. Lent by the Brooklyn Museum of Art, ELS2002.5.19

**Kali** is both a maternal figure and a fearsome destroyer. According to some Hindu stories, she was born of the wrath of Durga and Parvati, and she embodies the most frightening aspects of destruction. To many of her devotees, Kali is a beloved mother goddess who initiates the natural process of death and renewal.

*Kali*. India, state of Tamil Nadu, Chola period, ca. 950. Bronze; 71.9 cm. Lent by a private collection, ELS2002.5.44

**Lakshmi** is the goddess of good fortune, wealth, beauty, and bounty. She is also the consort of Vishnu. Hindus worship her for the health of their families and success in their business ventures.

*Lakshmi*. India, state of Tamil Nadu, Chola period, ca. 1100. Bronze; 38.1 cm. Lent by a private collection, ELS2002.5.17

**Parvati** (also known as Uma) is the divine feminine, embodying beauty, grace, and wisdom. She is the consort of Shiva.

*Parvati*. India, state of Tamil Nadu, Chola period, ca. 10th. Bronze; 91.5 cm. Lent by the Virginia Museum of Fine Arts, ELS2002.5.41

**Vishnu** is the preserver and protector, representing stability and order. It is said that whenever there is imbalance between good and evil on earth, Vishnu as the preserver will reestablish the balance.

*Vishnu*. India, state of Tamil Nadu, Chola period, ca. 975. Bronze; 64.7 cm. Lent by the Virginia Museum of Fine Arts, ELS2002.5.41

**Devi: The Great Goddess**

The Great Goddess, known in India as Devi (literally, “goddess”), has many guises. All Hindu goddesses may be viewed as different manifestations of Devi. In some forms—such as Parvati and Lakshmi—she is benign and gentle, while in other forms—such as Durga and Kali—she is dynamic and ferocious, but in all forms she is helpful to her devotees.

*Devi, Seated Uma*. India, state of Tamil Nadu, Chola period, ca. 1100. Bronze; 39.7 cm. Lent by the Cleveland Museum of Art, ELS2002.5.11

**Shiva** is the creator, sustainer, and destroyer of the universe. In Hindu belief, the universe is periodically destroyed and re-created by Shiva.

*Shiva*. India, state of Tamil Nadu, Chola period, ca. 10th. Bronze; 81.9 cm. Lent by the Cleveland Museum of Art, ELS2002.5.5
Hindu Festivals of India

by Laura Phinizy, social studies teacher, Pyle Middle School, Bethesda, Maryland

In India, religious festivals are abundant, but they vary considerably from place to place. The same festival may be known by a different name, be celebrated in a different way, and even have a different story explaining its origins, depending on where the festival is being celebrated. Below are four Hindu festivals in which images of deities figure prominently—festivals similar to those in which Chola bronze images would have been used. All but the Ganesha festival are celebrated in south India in the present-day state of Tamil Nadu, where the Chola bronzes were made and used.

Teppam Float Festival

OBSERVED IN FEBRUARY OR MARCH IN MADURAI

To celebrate the birthday of Tirumala Nayaka (reigned 1625–95), a former ruler of Madurai, Tamil Nadu, statues of Minakshi (Parvati) and Sundareswara (Shiva) are mounted on floats and taken to Marianman Teppakkulam Tank—a man-made tank fed by the water of a nearby town—where they are placed on a raft that is illuminated with hundreds of lamps and elaborately decorated with flowers. For several days, the rafts are pulled back and forth across the water to a temple in the middle of the tank before being taken back to the main temple.

Minakshi Kalyanam

OBSERVED IN APRIL OR MAY IN MADURAI

This festival celebrates the marriage of the deities Shri Minakshi (Parvati/Urna) and Sundareswara (Shiva). For ten days, an elaborately decorated chariot bearing the images of the divine couple is driven around the city, accompanied by drums and music. As the procession passes through the streets, worshipers offer coconuts, flowers, and camphor.

Festival of Ganesha

(also known as Ganesh Chaturthi)

OBSERVED IN AUGUST AND SEPTEMBER, ESPECIALLY IN BOMBAY

To celebrate the birthday of Ganesha, life-size and giant statues of Ganesha are decorated with fresh flowers. On the third, fifth, seventh, or tenth day of the festival, depending on the town, the statue of Ganesha is paraded to the ocean and thrown into the water. In some places, such as Bombay, the statue is made of special materials that dissolve in water.

