ASIAN ART connections
A RESOURCE FOR EDUCATORS
FALL 2005

STYLE AND STATUS
IMPERIAL COSTUMES FROM OTTOMAN TURKEY

THE ARTHUR M. SACKLER GALLERY
OCTOBER 29, 2005–JANUARY 22, 2006
THE FREER GALLERY OF ART AND ARTHUR M. SACKLER GALLERY at the Smithsonian Institution together form the national museum of Asian art for the United States. The Freer Gallery also houses a collection of American art from the nineteenth and early twentieth centuries, including the world’s most important collection of works by James McNeill Whistler.

**FRER CURRENT EXHIBITIONS**

Virtue and Entertainment: Chinese Music in the Visual Arts
**THROUGH MARCH 26, 2006**

Artists of Edo 1800–1850
**NOVEMBER 19, 2005–MAY 29, 2006**

**SACKLER CURRENT EXHIBITIONS**

Freer and Tea: 100 Years of *The Book of Tea*
**NOVEMBER 19, 2005–MAY 29, 2006**

Pretty Women: Freer and the Ideal of Feminine Beauty
**THROUGH JULY 16, 2006**

**ONGOING EXHIBITIONS**

- Ancient Chinese Pottery and Bronze Art for Art’s Sake (American)
- Arts of the Indian Subcontinent and the Himalayas
- Arts of the Islamic World
- Black and White: Chinese Ceramics from the Tenth to Fourteenth Century

- Buddhist Art
- Charles Lang Freer and Egypt
- Japanese Screens
- Korean Ceramics
- The Peacock Room
- Small Masterpieces: Whistler Paintings from the 1880s
- Vietnamese Ceramics from the Red River Delta

**TOURS**

To arrange a tour, please call our tour scheduler at 202.633.0445 or e-mail asiatours@asia.si.edu at least four weeks in advance.

**ARTS OF THE ISLAMIC WORLD**
30 students, grades 7–12, 1 hour

**THE RELIGIONS OF ASIA: HINDUISM, ISLAM, AND BUDDHISM**
45 students, grades 6–12, 1 hour

**HOW TO LOOK AT ASIAN ART: PROCESS, FUNCTION, AND MEANING**
60 students, grades 3–12, 1 hour

**INTRODUCTION TO JAPANESE ART**
45 students, grades 3–12, 1 hour

**THE ART AND ARCHAEOLOGY OF ANCIENT CHINA**
45 students, grades 3–6, 1 hour

**SURVEY OF CHINESE ART**
45 students, grades 7–12, 1 hour

**THE ART OF BUDDHISM**
30 students, grades 7–12, 1 hour

**THE ART OF HINDUISM**
30 students, grades 6–12, 1 hour

**ANIMALS IN ASIAN ART**
45 students, grades K-3, 45 minutes

**THE PRINCESS AND THE PEACOCKS**
20 students (with at least 3 chaperones), grades K-3, 45 minutes

**CHARLES LANG FREER, COLLECTOR**
60 students, grades 9–12, 1 hour

**GOLD: THE ASIAN TOUCH**
**THROUGH FEBRUARY 19, 2006**

**PERSPECTIVES: MEI-LING HOM**
**THROUGH MARCH 12, 2006**

**HOKUSAI**
**MARCH 4–MAY 14, 2006**

**THE ARTS OF CHINA**
**Fountains of Light: Islamic Metalwork from the Nuhad Es-Said Collection**

**LUXURY ARTS OF THE SILK ROUTE EMPIRES**
**SCULPTURE OF SOUTH ASIA AND THE HIMALAYAS**

**THE PEACOCK ROOM**

**SMALL MASTERPIECES: WHISTLER PAINTINGS FROM THE 1880S**

**VIETNAMESE CERAMICS FROM THE RED RIVER DELTA**

**NATIONAL MUSEUM OF ASIAN ART**

**THE FREER GALLERY OF ART AND ARTHUR M. SACKLER GALLERY at the Smithsonian Institution together form the national museum of Asian art for the United States. The Freer Gallery also houses a collection of American art from the nineteenth and early twentieth centuries, including the world’s most important collection of works by James McNeill Whistler.**
Online Resources: General

NEW!
E-GALLERY
www.asia.si.edu
Create your own exhibition using objects from the Freer and Sackler online collection.

ONLINE EDUCATIONAL RESOURCES
www.asia.si.edu/education/onlineGuides.htm

FRER AND SACKLER COLLECTIONS
www.asia.si.edu/collections/default.htm

ONLINE EXHIBITIONS
www.asia.si.edu/exhibitions/online.htm

TOUR INFORMATION
www.asia.si.edu/education/toursForStudents.htm

Online Resources: Publications

HIMALAYAS: AN AESTHETIC ADVENTURE
www.asia.si.edu/education/ConnxsFall03.pdf

ASIAN ART CONNECTIONS: RESOURCES FOR EDUCATORS
www.asia.si.edu/education/ConnectionsFall2004.pdf

