

ASIAN ART  
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A RESOURCE FOR EDUCATORS

FALL 2004



THE  
EAST ASIAN  
PAINTING  
CONSERVATION  
STUDIO

FREER GALLERY OF ART AND  
THE ARTHUR M. SACKLER GALLERY





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**Curriculum Resource** The Curriculum Resource (pages 5-16) is designed to be used even after the information on the outer pages is outdated. When no longer current, discard the outer pages and keep the Curriculum Resource.



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**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 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.

**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 your project and pictures of the activity. Tell us about the project—its premise, process, and outcome—and it may become our next feature.

# SACKLER Exhibitions

## CURRENT EXHIBITIONS

### Arts of Mughal India THROUGH FEBRUARY 6, 2005

Trace the origins and development of the Mughal pictorial style in the sixteenth and seventeenth centuries and its impact on both Rajput and Persian painting through these exceptional works of art.

### Asia in America—Views of Chinese Art from the Indianapolis Museum of Art THROUGH MARCH 20, 2005

Seventy-eight objects from the IMA's rich collection of Chinese art that spans over 4,000 years are juxtaposed with similar items from the Freer and

Sackler galleries to reveal how different apparently "similar" things can be. The influence of cultural continuity and tradition on design is evident in the bronze, ceramic, jade, and wood objects on view. The exhibition is organized by the IMA. Support is provided by The Blakemore Foundation.



## FUTURE EXHIBITIONS

### Perspectives— Cai Guo-Qiang: Traveler OCTOBER 30, 2004-APRIL 24, 2005

The Sackler Gallery and the Hirshhorn Museum and Sculpture Garden offer a two-part exhibition that presents major projects developed by the New York-based, Chinese-born Cai Guo-Qiang, an artist who has come to international prominence by fusing Eastern and Western history and visual culture. Site-specific installations at both museums reflect Cai's meditations on physical and intellectual travel.

### Dream Worlds: Modern Japanese Prints and Paintings from the Robert O. Muller Collection NOVEMBER 6, 2004-JANUARY 2, 2005

In the spring of 2003, the Sackler Gallery received a bequest of more than 3,800 woodblock prints from the

world-renowned Robert O. Muller Collection of Japanese prints. More than 150 of these prints, dating from the late 1860s through the 1940s, are presented by the themes of: the rendering of light in various atmospheric conditions; depictions of birds and beasts; theater; images of female beauty; and printing technique.

### Iraq and China: Ceramics, Trade, and Innovation DECEMBER 4, 2004-APRIL 24, 2005

Revolutionary and enduring changes occurred in Islamic pottery in Iraq in the ninth century due to maritime trade across the Indian Ocean—from the Persian Gulf to China. Iraq became a center for Islamic ceramic

production as new technologies transformed common earthenware into a vehicle for complex, multicolored designs.

### Asian Games: The Art of Contest FEBRUARY 26-MAY 15, 2005

The diverse societies of pre-modern Asia are a source of many games and sports enjoyed today, including chess, backgammon, playing cards, polo, and field hockey. This exhibition features spectacular game sets dating from the twelfth to the nineteenth century with Asian, Persian, and Indian artworks that depict people playing them.

## ONGOING EXHIBITIONS AT THE SACKLER

The Arts of China  
Contemporary  
Japanese Porcelain

Japanese Painting  
Luxury Arts of the  
Silk Route Empires

Sculpture of South  
and Southeast Asia

LEFT TO RIGHT *Returning Light: The Dragon Bone (Keel)*, by Cai Guo-Qiang, (b. 1957), 1994, wooden ship excavated on Onahama Kajiro beach (Japan), plastic wrap, styrene foam, fish, and salt, installation, from the Pan-Pacific, Iwaki City Art Museum, Japan Collection, City of Iwaki, Japan. Photograph courtesy of the artist.

Detail, *Maharaja Madho Singh Marches to the Hunt*, possibly by Sahiba Ram (ca. 1740–1800), India, Rajasthan, Jaipur school, ca. 1755, album page, opaque watercolor and gold on paper, Freer Gallery of Art, purchase, F2001.5. Detail, *Otani Tomoemon in the Role of Kanshojo*, by Natori Shunsen (1886–1960),

1927, woodblock print, ink and color on paper, S2003.8.1554. Makie lacquered go table and containers, and red and white agate go pieces. Japan, Middle Edo period, early 18th century, wood, gold makie on lacquer ground, red and white agate. Kozu Kobunka Kaikan, 6A–8.

# FREER Exhibitions



## CURRENT EXHIBITIONS

### Work and Commerce: Scenes of Everyday Life in Chinese Painting THROUGH JANUARY 17, 2005

As seen in hanging scrolls, album leaves, and fans, as well as large sections of handscrolls, common Chinese laborers—rice farmers, silk producers, weavers, herdsmen, fishermen, workers in the transportation industry, tradesmen, and peddlers—go about their daily lives. Both the particular activity shown and its underlying social or political ramification are explored.

### The Tea Ceremony as Melting Pot THROUGH FEBRUARY 6, 2005

From the sixteenth century, energetic foreign trade introduced many new varieties of utensils to Japan and reinvigorated the tea ceremony as a popular practice. This small exhibition presents a variety of imported tea utensils, as well as examples made by Japanese potters.

### Life and Leisure: Everyday Life in Japanese Art THROUGH FEBRUARY 6, 2005

In the last phase of rule by shoguns in Japan's Edo period (1615–1868), samurai warriors and common people alike enjoyed such seasonal activities as festivals, picnics, and viewing the scenery. Paintings, ceramics, and deco-

rated screens provide insight into customs, occupations, and leisure pastimes in urban and rural Japan.

### Young Whistler: Early Prints and the "French Set" THROUGH MARCH 13, 2005

American artist James McNeill Whistler learned to make prints in Paris. In October 1858, he published twelve of his most accomplished early prints in a slim portfolio now known as the "French Set." Early etchings, many of working-class life in Paris and rural France, are on view, including the only known impression of "A Youth Wearing a German Cap."

### Luxury and Luminosity: Visual Culture and the Ming Court THROUGH JUNE 26, 2005

Imperial porcelain made for the emperors of China's Ming dynasty (1368–1644) highlight the relationship of ceramics to other court-sponsored arts, such as cloisonné and painting, and the new interest in a colorful palette and shared symbolic motifs.

### Arts of the Indian Subcon- tinent and the Himalayas OPENS OCTOBER 16, 2004, CONTINUES INDEFINITELY

In the century since Charles Lang Freer's first visit to India, the Freer Gallery has acquired an outstanding collection of art that expresses the cultural and religious diversity of the Indian subcontinent and the Tibetan plateau. Hindu, Buddhist, and Jain sculpture, as well as paintings and luxury arts from the Mughal, Rajput, and Deccani courts, are on view.

### Coming Soon! Black & White: Chinese Ceramics from the 10th–14th Centuries OPENS DECEMBER 18, CONTINUES INDEFINITELY

Glossy dark-glazed ceramics juxtaposed with brilliant white porcelains: these eye-catching colors, including combinations of the two on a single piece, have been popular for Chinese tablewares, jars, and vases since the Song (960–1279) and Yuan (1279–1368) dynasties.

