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Exhibitions


20  THE HOUSE OF THE FARAWAY HEART  The Etsuko and Joe Price collection goes on view in November 2007. In addition to the incomparable art from Edo-period Japan featuring the work of Ito Jakuchu, the exhibition's special installation reflects the collector's interest in natural lighting.

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42  JUN WARE  A gift of Chinese ceramics from Diane Schafer complements those collected by Charles Lang Freer more than a century ago.

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56  FROM THE ARCHIVES  Between 1933 and 1947, classical archaeologist, architect, and art historian Myron Bement Smith captured images of Persian architecture and monuments.

Annual Record 2006
In 1906, Charles Lang Freer walked into the Cairo antique shop of Ali Arabi and was shown a group of manuscripts that he knew nothing about...yet he wrote, “In the morning I saw them, in the afternoon I paid for them.” For three glorious months, those manuscripts formed the heart of In the Beginning: Bibles Before the Year 1000. What in the planning stages appeared to be one of our more esoteric exhibitions proved one of our most popular. Our website had more than three-quarters of a million hits during the course of the show, and it was a thrilling experience to see queues lining up to enter the exhibition. When In the Beginning was nearing its close, the crowds swelled until they filed up the stairs, through the pavilion, and out the door, snaking all the way to the Smithsonian Castle.

None of Freer’s biblical manuscripts had been on view for at least thirty years, and the exhibition aimed to draw attention to some of our hidden treasures, providing them with the context they could never be afforded before the opening of the Arthur M. Sackler Gallery more than twenty years ago. Now the “Freer Gospels” could be shown alongside their great fourth-century contemporary, the Codex Sinaiticus.

Exhibitions have been the principal focus of our efforts over the past four years, and this year we continue with the most ambitious one we have yet undertaken. Encompassing the Globe: Portugal and the World in the 16th and 17th Centuries was mounted as six concurrent exhibitions, one of which was held in the National Museum of African Art. With 275 objects coming from 111 lenders, the logistics were daunting, but the results expanded the definition of what our museums can achieve. The show looked at a critical moment in human history: a time when the world’s oceans no longer divided men, but they began to be the principal conduit for the transmission of people, goods, ideas, and images. Europe’s conception of the world and its wonders changed forever—but the process was not one-sided, and we tried...
to show how others viewed the Portuguese, in some cases for the first time. Nanban screens reveal Japan’s humorous curiosity at the arrival of the “Southern Barbarians” in their Black Ships; Mughal miniatures draw generously on European imagery and reveal a taste for exotica as rampant as that in the Kunstкаммер of Rudolf II in Prague. And the Portuguese, with their spade-shaped beards and heavy armor, feature prominently on a good number of the Benin bronzes and ivories. The image of the European in both Asia and Africa could be far from flattering, and this is a salutary reminder that European explorers, merchants, and missionaries were encountering cultures with a vitality and tradition that many books on the Age of Discovery have failed to convey.

This year also sees the opening of selections from the Etsuko and Joe Price collection of Japanese art. After its acclaimed tour of Japan, this show is bound to enthrall Washington audiences with the works of great Edo-period artists, notably Ito Jakuchu.

The Sackler Gallery has gained great kudos through its international exhibitions, but our superlative holdings need to be highlighted in their own right. Plans are now afoot to revamp the Chinese galleries in the Freer, and we intend to reopen them in 2010. Plans are also being hatched for a major reinstallation of the Sackler galleries for the twenty-fifth anniversary of the museum’s opening in 2012.

I began by speaking about manuscripts, and this year we have been fortunate to acquire one of the most acclaimed collections of Japanese illustrated books: the Gerhard Pulverer Collection. Together with our existing holdings, we will enjoy one of the greatest resources for the study of Edo graphic art. One hundred years after Freer walked the streets of Cairo, we’re actively engaged in expanding our collections to complement our strengths.  