THE EAST ASIAN PAINTING CONSERVATION STUDIO
ASIAN ART CONNECTIONS: RESOURCES FOR EDUCATORS
www.asia.si.edu/education/ConnectionsFall2004.pdf

THE ART AND ARCHAEOLOGY OF ANCIENT CHINA:
A TEACHER’S GUIDE
www.asia.si.edu/education/onlineGuides.htm

THE ART OF BUDDHISM:
A TEACHER’S GUIDE
www.asia.si.edu/education/ArtofBuddhism.pdf

THE ART OF BUDDHISM:
A TEACHER’S GUIDE
www.asia.si.edu/education/islam.pdf

DEVI: THE GREAT GODDESS (HINDUISM)
www.asia.si.edu/education/devi/index.htm

JAPAN: IMAGES OF A PEOPLE
smithsonianeducation.org/educators/lesson_plans/japan_images_people/index.html

PUJA: EXPRESSIONS OF HINDU DEVOTION
www.asia.si.edu/education/pujaonline/puja/start.htm

SILK ROAD RESOURCE PACKET
Appropriate for grades 4–12, $12

Video
PUJA: EXPRESSIONS OF HINDU DEVOTION
This award-winning video introduces Hindu worship through moving images and interviews. 1996. 20 min. (close captioned) $10

CD-ROM
CHI’S ADVENTURE IN ANCIENT CHINA
Appropriate for grades 3–6
Join Chi the chimera as he introduces viewers to ancient Chinese civilization through objects from the Freer and Sackler collections. $10

CD
SILK ROAD STORIES
An audio CD of stories told by Freer and Sackler volunteers who have cultural ties to countries along the ancient Silk Road. Features stories from China, Japan, Turkey, and Bangladesh. $10

Rights and Reproductions Department
Slides and digital images are available from our Rights and Reproductions Department. To preview the sets or to order online, go to www.asia.si.edu/visitor/rnr.htm and click on "Slide Sets Now Available!" Order sets by fax at 202.633.9770.
Distinguished by their bold designs, breathtaking colors, and technical complexity, Ottoman imperial silks are among the most extraordinary works of art ever produced. For the first time, this exhibition presents more than sixty of the world’s finest and most luxurious Ottoman royal robes and textile pieces from the collections of the Topkapi Palace Museum in Istanbul, the Hermitage in St. Petersburg, and other institutions. These vibrant silk textiles were fashioned into clothing for adults and children, furnishings, and movable architecture, such as floor covers. In addition, they denoted rank and privilege and played important economic, political, and ceremonial roles during the Ottoman Empire (1342–1924). Most raw silks came from neighboring Iran, which from 1501 to 1722 was under the control of the Safavids, the Ottoman’s most persistent political, military, and ideological rival. By the late fifteenth century, Bursa in northwestern Turkey was the main center of the Ottoman silk industry, and as a result was one of the richest cities in the world. Both raw and woven silk, including velvets and brocades, as well as cloths of gold and silver thread, were exported to Europe, the Balkans, and to Russia—the Ottoman Empire’s largest market. Some exported fabrics were fashioned into ceremonial robes or hangings, but most became luxurious items for use in churches outside the Ottoman Empire. The artistic influence of Ottoman textiles had a profound effect on European design, inspiring nineteenth-century English designer William Morris and other artists to incorporate Ottoman motifs into their textiles and wallpapers.
Part I

Would you wear shorts and a T-shirt to a wedding? A floor-length beaded gown to a rock concert? A bathrobe to work?

When we get up in the morning, we all make decisions about the clothes we will wear that day. How do we decide what is a good choice? Some factors might be the weather, our mood, even what has been washed in the laundry recently. Equally important are knowing where we are going and who we will see.

What are you communicating with the clothes you wear? What do your clothes say about you? Using this chart, think about the clothes you wear in different situations and why.

<table>
<thead>
<tr>
<th>WHERE ARE YOU GOING?</th>
<th>WHO WILL YOU SEE THERE?</th>
<th>WHAT WOULD YOU WEAR?</th>
<th>WHY WOULD YOU WEAR THAT?</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE OFFICE</td>
<td>BOSS, COWORKERS</td>
<td>A SUIT</td>
<td>SUITS ARE ACCEPTED OFFICE CLOTHING; THEY SHOW YOU ARE SERIOUS ABOUT YOUR WORK.</td>
</tr>
<tr>
<td>TO SIT FOR A YEARBOOK PHOTO</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Part II

Look carefully at the piece of clothing on the poster. Describe it in detail.

A) LOOKING

What is the overall shape?
What colors and shapes do you see?
How big is the decoration? (Compare it to the size of the robe overall.)
Can you tell from what kind of fabric it is made?
Does it look like anything you have seen before?
What other things do you notice about it?

B) INTERPRETING

What does the design look like to you?
What does the design look like from a distance?
What does the design communicate?
Who might have worn this and why?
Where would they have worn it?