## ONGOING EXHIBITIONS

Ancient Chinese Pottery and  
Bronze  
Art for Art's Sake (American)  
Arts of the Islamic World  
Buddhist Art  
James McNeill Whistler

Japanese Screens  
Koetsu Ceramics  
Korean Ceramics  
The Peacock Room  
Small Egyptian sculpture and  
glass vessels

LEFT TO RIGHT Detail, *Sericulture*, attributed to Cheng Qi (act. ca. 1250–1300), China, Yuan dynasty, handscroll, ink and color on paper, purchase, F1954.20. Teapot, by Ueda Kichibei (Kichizaemon VIII, d. ca. 1861–64), Japan, Edo period, mid-19th century, earthenware with lead

glaze, gift of Charles Lang Freer, F1897.54. *La Retameuse*, 1858, one of the *Twelve Etchings from Nature*, by James McNeill Whistler (1834–1903), etching on paper, gift of Charles Lang Freer, F1898.213. Jain Shrine, Siddhapratima Yantra, Indian Sultanate, 1333,

bronze, copper alloy, traces of gilding, silver, purchase, F1997.33. Dish with foliate flaring rim, Jingdezhen, China, Ming dynasty, Xuande mark and period, 1426–35, porcelain with cobalt under colorless glaze, purchase, F1951.13

\* Indicates temporary working title

# WHAT IS CONSERVATION

WHAT DO MOST PEOPLE SEE when they visit this museum? The objects, of course! Behind the scenes—equipped with microscopes, badger- and goat-hair brushes, and a closet filled with silk fabric—is a group of conservators dedicated to preserving, restoring, and researching those objects. At the Freer Gallery of Art and Arthur M. Sackler Gallery, the Department of Conservation and Scientific Research cares for a collection of approximately 26,000 objects. These works represent a wide variety of materials, cultures, and time periods: from a three-thousand-year-old Chinese jade plaque to delicate paper leaves from a sixteenth-century Persian album, from a fifteenth-century Japanese unglazed stoneware jar to a nineteenth-century oil painting by American artist James McNeill Whistler.

Among the works in this extensive and diverse collection are approximately six thousand paintings from the East Asian countries of China, Japan, and Korea. In 1932, nine years after opening to the public, the Freer Gallery hired Japanese restorers, thus setting the foundation for what is now the East Asian Painting Conservation Studio—one of the few laboratories in this country dedicated to the conservation of East Asian paintings by traditional methods. Four full-time staff members—assisted by interns and fellows—care for, repair, and remount Chinese, Japanese, and Korean paintings.

In this issue, as we retrace the path of a fourteenth-century Japanese hanging scroll on its journey through the East Asian Painting Conservation Studio, we will explore the science and art behind this specialized work.



# The Conservation of a Japanese Painting

by Elizabeth Benskin, Educator for School and Teacher Programs, and Victoria Dawson

Persimmon juice, calcium carbonate, and insect wax? Quartz beads, seaweed gel, and silk? Welcome to the East Asian Painting Conservation Studio at the Freer and Sackler galleries. Years of training and great patience, keen attention to detail, and the ability to make sound scientific judgments while remaining sensitive to aesthetic concerns are all part of the job of an art conservator.

Hanging scrolls such as *The Deity of Kasuga Wakamiya Shrine* are a format of East Asian painting that originated in China in the seventh to eighth century. Created on paper or silk, the painting is backed with several layers of paper and bordered in front with silk fabric. When not displayed, the scrolls are rolled up and stored, safe from light damage, insects, and dirt, but also at risk for creases and cracks from rolling.

In 1965, in keeping with the standards of the time, museum conservators remounted *The Deity of Kasuga Wakamiya Shrine* scroll on a flat panel. The practice of remounting Japanese hanging scrolls on wooden lattice panels developed in the nineteenth century when Western collectors and museums began acquiring Japanese paintings. Such a format was thought to enhance the preservation of the artwork by reducing the wear and tear of rolling and unrolling the painting. It also accommodated art handlers, who were accustomed to working with Western paintings. Now, however, the wisdom of remounting hanging scrolls on panels is debated. For one thing, wood resin can discolor the mounted painting. Maintaining historical and aesthetic authenticity has been another concern. In the case of *The Deity of*

*Kasuga Wakamiya Shrine*, it was determined that it was best to return the painting to the traditional scroll format.

In 2001, after thirty-six years, this painting underwent conservation to restore its original format as a hanging scroll and to repair areas of damage.

## The Process

### 1. DISASSEMBLING

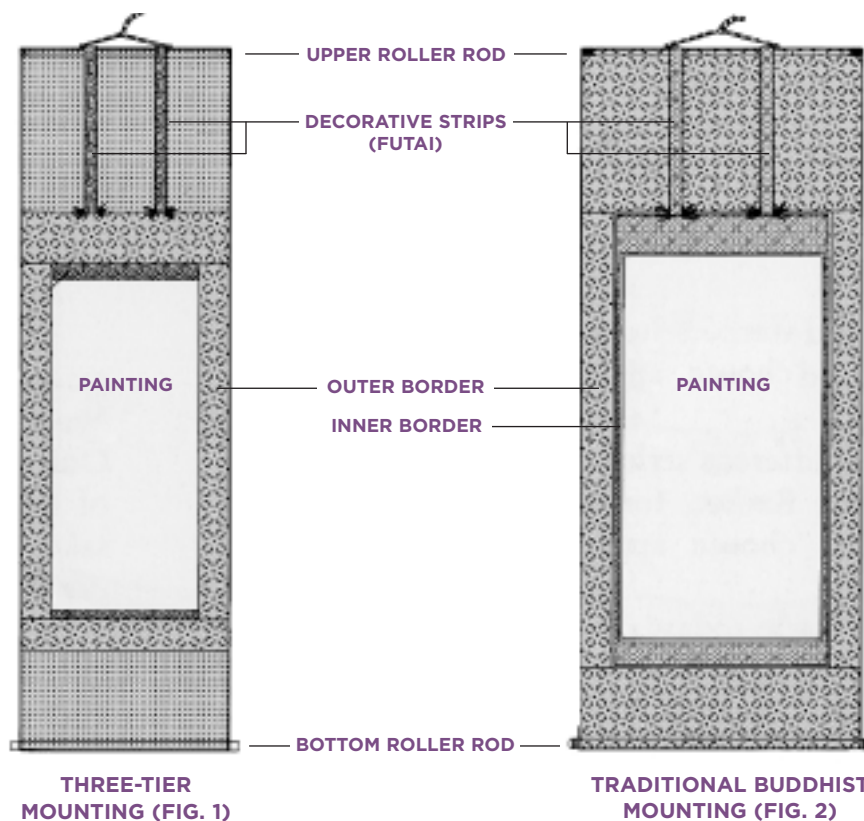
The first step in the conservation of *The Deity of Kasuga Wakamiya Shrine* began simply—with filtered water. To release the painting from its wooden panel, conservators moistened it with water and then lifted the artwork off the panel and detached the silk borders.

Next, the painting, face up, went through a process called “pigment consolidation.” A solution of animal skin glue was brushed onto areas where the pigment was unstable. How had the conservators determined

where the pigment was unstable? In one case, the white pigment around the deity’s feet had become powdery—the result of the original animal skin glue mixed in the pigments breaking down and losing its binding ability.