—JULIAN RABY
Speaking Volumes
"FALNAMA: OMENS, DREAMS, AND DIVINATION" OPENS AT THE ARTHUR M. SACKLER GALLERY IN 2009

Think of a burning question you'd like to have answered: is it a good time for travel, for marriage, or for the start of a new business deal? Concentrate, then open the Falnama. Pick a page, any page, and place your finger there. A large and boldly painted image appears on the left, and on the right is the augury that helps you to interpret omens. If you're lucky, you will have chosen an auspicious page, one that bodes well for the future. Sometimes, as in Adam and Eve Being Expelled from the Garden of Eden—Adam rides on the back of a dragon while Eve exits on a peacock—the initial reading seems poor, but it is redeemed in the ultimate outcome.

Falnama: Dreams, Omens, and Divination is the first major international loan exhibition to feature a group of important and unusual illustrated manuscripts that were devoted to the art of divination. The exhibition focuses on the arts and cultures of Safavid Iran and Ottoman Turkey in the sixteenth and seventeenth centuries, yet it also promises ways to peer into the future.

Poetry in Motion

He stands first in stillness, then extends his arms with the right palm facing up and the left palm turned down, as if to say, "I do not keep anything to myself. What I receive from God goes to others through me." When the Dervish removes his black cloak, he takes the first step on a spiritual journey. The fifth part of this seven-part dance is known as the Sema, the whirling in which the Dervish performs four salutes in praise of his creator. As one form of Sufi Islam, the Whirling Dervishes literally revolve around Rumi, their founder.

Born eight centuries ago in 1207 in Central Asia, Rumi wrote more than three thousand religious poems and songs. The Whirling Dervish began the celebration with an inspirational display of the power of prayer and poetry. Moving in ecstasy, his dance became a kind of devotion itself.

Art on the Move
THE FREER AND SACKLER EXCHANGE ART WITH AUSTRALIA'S QUEENSLAND ART GALLERY AND GALLERY OF MODERN ART

An exchange of art involves making links between the past and the present, contemporary art and premodern classics, people and ideas. The Queensland Art Gallery (QAG), founded in 1895, has been home to the Asia-Pacific Triennial of Art since 1996. Last December its dramatic new Gallery of Modern Art (GOMA) opened right next door, with more than fifteen thousand square feet of display space as well as a library, two theaters, and administrative areas. Renowned for its significant collections of contemporary Asian art, the QAG lacked a collection of traditional Asian art like that housed in the Freer and Sackler galleries. An exchange of museum resources, from prized works of art to curators, designers, and other staff, naturally ensued. Therefore, Queensland became a natural source of exchange for the Freer and Sackler Galleries. Simryn Gill's contemplative works Forking Tongues, Forest, and Pearls were shown as part of the Perspectives series. In response, more than forty ancient Islamic and ancient Near Eastern artworks from the Freer and Sackler collection traveled to Queensland for a three-year exhibition. The next exchange between Australia and D.C. is slated for 2009.
Case Studies

FSG CARPENTERS AND CRAFTSMEN
MAKE A CASE FOR FINE ART

The cabinet shop may have moved from the Freer to the Sackler, but talented carpenters and craftsmen have been making frames, cases, and vitrines ever since the Freer opened to the public in 1923. In fact, late in life when he was ill and his handwriting was shaky, museum founder Charles Lang Freer engaged his assistant, Katharine Rhoades, to keep a notebook he titled the "Book of Suggestions." In it she noted his ideas for exhibition cases and drew sketches of carpentry work he admired in other museums, including the Metropolitan Museum of Art in New York. Freer took an interest in all aspects of displaying his art, from lighting to the proper way to make an exhibition case for ceramics. That attention to detail continues today throughout the Freer and Sackler galleries.
ENCAMPASSING THE GLOBE
PORTUGAL AND THE WORLD IN
THE 16TH AND 17TH CENTURIES
PORTUGAL
FROM THE PERIPHERY TO WORLD POWER

Portugal’s voyages of exploration turned a small country on the periphery of Europe into a major world power, and yet their most enduring legacy was cultural rather than political. The seaborne network of communications that developed over the routes pioneered by Portuguese navigators linked the nation’s ports to those of Africa, Asia, and South America; connected previously isolated parts of the globe; and enabled a worldwide exchange of information that was unprecedented in human history.