C) EXPLORING

What kinds of questions do you have about this piece of clothing?
WHY WOULD SOMEONE WEAR THIS ROBE?
In the Ottoman court, luxurious silk robes were important symbols of rank and identity. For foreign visitors and Ottoman citizens alike, these robes communicated the wealth and power of the Ottoman Empire and the sultan (leader). The quality and design of a robe was directly related to the wearer’s rank in the strict hierarchy of the Ottoman court. Can you tell the rank of important leaders in American society today by the clothing they wear? If so, how? If not, why do you think that is the case?

ON WHAT OCCASION WOULD THE SULTAN WEAR THIS ROBE?
Ceremonies were an important part of life and ritual in the Ottoman court. Everything from the sultan’s trip to the mosque every Friday to the first day of lessons for a young prince was cause for a ceremonial event worthy of the finest clothing. Often the sultan and members of the Ottoman court put on dazzling displays by wearing brightly colored robes like this for an official procession. Imagine yourself watching an Ottoman court procession. What would it look like? Describe what you might see, hear, and smell.

HOW WAS THIS ROBE WORN?
Ottoman court robes were worn in several layers (see image of Suleyman’s procession). While this was probably a helpful way to keep warm during the cold winters in Istanbul, the most important reason was because it gave the sultan and his court the opportunity to show off many pieces of expensive clothing at one time. A sleeveless or short-sleeved robe would have been worn over a long-sleeved robe like this one. The very long sleeves of this robe would have been pushed up to free the wearer’s hands. If you could design a piece of clothing that told others about you, what would it look like? What would it reflect about you?

FEATURED OBJECT

Robe
Turkey, Ottoman Empire, 17th century
Satin with satin inlays
Length 166 cm
Topkapi Palace Museum, Istanbul 13/486

This long-sleeved ceremonial robe may have been worn by Sultan Ibrahim (reigned 1640–1648). It is made from heavy white satin decorated with a dark red satin design of three crescents and single tiger stripes.

The three-circle design is called çintemani (pronounced chin-teh-ma-nee), which means “auspicious jewel.” The çintemani was a popular motif for Ottoman robes because it was believed to bring good luck and to ward off the evil eye. Tiger stripes symbolized bravery and strength to the Ottomans. This bold and original design repeated on textiles and objects also served as a “logo” that identified the Ottomans and the works related to them.

OTTOMAN EMPIRE (1342–1924)
The Ottomans, who were Muslims, ruled first from Bursa and then moved to Istanbul in what is now Turkey. At its height in the sixteenth century, the powerful empire extended to the west as far as present-day Hungary and included all of North Africa.

SILK
Silk is made from the fibers of thousands of silkworm cocoons. Fibers are unwound from the cocoon and spun into thread, which is then woven into a durable, lightweight fabric. Introduced originally from China, silk was, and still is, highly valued. During the Ottoman Empire, only the sultan (the ruler of the Ottoman Empire), members of the court, and the wealthiest of citizens wore silk. It was considered the most precious of all fabrics.

Most raw silk used by the Ottomans was produced by their greatest rival, the Safavids of Iran, whose dynasty reigned from 1501 to 1722. A center of silk production thrived in Bursa, located in northwestern Turkey, by the fifteenth century. Silk fabrics that were in high demand in Europe, the Balkans, and especially Russia were exported from Bursa.
ROBES OF HONOR (HIL’AT)

As ruler of the vast Ottoman Empire, the sultan enjoyed the exclusive privilege of presenting beautiful silk robes as a way to bestow honor on visitors, diplomats, and members of the court. These robes were called hil’at, or robes of honor. The quality and beauty of the robes, as well as the number given, indicated the relationship between the sultan and the recipient. These robes functioned much like medals or awards that are given today, for example, to those who have served the military or the community.

Foreign diplomats paid close attention to the quantity and designs of robes they received because it signaled whether their country was in the sultan’s favor. Fur-lined robes were especially valued. The sultan also gave robes to officials within the Ottoman court to mark a promotion, celebrate a special occasion, show favor, or thank someone for dedicated service. At the same time, a person could be sure the sultan was displeased if a robe was made of less costly material—or if he received nothing.
ImaginAsia

In our popular family program, children ages six to fourteen accompanied by an adult use an activity book to explore an exhibition and then create a related art project to take home. Family programs take place on the dates and times listed at www.asias.si.edu and do not require a reservation. Upcoming offerings include special programs related to Style and Status: Imperial Costumes from Ottoman Turkey.

VISITOR INFORMATION

Freer Gallery of Art
Jefferson Drive at 12th Street, SW
Washington, D.C. 20560-0707

Arthur M. Sackler Gallery
1050 Independence Avenue, SW
Washington, D.C. 20560-0707

Hours
10 a.m. to 5:30 p.m. daily; closed December 25
Admission is FREE to the museum, exhibitions, and programs

Information
www.asias.si.edu
202.633.1000
202.637.1729 TTY
Information desks open
10 a.m. to 4 p.m.

Food Service
For information on food services at the Smithsonian, please visit www.slab.us/dining/default.html

Transportation
Ride the Metrorail 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 as well as American painting at the turn of the twentieth century. It is open from 10 a.m. to 5 p.m. weekdays, except for federal holidays.

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 audio-cassette or disk.