To protect the painting during the process of remounting, it was “faced,” or covered, on the front with rayon paper that had been treated with seaweed gel, a light adhesive. From there, the painting was placed, face down, on a clear acrylic sheet that was then attached to a light table. By projecting light through a painting, conservators can determine what repairs the artwork requires.

Conservators concluded that the first layer of backing paper, next to the silk of the actual painting, was embedded with pigment from the painting. To preserve the pigment, they decided to reattach, rather than replace, the first layer of backing paper, thus preserving the original image.



## 2. REPAIRING

This was not the first time the painting had been repaired. Some time earlier, silk patches had been used to fill holes on the silk, but the result was less than ideal. On the backside, the patches overlapped with the silk of the painting, creating an uneven surface and some darkening around the repaired areas. The conservators removed the old patches and, to correct those earlier repair efforts, they prepared new patches. These patches were made from irradiated silk—silk treated with radiation to age it artificially. The patches were then toned to a color slightly lighter than the original silk and applied to the back of the painting. The conservators carefully used tweezers to remove any extraneous material around the patch.

## 3. REMOUNTING

Replacing the layers of backing paper is one of the most critical aspects of remounting a silk scroll painting. When conservators reattached the first backing layer to *The Deity of Kasuga Wakamiya Shrine*, they used new wheat starch paste thinned with water as an adhesive. If the first layer had been replaced with new paper, the conservators would have used a paper mulberry bark, or *kozo*, paper that has no filler and is very thin but also is sturdy and crisp. With the second layer of backing paper came some subtle adjustments. The wheat starch paste was not new but aged, allowing for more flexibility during the rolling and unrolling of the stored scroll. Also, for the second layer, the *kozo* paper had a calcium carbonate filler, which both softens and gives weight to it and also helps it to roll up more easily.

After the second layer of paper was attached, thin strips of paper, called “crease reinforcement strips,” were applied to areas previously dam-

aged and creased from rolling. With this task completed, the painting was placed face up and flat on a special drying board: a wooden lattice frame covered in layers of paper. To allow the moisture to evaporate from the painting most efficiently, the paper of this board had been sealed with persimmon juice—a natural water repellent.



Conservators usually use a “round knife” to cut paper and silk.

Next, the conservators—in close consultation with the curators—tackled the critical aesthetic challenge of selecting the silks for the mounting. The colors of the silk were important because they had to complement both the painting and its content.

The conservators and the curators agreed that the new mounting for *The Deity of Kasuga Wakamiya Shrine* should reflect the painting’s Shinto subject matter as well as the Buddhist influence on pictorial representations in Shinto. For this reason, the three-tier mounting was selected (see fig. 1). Features of traditional Buddhist mounting, such as an inner and outer borders and a subtle gold brocade, were also incorporated (see fig. 2).

The next step was to attach the middle overall lining paper and the final backing layer of paper. Paper “pockets” designed to hold the roller rods were pasted onto the back at the top and bottom of the hanging scroll, then the last layer of backing paper was laid in place. Finally, a layer of silk was attached to the back of the painting at the top to add strength and an additional layer of protection. When the scroll is rolled up, only this exter-

nal layer of silk—and not the backing paper—is visible.

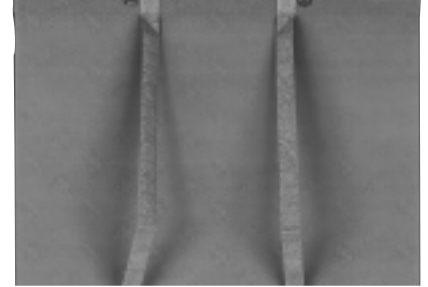
Outfitted with its new layers of silk and paper, the hanging scroll proceeded to the next stage: drying. Conservators applied new wheat starch paste to all four edges of the hanging scroll, then attached it to the drying board so it would “stretch-dry” tautly like the head of a drum. For about one week, it lay face down while the paste dried. A conservator rubbed the back side, or reverse, of the painting with a string of quartz beads to make the mounting more flexible. To reduce friction from the motion of the beads, the paper was dusted with a powdered insect-secretion wax (*ibota*). The scroll was turned over for a second week of drying, and the conservators began to “in-paint” the newly patched areas where the pigment was missing.

Finally, the conservators split open the paper pockets, wrapped them around the roller rods, and then attached undecorated gilded copper knobs to the rods. The thicker and heavier bottom rod is designed to aid rolling and to add weight to the bottom of the hanging scroll. With the addition of two decorative strips called *futai* and hanging cords to the top, the remounting of *The Deity of Kasuga Wakamiya Shrine* was complete.

How long will this mounting last? A good mounting should last at least one hundred years and can possibly last for several centuries. The work of the dedicated conservators in the East Asian Painting Conservation Studio ensures that future visitors to the Freer and Sackler galleries will have the opportunity to see important and beautiful East Asian paintings in their best possible condition.

Special thanks to Jennifer Perry, Jiro Ueda, and Andrew Hare of the Department of Conservation and Scientific Research.

# Vocabulary



## BUDDHA

### AESTHETICS

related to the beautiful

### BROCADE

a silk fabric with decorations that are raised above the fabric surface

### BUDDHISM

a religion based on the teachings of Siddhartha Gautama (ca. 563–ca. 483 B.C.E.), called the Buddha (“the enlightened one”), who attempted to find an answer to the cause of human suffering. Buddhism originated in northern India and was transmitted to Japan through China.

### CALCIUM CARBONATE

a compound of calcium, carbon, and oxygen ( $\text{CaCO}_3$ ) found in shells and bones

### CONSERVATOR

a person who cares for, restores, and repairs fine art objects

### CURATORS

a person who researches works of art, assembles exhibitions, and publishes information about museum collections

### FUTAI

decorative silk strips attached to the top of a hanging scroll

## FUTAI

### GILDED

covered with gold

### IBOTA

a waxlike substance made from insect secretions used to reduce friction when hanging scrolls are rolled and unrolled

### IN-PAINTING

the part of the restoration process of applying new pigment to the corrective silk patches set into holes in the painting

### KOZO PAPER

a strong but flexible paper made from paper mulberry bark; used as backing paper in the remounting process

### PIGMENT

a colored substance made of mineral, plant, or chemical materials that is used to make paint

### REMOUNTING

the process of detaching, repairing, and reattaching a surface to its support; in the case of a hanging scroll, a painting made of paper or silk is detached from a panel or silk borders, and its paper backing is repaired and reattached to either a new panel or new silk borders and fresh paper backing.