Of course, the kings, princes, and merchants who planned and financed the Portuguese fleets, as well as the navigators who commanded them and the missionaries who sailed with them, sought more than the expansion of knowledge. Their complex motivations involved both commerce-seeking opportunities for profitable trade in gold, slaves, and spices—and religion—spreading Christianity around the globe. With these lofty goals, expeditions sailed down the coast of Africa, around the Cape of Good Hope, and into the Indian Ocean and beyond. By the early sixteenth century Portuguese forts and trade settlements extended east to Malaysia, China, and Japan. In just a few decades Lisbon bustled as a major center of world trade.

Europe’s broadening horizons over the course of the late fifteenth and early sixteenth centuries are nowhere more evident than in the field of cartography. The maps produced in Portugal and elsewhere in Europe—often in the form of colorful manuscripts on parchment intended for princely libraries—show how the Western image of the earth changed suddenly and dramatically.
The ivories are hybrid objects, combining European and African motifs, but fundamentally they are African works of art, following local rather than foreign stylistic principles. They were regarded by Europeans at the time not simply as exotic souvenirs or curiosities, but as objects of great beauty.
Throughout the fifteenth century, the Portuguese ventured farther down the Atlantic coast of Africa, setting up trading centers and Christian missions as they went. Their efforts centered primarily on trade in African gold and slaves. With few commercial rivals in the area, the Portuguese acquired gold dust from sources in Ghana and were free to pursue their ultimate goal: discovering a sea route to the spices of India.

Portuguese navigators explored the coastline of the kingdom of Benin in the 1470s and sent an official delegation to meet with the oba (king) less than twenty years later. They exchanged brass and copper rings for slaves, cotton cloth, melegueta pepper, and ivory. In the late fifteenth and sixteenth centuries, Benin’s obas were great warrior kings, and the Portuguese afforded them valuable access to imported goods and gun-bearing mercenaries. Benin was already established as a center for the casting of artworks in brass, and during this period the figures of Portuguese soldiers and traders—recognizable by their long hair, beards, aquiline noses, and European dress—were incorporated into royal works, including plaques that decorated the pillars of the oba’s palace.

As in Benin, artisans in the kingdoms of Kongo and present-day Sierra Leone responded to merchant demands for exotic goods by carving ivory objects specifically for trade with Portugal. Exquisite ivory saltcellars with figures of Portuguese soldiers, as well as hunting horns and spoons with animal motifs, reached Europe aboard Portuguese ships and soon entered the Kunstkammers (art chambers) of wealthy, erudite collectors.
The Estado da Índia was not only the scene of Portugal’s greatest commercial successes in the sixteenth century; it was also the setting for its alliance with the newly founded Society of Jesus.
The Portuguese had no real rivals as they sent expeditions down the Atlantic coast of Africa—until they sailed into the Indian Ocean. There, merchants and explorers encountered an extensive and long-established network of trading ports that stretched from eastern Africa to Indonesia. The seasonal trade traffic followed the monsoonal winds that made it possible for patient sailors to traverse the ocean with favorable winds year-round.

Faced with this challenge, the Portuguese quickly developed a strategy for dominating maritime commerce and controlling the trade in spices. Starting in 1505, aggressive Portuguese commanders began to create the Estado da Índia (State of India), a series of fortresses, trading posts, and strategic coastal cities that ultimately stretched from Mozambique to Macao. The state headquarters was established in the western city of Goa, which remained in Portuguese hands until 1961. The Portuguese never did achieve a real monopoly over Indian Ocean spices, and within decades the Venetians revived their land-based trade. Despite this, the very existence of the Estado was an astonishing accomplishment in view of Portugal's relatively small size and great distance from Asia.

While the Franciscans were active in southern India, the Society of Jesus (or Jesuits) dominated missionary activity in the Estado da Índia. An unexpected opportunity arose in 1578, when the Mughal emperor Akbar invited the Jesuits to his court to discuss Christian teachings. Using Catholic texts and images, they participated in debates with representatives of India's other religions, attracting the emperor's interest but ultimately failing to achieve his conversion.
Portugal’s long history in the New World began in 1500 with an accident. In his search for India, Pedro Álvarez Cabral and his fleet landed on the coast of Brazil when he sailed farther into the western Atlantic than had his predecessor, Vasco da Gama, three years earlier. The Portuguese decided that this new territory lay on their side of the line of demarcation established with Spain, and they began the long process of developing its potential. Unlike their other trading centers, where the Portuguese could exploit a pre-existing network of trade, this territory required a land-based colony and the subjugation of the local population. As a result, Brazil’s historical path differed from that of the rest of the Portuguese empire, and the country’s initial development in the sixteenth century occurred at a much slower pace.