Durga Festival

(also known in south India as Dassera Navaratri or Navarathri)

OBSERVED AT THE END OF SEPTEMBER OR THE BEGINNING OF OCTOBER

For nine nights, Hindus worship Durga Devi. In south India, images representing God’s creation of Shakti, the female power, are decorated. The images, including those of Lakshmi, the goddess of wealth; Saraswati, the goddess of knowledge; and Durga, the warrior goddess, are then displayed on special shelves throughout the festival. On the ninth day of the festival, a giant decorated statue of Durga is paraded through coastal towns, especially in Bengal, and thrown into the sea.

Hindu Festival Resources


Book Review

Ramayana

by Pamela Sanchez, English teacher, Washington-Lee High School, Arlington, Virginia

William Buck’s Ramayana (University of California Press, 2000) is an accessible version of one of the great Hindu epics, originally composed by the poet Valmiki more than two thousand years ago. It took Buck approximately fifteen years to adapt this tale into a complete version of the epic in English. The Ramayana is ideal for inclusion, in whole or in part, in the curriculum.

The Ramayana is the story of Rama, an incarnation of the god Vishnu and member of the royal family of Ayodhya. He is a model hero and is described in Buck’s volume as “kind and courteous and never ill. To harsh words he returned no blame. He was warmhearted and generous and a real friend to all. He tried living right and found it easier than he’d thought!” Rama’s good nature is called upon repeatedly in the epic as he endures the loss of the throne to his brother Bharata, fourteen years of exile in the forest, and the abduction of his wife, Sita, by the Demon King Ravana, among other agonizing trials.

As an incarnation of Vishnu, one of Rama’s tasks is to conquer Ravana, a duty central to the epic. In the end, with the help of the monkey general Hanuman, Rama is victorious. The Ramayana has much to teach all cultures about love and passion, honor and sacrifice, good and evil. Buck’s version sets out the story in prose and verse, and although the complete story might be too long for one particular course or unit, it can easily be used in smaller sections and added to classes in character education or units of literature, history, and art.

OTHER TITLES TO CONSIDER

High School


Elementary and Middle School


VISIT THE FREER GALLERY OF ART AND THE ARTHUR M. SACKLER GALLERY

THE FREER GALLERY OF ART

The Freer Gallery of Art and the Arthur M. Sackler Gallery, with their collections of Asian art and artifacts, invite you to join us for a unique experience. These galleries are a place where students, teachers, and art lovers can explore the rich history and culture of Asia.

TOURS

To request information or arrange a tour for your class, call 202.357.4880, ext. 245, or e-mail asiatours@asia.si.edu to make arrangements.*

The Freer Gallery of Art and the Arthur M. Sackler Gallery

INTRODUCTION TO ASIAN ART

LIMIT: 60 students
RECOMMENDED FOR: grades K–12

Discover the arts and cultures of China, Japan, South Asia, and the ancient Near East in this tour of the collections.

INTRODUCTION TO JAPANESE ART

LIMIT: 45 students
RECOMMENDED FOR: grades K–12

Examine the Freer Gallery’s unparalleled collection of Japanese screens, scrolls, ceramics, and sculpture.

INTRODUCTION TO CHINESE ART

LIMIT: 60 students
RECOMMENDED FOR: grades K–12

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

Examine the important role animals play in the imagery and symbolism of Asian art.

ART MAKERS/WORLD SHAPERS

LIMIT: 90 students
RECOMMENDED FOR: grades 5–8

Students consider why certain objects were made and how they function. They visit two of the three international museums and end with a relevant activity. Students should bring a brown-bag lunch. This tour is held only on the second Thursday of the month from 10:15 A.M. to 1:30 P.M.

RELIQUES 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. This is also offered as a series of three tours.

HANDS-ON TUESDAYS

LIMIT: 45 students
RECOMMENDED FOR: grades 3–8

Participate in a docent-led tour about China, Japan, Islam, or South Asia, and a hands-on activity. This tour is only held on Tuesday mornings from 10 A.M. to 12:15 P.M.

ASIAN ART FOR THE ENGLISH-LANGUAGE LEARNER

LIMIT: 60 students
RECOMMENDED FOR: grades 4–12

This introductory tour is designed with English-language learners in mind. Students build vocabulary and practice listening, reading, writing, and speaking skills.

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.

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 and is also offered as a series of three tours.

CD-ROM

CHI’S ADVENTURES IN ANCIENT CHINA

RECOMMENDED FOR: grades 3–6

Explore ancient China using objects from the Freer and Sackler collections. Chi, the Chinese winged chimera, introduces children to the clothing, writing, food preparation, industry, and transportation of ancient China. (Mac or PC) $10

ORDER FORM

To order curriculum packets, CD-ROMs, and videos by mail, complete this form and send it to: Smithsonian Institution
PO. Box 37012
Sackler Gallery Shops, MRC 707
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