### RESIN

a sticky substance (usually yellow or brown in color) secreted by certain trees

### SHINTO

the indigenous religion of Japan in which deities (*kami*) are believed to inhabit the natural landscape; *kami* may also be revered humans, living or dead

### SILK

a strong fabric made from the fibers of the silkworm cocoon

### SEAWEED GEL

a weak adhesive derived from three different kinds of seaweed and used to adhere rayon paper to the front of a painting in the process of repairing and remounting a hanging scroll

### WHEAT STARCH PASTE (NEW)

an adhesive made from wheat starch powder cooked with water and used to paste the different layers of lining paper in the process of remounting a hanging scroll

### WHEAT STARCH PASTE (AGED)

an adhesive made from wheat starch powder that is cooked with water and then aged up to ten years and used to paste the second through the last layers of backing paper

TOP LEFT Detail, *Four scenes from the life of the Buddha*, Pakistan/Afghanistan, Kushan dynasty, late

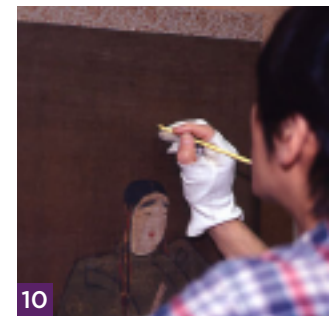
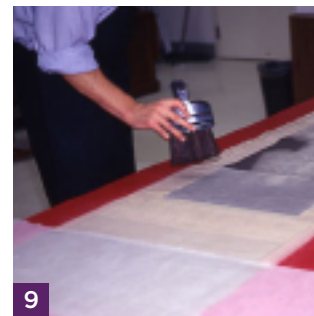
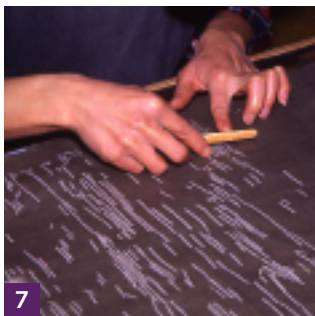
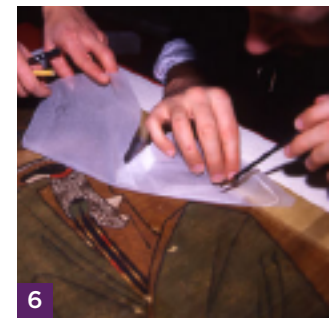
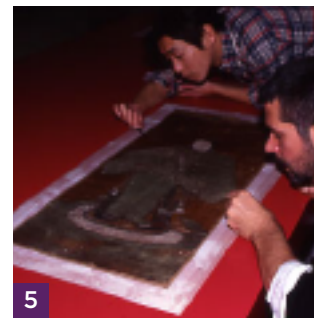
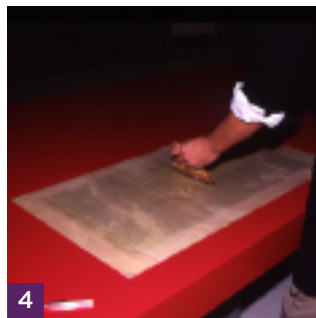
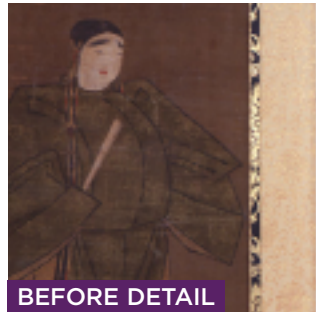
2nd-early 3rd century, schist, purchase, F1949.9a-d. Detail, *The Diety of Kasuga Wakamiya Shrine*,

Japan, Muromachi period, 14th century, hanging scroll, ink, color, and gold on silk, purchase, F1964.13.



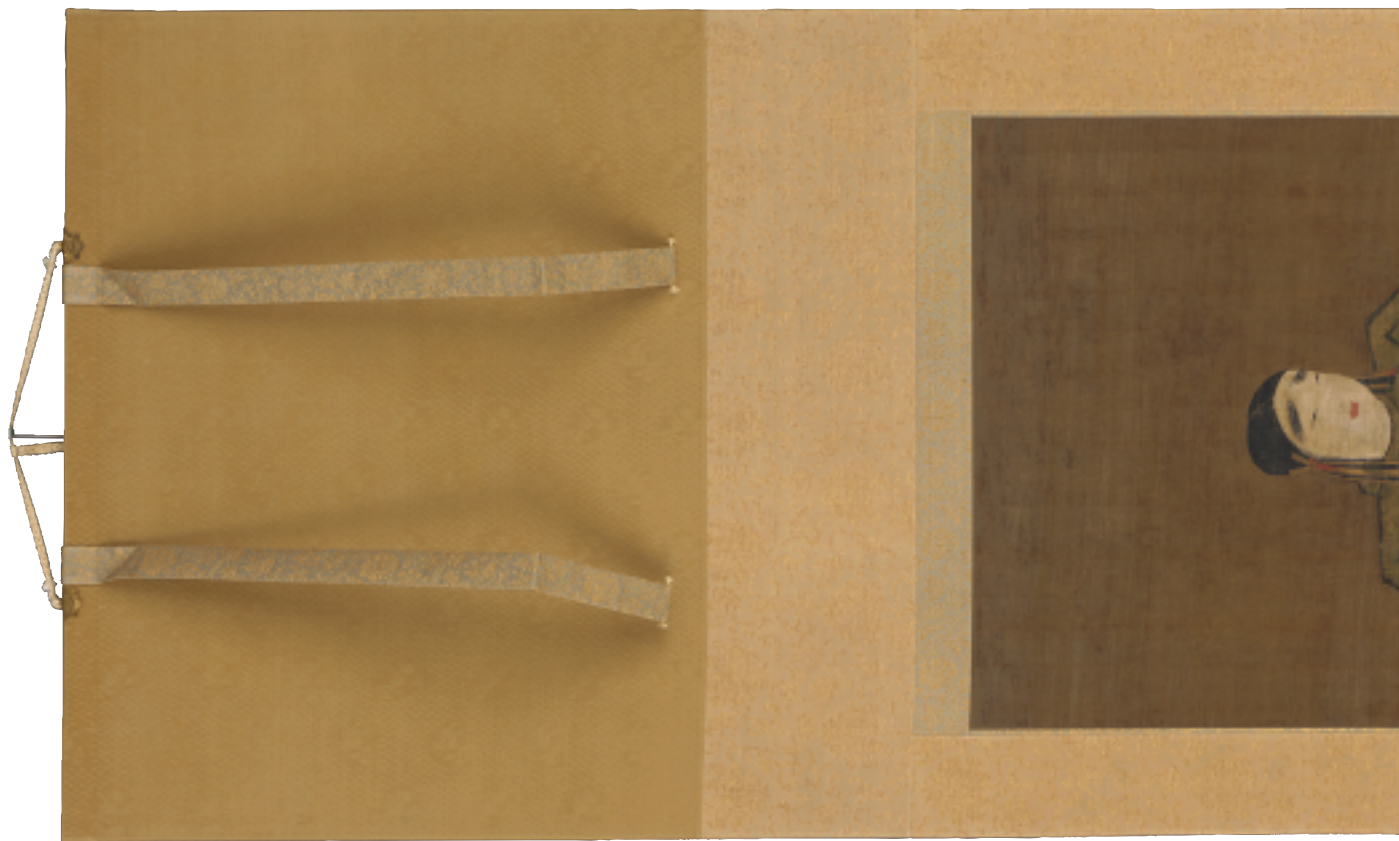
# Conservation in Action

It takes a steady hand, great patience, and years of training to preserve a work of art successfully and delay its deterioration. These photographs show the process conservators at the Freer Gallery of Art followed when they repaired the scroll *The Deity of Kasuga Wakamiya Shrine*.



- 1) A conservator removes old paper strips that were used to reinforce areas where creases had damaged the scroll.
- 2) Overlapping patches from a previous repair are evident.
- 3) After all the linings, repairs, and patches were removed, the white areas show where the scroll is missing original silk.
- 4) A conservator uses a paste brush to apply seaweed gel to a temporary facing made of rayon paper.
- 5) Conservators carefully realign the silk weave on the back of the painting while it is still moist.
- 6) The temporary facing is removed after the painting is infilled with silk and the first paper lining layer is applied.
- 7) New reinforcement strips cover creases after the second paper lining is added.
- 8) To assure adhesion, silk mounting fabrics are gently hammered into place.
- 9) A conservator uses a tamping brush to apply a middle layer of paper over the scroll.
- 10) With great skill and precision, a conservator carefully tones tiny areas of the new silk.