The country’s first economy was based on Brazil wood, the source of a dyestuff valued in Europe. Indeed, this product gave the territory a new name—Terra do Brasil (Land of Brazil wood). In later years the Portuguese introduced the production of sugar, which depended on the labor of slaves imported from Africa. In the seventeenth century they faced an outright invasion by the Dutch, who took over sugar production in the northeastern part of the colony until they were expelled in 1654.

As the sugar industry faltered in the following decades, extensive deposits of gold and diamonds were providentially discovered. Mining and exporting these gifts from the earth led to an age of great wealth in eighteenth-century Brazil.
CHINA

MERCHANTS AND MISSIONARIES

Aware that China was located at the eastern end of Asia, the Portuguese reached its southern coast soon after their conquest of Malacca (Melaka) in 1511. Several successful voyages from there to the port of Guangzhou, the largest city on the Pearl River, followed, but hostilities with the local government ended with the port's closing to foreigners. Undeterred, the Portuguese engaged in clandestine trade along the Chinese coast, establishing their principal settlement on the Macao peninsula in 1557. Since China prohibited official commerce between its own nationals and Japan, the Portuguese stepped in to serve as middlemen for a highly profitable triangular trade that centered on pepper from Malacca, silks from China, and silver from Japan, for which the Chinese had a seemingly insatiable demand. By 1550 a Portuguese car-carrack (freighter), known as the "Black Ship," sailed annually from Goa to Japan.

Through trade, Macao quickly developed into a major seaport. (It remained under Portugal's control until December 1999, when it was formally handed over to China.) Macao also became the East Asian base for the Jesuits. By adopting the local language, dress, and customs, Matteo Ricci and his Jesuit followers, many of whom were Portuguese, entered the service of the imperial court as scientific and artistic advisors. Ricci published the first map created in China to depict the Americas, and the Jesuits' mathematical and astronomical abilities enabled them to predict eclipses and correct errors in the official Chinese calendar.
The process of curating, organizing, shipping, and installing the exhibition took four years, with work first beginning in 2003.
Marco Polo described Japan as an extraordinarily wealthy land of endless gold, yet it was the last of the major Asian countries that the Portuguese reached. The Japanese referred to them as Nanban (Southern Barbarians) because the explorers and traders had traveled to Japan from Macao to the south.

Despite competition from Franciscans who entered the country from the Spanish Philippines, the Jesuits were the primary Christian missionaries in Japan. Francis Xavier, the great Jesuit missionary, practiced a top-down strategy of preaching first to the warlords (daimyo) and then training Japanese priests. By 1582, the number of Christian converts was estimated at 150,000, but such success led to confrontations with Japan's military rulers and ended with painful persecution and martyrdom. The Christian religion in Japan was essentially driven underground by 1614.

A market in objects made specifically for the Portuguese developed in Japan. European-style serving dishes and furniture, richly decorated in Japanese lacquer with gold and silver dust and mother-of-pearl inlays, were shipped to Portugal for inclusion in European Kunstkammer collections. For their part, many Japanese artists regarded the foreigners, with their floppy hats, baggy pantaloons, and prominent noses, worthy of intense scrutiny and even caricature on food cases and writing boxes. Eventually Portugal lost its commercial position to the Protestant Dutch, who were allowed to remain as traders on an island in Nagasaki's harbor after the expulsion of the Catholic Portuguese in 1639.
A chance meeting with architect Frank Lloyd Wright sparked Joe Price’s interest in Japanese art—particularly the works of Ito Jakuchu—and helped shape his lifelong fascination with Edo-period artists, the natural world, and his ideas about how to illuminate works of art. The Price collection, opening in the Sackler in November, shines a new light on old Japanese masters.
"I have this obsession with natural light," confides Joe Price on the deck of his cliff-side home in Southern California. As a blue-white light bounces off the waves of the Pacific, a glint sparkles in Price's eyes when he talks about Japanese art, the natural world, and the unique home that he and his wife named Shimen'kan—the House of the Faraway Heart—the same name Japanese artist Ito Jakuchu gave to his studio during the Edo period. The view, framed by the elegant limbs of five-noded torrey pines and punctuated by pelicans swooping over the house, is a setting any painter—let alone collector—might envy.