# The Deity of Kasuga Wakamiya Shrine





Japan, Muromachi period (1333–1573), 14th century  
Hanging scroll; ink, color, and gold on silk  
176.2 x 54.1 cm mounted  
Purchase, F1964.13

The Shinto god of the Wakamiya shrine, located in the Japanese city of Nara (near Kyoto), is portrayed here as a young nobleman dressed in a green robe decorated with delicate gold patterns. He stands on a rocky plateau that is intended to suggest to the viewer the earthly site where his spirit resides. In Japan, the gods (*kami*) of Shinto were often worshiped as unseen spirits who resided in specific places. Beginning in the thirteenth century, however, the production of paintings of Shinto deities increased due to the promotion of ideas linking specific *kami* with Buddhist gods. Buddhism had a long history of representing Buddhist figures in paintings, prints, and sculptures. Shinto deities were usually depicted with human features and very little indication of their supernatural identities.

# The Paste in the Scroll

By Faith Deering, Entomologist,  
Science Educator

Repairing and remounting a Japanese hanging scroll is a highly skilled and painstaking process that involves aesthetic choices as well as scientific knowledge of physics, chemistry, and biology. Conservators must understand the properties of light, pigments, temperature, humidity, fibers, metals, force, pressure, and tensile strength before they repair a scroll. One important scientific process is the “chemistry of adhesion,” which is how molecules link up to form substances, such as glue and paste, that are capable of binding materials together.

## Types of Adhesives Used in the Conservation Process

Four main kinds of adhesives were used during the long and careful process of remounting *The Deity*

*of Kasuga Wakamiya Shrine*. These adhesives come from natural materials

(not synthetics) and have been used for centuries. The adhesives used by conservators in the Department of Conservation and Scientific Research at the Freer Gallery of Art were prepared in traditional ways and applied using brushes and other tools made specifically for this purpose.

**ANIMAL SKIN GLUE:** This glue is obtained primarily from cattle hides that come from meat packing houses or tanning factories. Occasionally, deer, horse, or rabbit skins are used. The hides are rinsed several times in solutions of water, lime, and mild acid. Next, the hides are soaked in large kettles filled with water. After hours of cooking, the hide forms a thick gelatin that is drained and filtered, and the water is evaporated from it. Once the solution cools, it forms a thick, jelly-like glue due to the presence of collagen, the primary structural protein found in all animals. Collagen exists as long fibrous, polymer molecules that are flexible and cohesive.

### FRESH WHEAT STARCH PASTE:

Water mixed with wheat flour forms the traditional paste used for making papier-mâché and wallpaper paste. The gluten is separated from wheat flour leaving starch. This starch is cooked in water to make the wheat starch paste used in the conservation process.



ABOVE Sieve and paddle used to strain wheat starch paste. CLOCKWISE FROM BELOW RIGHT Brushes used to attach mounting materials, apply water, and tamp paper layers together.



**AGED WHEAT STARCH PASTE:** To produce this adhesive, fresh wheat starch paste is aged for up to ten years. Traditionally, this paste was aged under buildings in earthen pots placed in cool, ventilated storage areas.

During the first five years of the aging process mold grows on the surface of the paste. This mold is then periodically scraped off until the mold

culture eventually dies. Ultimately, the aged paste, or “cold paste,” turns an opaque yellowish white and becomes stiff and granular. When it is used, the paste is mixed with water to an extremely thin consistency. Aged wheat paste is used in the restoration process when a very flexible adhesive is needed.

**SEAWEED GEL:** This gel is derived from three kinds of seaweed. The seaweed is washed, soaked overnight in water, and then dissolved by heating. The resulting liquid is then passed through a straining cloth. Seaweed gel can be mixed with animal skin glue or wheat starch paste to make them more flexible.



# Activity: Scroll Bookmark

## Brainstorming Session

Gluing and pasting are familiar activities, but what materials might be considered adhesives? During a brainstorming session, students might think of egg white, boiled rice, cooked pasta, boiled oatmeal, plant sap, pine pitch, honey, and sugar-and-water solutions.

## Comparing Paste and Glue

Powdered wheat paste is available at hardware and paint stores. Mix with water and create thicker and thinner solutions to test their adhesion. Also mix ordinary white wheat flour with water to test its adhesion. (Cooked and non-cooked recipes for wheat paste are available on the Internet). Handmade wheat flour paste can be tested against commercial wheat paste and white glue. Students can then brainstorm as to which uses would be best for each of the different adhesives.

- > How long does it take to adhere to a surface? Is the paste water soluble? Are the two pieces of paper flexible after being pasted together? What color is the glue or paste when it dries? Is it transparent or opaque?

## Scroll Bookmark

**THIS ACTIVITY IS SUITABLE FOR ELEMENTARY AND MIDDLE SCHOOL STUDENTS.**

The scroll bookmark project introduces students to the process of layering paper and pasting. It also makes them familiar with grasses as a source of gluten (wheat paste, for example). This simple project results in a creative bookmark that the students can use. The completed bookmark is not meant to represent a scroll. The importance of this project is the *process* and the opportunity students have to use wheat paste and to work with materials that require pasting.

## Materials

- > Small dry grasses or grass like weeds (collected locally)
- > Manila folders (oak tag stock), cut into 2-x-8-inch rectangular strips; one per student
- > White tissue paper, cut into 3-x-9-inch rectangular strips; one per student
- > White glue such as Elmer's
- > Prepared wheat paste (hardware or paint stores sell common wallpaper paste)
- > Heavyweight decorative Japanese papers (colorful mulberry papers are available at local craft stores), cut into 5-x-11-inch rectangular strips; one per student
- > Raffia or silk ribbon, cut into 15-inch strips
- > Small bamboo or gold metallic beads (available at local craft stores); two per student

## Create!

1. Collect enough short, thin-stemmed or weedlike grasses, 7 to 8 inches in height, for one per student. Sturdy grasses growing in sidewalk cracks or along playing fields are perfect for this project. Keep the roots with the plant when picking, but remove any clinging soil.
2. Sandwich each plant between newspapers and press overnight between heavy books
3. Remove the dry, flattened grass plant from the "book press." Use dabs of glue to attach one grass to each manila strip. Let dry.

4. Using a clean paintbrush, spread a thin, even layer of premixed wheat paste over the entire surface of each manila strip. While the wheat paste is still wet, position one piece of white tissue paper over each manila strip and settle it into place. The tissue paper should extend over each edge by half an inch. Gently press the tissue paper closely around the grass stem to reveal its form as distinctly as possible. The tissue paper will immediately become soft and fragile. Lifting the tissue paper to re-position it will cause it to rip, so be careful! A few wrinkles are fine and will add to the bookmark's beauty.
5. Place the manila strips under stacks of books, and let them dry thoroughly overnight.
6. Once the strips are dry and pressed flat, trim away the excess tissue paper around the edges.
7. Center and glue each manila strip to a strip of

- decorative Japanese paper. When it is dry, use a paper punch to make one hole at the bottom of the backing strip
  8. Pass a piece of raffia or ribbon through the hole and knot it into place.
  9. Thread the beads onto the raffia or ribbon, and tie them into position. This tassel will be 3 to 4 inches in length.
- Read a good book and use your new bookmark to save your place!



# Literature on Asia in the Classroom

**The Day of Ahmed's Secret**  
by Florence Parry Heide and Judith Heide Gilliland, illustrated by Ted Lewin

In conjunction with a multiple-visit program coordinated with the Washington, D.C., public school system, the education department of the Freer and Sackler galleries recommends picture books and chapter books on Asia and the Middle East for teachers to use in their classroom. In this issue, we feature *The Day of Ahmed's Secret*, a picture book about a young boy's day in Cairo. (Please note that while Egypt is in Africa, it is part of what is termed the Islamic world and, as such, is represented, along with other Muslim North African countries, in the Freer and Sackler collections.)

It follows Ahmed as he travels through the streets of Cairo delivering butane gas to customers. Vivid illustrations capture aesthetic aspects of life in this Egyptian city that mirror visual elements common to the Islamic world. His secret, revealed in the end, reaches to the heart of Islamic art and culture and touches on the universal human themes of patience, hope, effort, and pride.

This excellent book is currently available in the Sackler shops. Visit <http://www.freersacklershop.com/> (click on "Education Materials") or call 202.633.0535 to order.



Here are curriculum connections for *The Day of Ahmed's Secret*, developed by Toni Conklin of Bancroft Elementary School in Washington, D.C.



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## PART I: LISTS

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### OBJECTIVE

Students work in groups to compile lists that will help them explore and appreciate this rich text.

### ACTIVITIES

1. Read the book to the whole class.
2. Divide students into groups of five. Each group can be involved in a different activity and rotate to the next activity within a given time or on another day.
3. One group will construct “lists” from this book, so there will have to be one book per child.
4. Students should search throughout the book for the following items and make a “group list” for each topic: colors, foods, noises, transportation, jobs, clothes, other.
5. Finally, make a list of the ways Ahmed is the same as the students in the classroom, and the ways Ahmed is different.
6. After all groups have had a chance to compile their lists, the whole class will share, discuss, and make composite lists. These lists can be used in some of the other activities suggested below.

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## PART II: CITIES

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### OBJECTIVE

Students compare Cairo to their own city using a Venn diagram.

### ACTIVITIES

1. Students find Cairo, Ahmed's city, on a map.
2. After the students reread the book, they should look at their lists and think of ways to compare Cairo to the city or town they live in or near.
3. Students can expand their comparison to information about both cities by researching other books, watching

documentary videos, or looking on the Internet. Other information might include population, geographic size, seasons, and average temperature.

4. Working in groups or pairs, students should create a Venn diagram that points out similarities as well as differences.
5. Extension: Students choose one of the book's illustrations of Cairo and write a description of it. They should look at illustrations at the beginning of the book that highlight the “old” parts of the city and also those at the end that feature its “modern” aspects. The description should include actions, all senses (sound, sight, touch, smell, and taste), and at least two comparisons. Students can then read their descriptions out loud and classmates can try to determine which picture was written about.

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## PART III: WRITING YOUR NAME

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### OBJECTIVE

Students write a narrative about when they learned to write their name and the importance of being able to write.

### ACTIVITIES

1. Reread the last page of the book *The Day of Ahmed's Secret*.
2. Ask students to “pair share” their opinions on whether or not a handwritten “name lasts longer than the sound of it and maybe even, like the old buildings in the city, a thousand years.” Would Ahmed feel differently if he knew more about modern technology? Why do we suspect he does not know much about it?
3. Ask partners to share ideas with the entire class.
4. Students should then write about learning to write their name.
  - > When, where, and how did they learn?

- > Describe an experience they had “writing” a story or a poem that was memorable.
- > Student narratives should include their own conclusions about whether writing is important in today's world and why.

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## PART IV: A DAY IN THE LIFE

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### OBJECTIVE

Students compare a day in their own lives to Ahmed's day.

### ACTIVITIES

- > Students divide a piece of lined paper into two columns.
- > On one side write down what Ahmed does, what he travels on, eats, says, and thinks about at a specific part of the day. On the other side write what they do at that approximate part of the day.

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## PART V: POETRY

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### OBJECTIVE

Students write a poem demonstrating an understanding of Ahmed and his world.

### ACTIVITY

Students will complete the following lines based on what they know about Ahmed. Finish each sentence with a different concept from the book.

Ahmed knows...	Ahmed tastes...
Ahmed wants...	Ahmed is proud
Ahmed hopes...	that...
Ahmed feels...	Ahmed hears...
Ahmed sees...	Ahmed won't...
Ahmed smells...	Ahmed writes...
Ahmed notices...	

Each student can substitute his/her own name for “Ahmed” and rewrite the poem about him/herself.

# Egyptian Music for the Classroom

Michael Wilpers, Performing Arts Programmer

The Freer and Sackler's extensive collections from the Arab world include works from Egypt. Music can enhance the teaching of Egyptian art and history by making it a starting point for discussion on a variety of historical and cultural topics. Reading *The Day of Ahmed's Secret* (see page 14) is especially suited to music, since the book contains several references to sound. Students can imagine Ahmed hearing secular music and religious chants emanating from Cairo's cafes, apartments, churches, mosques, and taxi cabs. For older students, music can inspire discussions and research on the modern use of musical instruments from ancient Egypt (lutes), the impact of European colonialism (the accordion and violin), the social effects of the construction of the Aswan Dam (Nubian immigrant music in Cairo), and globalization (dance-beat remixes of traditional songs), among other topics.

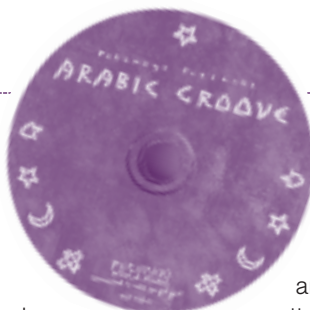
The single most versatile music CD for teaching about Egypt is probably *Egypt: Echoes of the Nile* (1997, Multicultural Media). Its wide-ranging music selections can contribute to discussions of Christianity in Egypt (Coptic church bells, Gospel recitation, and a wedding procession), the everyday practice of Islam (the call to prayer and recitation from the Koran), the medieval science of Arab music (solo lute improvisation), and forced dislocation (Nubian drum rhythms and folk songs).

Music from the villages of central Egypt is beautifully captured on *The Musicians of the Nile: Luxor to Isna* (1989, Real World Records), with traditional hand drums, fiddles, oboes, double-clarinets, and vocals conveying the impressive virtuosity of these traditional artists. Two tracks that nicely complement *The Day of Ahmed's Secret*

present the sound of a horse-pulled carriage and a noisy street procession. Notes included with the CD describe how fiddles and drums are made in a remote fishing village (using clay, coconut, ebony, horsehair, and fish and goat skin). They also discuss the similarities between arabesque visual art styles, with their unending curves, and the unbroken melodies created by oboe players through a technique called "circular breathing."