It's a perfect place to house the Etsuko and Joe Price collection of Edo-period art. Joe bought his first Japanese painting in New York City in the 1950s, and he continued to build the collection with his wife, whom he met in Japan a decade later. In addition, part of the holdings is at the nearby Los Angeles County Museum of Art (LACMA), in a pavilion commissioned by the Prices.

Price became known as "the man who cries at paintings."

He and Etsuko were later invited to the Kyoto Palace for the annual airing of the paintings from the Imperial Collection, including the thirty Jakuchus housed there. The presentation lasted for three days and, as Price tells it, "These were the three happiest and most satisfying days of my life."

**ARTIST AND COLLECTOR**

Price, an engineer turned collector of Japanese art, must have appreciated the versatility of Ito Jakuchu. In addition to paintings, Jakuchu carved more than five hundred stone images, painted dolls and ceiling panels for the Fushima temple, and produced sixteen sets of *fusuma* (folding screens) for Kinkakuji, the Golden Temple built in Kyoto in the fourteenth century. Jakuchu also created a stunning pair of screens of mythical beasts and birds, based on animals of his own imagination. Each screen consists of more than forty thousand squares, and squares within squares, so that the painting changes as the viewer walks by it. This image in flux so captured Price's imagination that he commissioned two ceramic artists to recreate the painting in mosaic tiles for his home.

"Jakuchu is unique by being better," explains Price. "He's just that much better than the others. You can tell an artist's skill by what he can leave out and still have it read right. The simpler he can make something, the greater skill he must have. Artists had to study for thirty or forty years before they were allowed to paint. Their skill is so high that they can leave out what's not necessary. If there was anything more it would be ugly."

Even Jakuchu considered his work different than that of his contemporaries. "For the present everybody paints only the painting. I don't see anybody painting the object well and they are contented by only skill, and yet nobody can go beyond skill. This is why I am different from others."

Price's championing of Jakuchu has made him something of a celebrity in Japan. One newspaper recently called Price the reincarnation of Jakuchu, based on one of the artist's self-portraits. Price prefers to think of himself as the one who rediscovered the great artist's works. "I am not a sole Jakuchu fan," says Price. "In fact, I like all the artists. All are great. But something happened this past year that Jakuchu became the rage of Japan."

**ONE PAINTING AT A TIME**

Another view in the House of the Faraway Heart rivals the view from the deck. "To get to it, the visitor descends a flight of stairs and enters a room that looks as if it was built into the rock. Inside, fourteen Imperial carpenters whom Price brought over from Japan constructed a traditional Japanese teahouse of paulownia wood without using a single nail. Next to it is the study center where Price's obsession with natural light is put to the test. He picks an eight-fold Edo screen that seems taller than he is and carefully unfolds it, as if he's opening the largest book in the world. "Japanese art isn't an art you bring out and leave out," instructs Price. "It's not an art you hang in a group. The best way to see art is to see it the way the artist painted it, and that's one painting at a time."

With the eight-fold screen open, Price moves to a wall panel that controls the movement of a half-dozen shoji screens. Suddenly the room dims from daylight to moonlight, and the painting changes dramatically. The gold-leaf ground, so prominent in the bright light, transforms into a meditative background, almost a poem to evening. The flowering plum becomes an object of mystery. The beauty of it all is startling. And then Price settles himself on a cushion in front of the screen the way a daimyo would have done centuries ago.

Early into his collecting, Price noticed how Japanese art changed when the sun went behind clouds. "I've always known this, but nobody else ever seems to have realized this until this [recent] series of exhibitions in Japan. No Japanese had ever seen their own art not being behind glass with artificial light that never changes. They had missed one of the most beautiful parts of their culture—the way the art changes as the light changes."