In a seminal episode of modern Egyptian history, millions of Nubians were forced to relocate to Cairo after the flooding of their homeland by the Aswan Dam. Students can hear a moving lament to this lost land on track seven of *Ali Hassan Kuban: From Nubia to Cairo* (1991, Shanachie). His more rollicking jazzy music is heard on *The Rough Guide to Ali Hassan Kuban* (2002, World Music Network). Compared to Arab music, the lower pitch and straightforward melodies of Nubian music are complemented by more drums and complex rhythms. After hearing a New York jazz group in Cairo in 1948, Kuban revolutionized Nubian wedding music by adding trumpets, saxophones, drum kits, and electric instruments. Although they represent 20 percent of Cairo's population, Nubians rarely hear their language or music on mainstream Arabic-language radio, TV, CDs, or music videos.

The singular career of concert and film singer Umm Kulthum embodied much of Egyptian history and culture in the twentieth century. It is said that, to understand her impact, one must imagine the vocal power of opera star Maria Callas, the soulfulness and charisma of Louis Armstrong, and the magnetism of Elvis Presley. An excellent documentary is *Umm Kulthum: A Voice Like Egypt* (1996, Arab Film



Distribution, Seattle). In addition to covering her rural roots, her collaborations with poets and composers, and her role in Arab nationalism, the film includes

compelling concert footage showing her tremendous hold on audiences. She and four other concert and film singers are heard on *The Story of Arabic Song* (2000, EMI/Hemisphere Arabia). Students will marvel at Ahmed Fathy, the amazing twelve-year-old singer heard on *Salam Delta: Salam! Meet Les Musiciens du Nil* (1994, Piranha). This concert and film music genre combines Western violins and modified accordions, played in a distinctly Arab style, with indigenous flute, zither, and drums and the florid, oscillating vocal style of the Middle East.

Widely heard in Cairo today is Egyptian pop music, influenced by Western funk, hip-hop, R&B, disco, jazz, Latin, and electronica. *Arab Groove* (2001, Putumayo World Music) features Egyptian artists on several tracks. Western brass instruments and electric keyboard and bass join Arab lutes, zither, and vocals to create a fusion style with a Middle Eastern basis.



The life and music of the preeminent Arab singer Umm Kulthum opens a unique window to many aspects of Egyptian history and culture.



## TOURS

We can accommodate large groups! Call the tour scheduler at 202.633.0445, or e-mail [asiatours@asia.si.edu](mailto: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 writing activities, storytelling, and the use of hands-on objects to engage students' interests. Individual tours are grouped by age and classroom curriculum.

### ANIMALS IN ASIAN ART

**LIMIT:** 45 students

**RECOMMENDED FOR:** grades K–3

**TIME:** 45 minutes

Hunt for animals—real and imaginary—seen in the arts of China, Japan, the Islamic world, South Asia, and the Near East. Students expand their vocabulary by learning about color, shape, and texture.

### THE PRINCESS AND THE PEACOCKS

**LIMIT:** 20 students (with at least 3 chaperones)

**RECOMMENDED FOR:** grades K–3

**TIME:** 45 minutes

The Peacock Room, decorated by American artist James McNeill Whistler, is one of the most important treasures in the Freer Gallery. Students read *The Princess and the Peacocks* and talk about Whistler's inspiration for the room's decoration.

### THE ART AND ARCHAEOLOGY OF ANCIENT CHINA

**LIMIT:** 45 students

**RECOMMENDED FOR:** grades 3–6

**TIME:** 60 minutes

Ancient Chinese bronzes and jades, with their distinctive material qualities and imaginative imagery, are the focus

of this tour of works dating from the late Neolithic period (5000–2000 B.C.E.) to the Han dynasty (206 B.C.E.–220 C.E.).

### HANDS-ON TUESDAYS

**LIMIT:** 45 participants total (including chaperones)

**RECOMMENDED FOR:** grades 3–8

After participating in a tour about China, Japan, or the Islamic World, students complete a hands-on activity in the museum's education classroom. These special tours are offered only on Tuesdays from 10 A.M. to 12:15 P.M.

### HOW TO LOOK AT ASIAN ART: PROCESSES, FUNCTION, AND MEANING

**LIMIT:** 60 students

**RECOMMENDED FOR:** grades 3–12

**TIME:** 60 minutes

Examine the distinctive qualities of art from three of these areas: Japan, China, the Islamic world, South Asia, or the Near East. Students learn about the techniques and materials used as they discuss an object's meaning and function. This is also offered as a series of three tours.

### INTRODUCTION TO JAPANESE ART

**LIMIT:** 45 students

**RECOMMENDED FOR:** grades 3–12

**TIME:** 60 minutes

Students explore the Freer's unparalleled collection of Japanese screens, paintings, ceramics, and sculpture. They examine the objects' formal qualities and their importance in Japanese culture.

### ASIAN RELIGIONS: HINDUISM, ISLAM, AND BUDDHISM

**LIMIT:** 45 students

**RECOMMENDED FOR:** grades 6–12

**TIME:** 60 minutes

In comparing three of the major religions represented on the continent of Asia, students discuss key principles and practices of each as seen in the iconography and formal elements of its art. This is also offered as a series of three tours.

### SURVEY OF CHINESE ART

**LIMIT:** 45 students

**RECOMMENDED FOR:** grades 7–12

**TIME:** 60 minutes

The diversity and richness of Chinese art, from the Neolithic period through the twentieth century, form the basis of this tour of bronzes and jades, luxury goods, painting, and calligraphy.

### THE ART OF THE ISLAMIC WORLD

**LIMIT:** 30 students

**RECOMMENDED FOR:** grades 7–12

**TIME:** 60 minutes

An introduction to Islam frames students' understanding of both secular and religious paintings, calligraphy, ceramics, and metalwork.

### THE ART OF BUDDHISM

**LIMIT:** 30 students

**RECOMMENDED FOR:** grades 7–12

**TIME:** 60 minutes

Students become familiar with the history, beliefs, and cultures associated with Buddhism as they examine the characteristics of objects from South and Southeast Asia, China, and Japan.

### THE ART OF HINDUISM

**LIMIT:** 30 students

**RECOMMENDED FOR:** grades 6–12

**TIME:** 60 minutes

Images of Shiva, Vishnu, and other Hindu deities, as well as the context in which these dynamic objects were displayed and used, provide the basis for this exploration of Hindu art.

### CHARLES LANG FREER, COLLECTOR

**LIMIT:** 60 students

**RECOMMENDED FOR:** grades 9–12

**TIME:** 60 minutes

Discover how the Freer Gallery of Art, a major repository for Asian art, came to include a collection of works by nineteenth-century American artists, including Whistler, Dewing, and Thayer. Students learn about Freer and his vision for the first art gallery on the National Mall.

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

## TEACHER RESOURCES 2004-2005

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### Free Biannual Newsletter

#### ASIAN ART CONNECTIONS:

#### A RESOURCE FOR EDUCATORS

Our biannual educational newsletter features temporary exhibitions and includes one or more featured object reproductions, exhibition information, curriculum connections, classroom activities, book reviews, and more. Asian Art Connections is free of charge. To subscribe, please write to [fsgeducation@asia.si.edu](mailto:fsgeducation@asia.si.edu).

### Online Resources: General

#### ONLINE EDUCATIONAL RESOURCES

<http://www.asia.si.edu/education/onlineGuides.htm>

#### FREER AND SACKLER COLLECTIONS

<http://www.asia.si.edu/collections/default.htm>

> An excellent resource for color images of objects in the Freer and Sackler collections

#### ONLINE EXHIBITIONS

<http://www.asia.si.edu/exhibitions/online.htm>

> Interactive online exhibitions based on past and present gallery exhibitions

#### TOUR INFORMATION

<http://www.asia.si.edu/education/toursForStudents.htm>

> Learn about the tours we offer and how to reserve them

### Online Resources:

#### Publications

#### ASIAN ART CONNECTIONS:

#### A RESOURCE FOR EDUCATORS

<http://www.asia.si.edu/education/ConnxsFallo3.pdf>

> Read an issue of the newsletter online.

#### THE ART AND ARCHAEOLOGY OF ANCIENT CHINA:

#### TEACHER'S GUIDE

<http://www.asia.si.edu/education/onlineGuides.htm>

> Learn about art and society in ancient China. Also available for sale

with color reproductions. (See "Teacher Resources for Sale" below)

#### THE ART OF BUDDHISM: A TEACHER'S GUIDE

<http://www.asia.si.edu/education/ArtofBuddhism.pdf>

> Learn about Buddhism and its artistic tradition. Also available for sale with color reproductions. (See "Teacher Resources for Sale" below)

#### THE ARTS OF THE ISLAMIC WORLD: A TEACHER'S GUIDE

<http://www.asia.si.edu/education/islam.pdf>

> Learn about Islam and the diverse arts of the Islamic world. Also available for sale with color reproductions. (See "Teacher Resources for Sale" below)

#### DEVI: THE GREAT GODDESS

<http://www.asia.si.edu/education/devi/index.htm>

> Learn about the aspects of the Hindu goddess Devi

#### JAPAN: IMAGES OF A PEOPLE

[http://www.smithsonianeducation.org/educators/lesson\\_plans/japan\\_images\\_people/index.html](http://www.smithsonianeducation.org/educators/lesson_plans/japan_images_people/index.html)

> An introduction to Japanese painting

#### PUJA: EXPRESSIONS OF HINDU DEVOTION

<http://www.asia.si.edu/education/pujaonline/puja/start.htm>

> Learn about Hindu beliefs and practices. Companion video available for sale. (See "Teacher Resources for Sale" below)

#### Teacher Resources for Sale SACKLER GALLERY SHOPS

All teacher resources listed below are available for sale through the Sackler Shops. Order these materials online at <http://www.freersacklershop.com/>, by phone at 202.633.0535, or by fax at 202.633.9838. In addition to Freer-Sackler publications, the shops also stock children's books on Asia

recommended by our Education Department.

#### THE ART AND ARCHAEOLOGY OF ANCIENT CHINA: A TEACHER'S GUIDE

**APPROPRIATE FOR:** grades 3–12

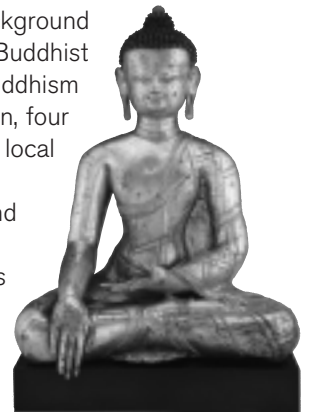
An introduction to important aspects of ancient Chinese art and society. This guide includes background information, four lesson plans, a music resource section, information on the contemporary practice of ancestor worship, local and national resources, 8 x 10 color reproductions, and a CD-ROM, "Chi's Adventure in Ancient China." \$20

#### THE ART OF BUDDHISM: A TEACHER'S GUIDE

**APPROPRIATE FOR:** grades 4–12

This resource packet introduces educators to Buddhism, its cross-cultural impact, and its artistic tradition. Background information, Buddhist stories, a "Buddhism Today" section, four lesson plans, local and national resources, and 8 x 10 color reproductions of featured objects are included.

\$20



#### THE ARTS OF THE ISLAMIC WORLD: A TEACHER'S GUIDE

**APPROPRIATE FOR:** grades 4–12

Explore the diverse artistic traditions of the Islamic world. This guide includes background information, an "Islam Today" section, five lesson plans, local and national resources, and 8 x 10 color reproductions of featured objects. \$20

## Video

### PUJA: EXPRESSIONS OF HINDU DEVOTION

This video introduces Hindu worship through moving images and interviews. It received a Bronze Apple Award from the National Educational Media Network, 1996. 20 min. \$10.

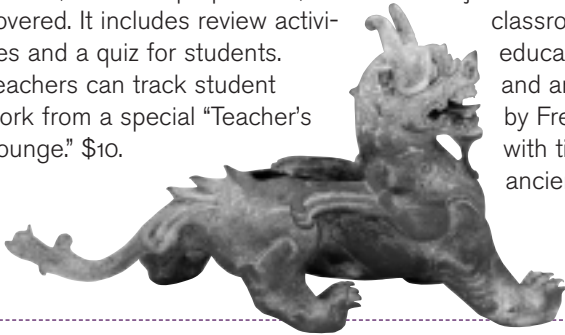
(close captioned)

## CD-ROM

### CHI'S ADVENTURE IN ANCIENT CHINA

**APPROPRIATE FOR:** grades 3–6

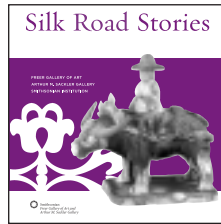
Join Chi the chimera as he introduces viewers to ancient Chinese civilization through objects from the Freer and Sackler collections. A variety of topics, including clothing, transportation, ceremonies, and food preparation, are covered. It includes review activities and a quiz for students. Teachers can track student work from a special "Teacher's Lounge." \$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 events from China, Japan, Turkey, and Bangladesh. \$10.



### SILK ROAD RESOURCE PACKET

This resource packet includes background information, six full-color art cards featuring objects from Silk Road cultures, a color poster with a map of the Silk Road marked by additional objects from Smithsonian museums, classroom activities developed by educators, resources, vocabulary, and an audio CD of stories told by Freer and Sackler volunteers with ties to countries along the ancient Silk Road. \$12.

## Rights and Reproductions Department

The Rights and Reproductions Department offers slide sets of Freer and Sackler collection highlights. Each set is available as 35 mm slides or as digital images on a CD. The cost is \$100 for a set of 40 images. Individual slides or digital images can be purchased for \$5 each. The following slides sets are currently available.

- > American Art
- > Chinese Art
- > Islamic Art
- > South Asian Art

To preview the sets or to order online, go to <http://www.asia.si.edu/visitor/rnr.htm> and click on "Slide Sets Now Available!" Order sets by fax at 202.633.9770.

LEFT TO RIGHT Detail, Seated Buddha, Central Tibet, 14th century, gilt copper with pigment, 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, 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  
Sackler Gallery Shops, MRC 707  
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](mailto:shops@asia.si.edu).

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# 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](http://www.asia.si.edu) and do not require a reservation. Fall offerings include special programs related to *Dream Worlds: Modern Japanese Prints and Paintings from the Robert O. Muller Collection*.

## 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.–5:30 P.M. daily  
Closed December 25  
Admission is FREE

### Phone Numbers

Recorded information: 202.357.3200  
General information:  
202.633.4880 (weekdays)  
202.357.2700 (weekends)  
202.786.2374 TTY (weekdays)  
[www.asia.si.edu](http://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 Station. Parking near the National 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 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.

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