When the Etsuko and Joe Price collection was on view this past year in Tokyo, Kyoto, Kyushu, and Nagoya, it garnered record-breaking attendance, often with more than eleven thousand people seeing it per day. Crowds waited in line daily to view paintings the way Jakuchu and other artists intended them to be seen. Certain paintings were placed under specially designed lights that changed from daylight to moonlight in three minutes. When possible, some works were displayed without the glass that detracts from appreciating the natural beauty of an Edo painting. "What I enjoy doing is giving people a chance to look at the art in the way the artist expected," Price explains. "These are paintings waiting to be seen, without glass, one at a time, in a changing light. Nobody has ever seen their art in this way ever since the advent of museums and modern homes. I've always enjoyed letting people view paintings this way. It's a fulfilling feeling to watch people gasp when they see the beauty of the painting as it changes from sunlight to moonlight."
In a Changing Light

Joe Price's fascination with light led him to develop theories on how Edo-period art should be displayed. Frequently disappointed by the way painted screens and scrolls look in museums, he set out, in effect, to reclaim the works and present them in the way he felt the artist intended them to be seen: in candlelight, sunlight, moonlight, and through the filtered light of the shoji screen. As Price puts it, "Monet painted multiple images of haystacks; Jakuchu did it all in one painting."

The three works on this page are shown here in natural light and under museum lighting. Price prefers that paintings not be seen behind glass, as in the example of the Seven Cranes, where a glare is visible on the left image. The Manpuku-ji Temple (above) was meant to be seen in both sunlight (left) and moonlight (right). Daimyo Procession Through Seta (left) illustrates the annual procession of samurai into Edo. Artificial light flattens the gold ground, which was placed there to convey depth and to reflect light.
Different from Others

Ito Jakuchu (1716–1800) was known for his inventive renderings of the natural world, but none was so unusual as Mythical Birds and Beasts (detail, far right), composed of more than eighty thousand squares. "For the present everybody paints only the painting," Jakuchu once said. "I don't see anybody painting the object well and they are contented by only skill, and yet nobody can go beyond skill. This is why I am different from others."

Before he acquired his first work by Jakuchu, Joe Price knew nothing about this artist and his eccentric style. Today, he is closely associated with the renaissance of interest in Jakuchu, a grocer's son who initially pursued painting as a hobby. Critical reception of Jakuchu's art varied throughout the nineteenth and into the twentieth century, but since the 1960s—the period when Price first began collecting—Jakuchu has been linked with the best, and perhaps the most important, painters of the Edo period. Attendance records were set during the Price collection's recent museum tour to four cities in Japan, and Joe Price himself became something of a celebrity. Complete strangers wanted to show their appreciation by shaking his hand, getting his autograph, or offering him handmade gifts. Many simply said, "Thank you, Price-san."
“A tree that can escape the forest.”

In Oklahoma in the late 1940s, Joe Price’s father decided to construct a two-story ranch-style office building for the family’s burgeoning business in oil machinery. Price encouraged him to discuss the project with leading architect Frank Lloyd Wright and to visit Taliesin, the architect’s home in Wisconsin. Wright pushed for a fourteen-story structure, encouraging the elder Price to build “a tree that can escape the forest.” Joe found himself negotiating between two determined men who often butted heads. After they came to an agreement, Price’s father recalled “they settled on nineteen.”

The Price Tower, then on the outskirts of Bartlesville, Oklahoma, became known as the “Prairie Sky-scraper.” It was the tallest building for miles, as well as the tallest ever built by Wright, and it remains a destination site for anyone interested in Wright’s contributions to twentieth-century modernism.

During the building process, Wright and young Joe took walks into the nearby prairie. Profoundly moved by the natural world, Wright discussed the organic shape and form of flowers and their possible translations into man-made structures. In fact, the cantilevered-floor design of the Price Tower owes something to the rotating petal structure. “Do you spell God with a capital G?” Wright asked the young man. “Well, I spell nature with a capital N.”

In 1953, when Price was twenty-four, he and Wright were in Manhattan. At the corner of 64th and Madison, Wright ducked into the shop of an art dealer. While Wright examined Japanese woodblock prints, Price (initially uncomfortable) focused his attention on a hanging scroll with grapes rendered in shades of ink. After Price walked Wright to the Plaza Hotel, he sprinted back to the shop and bought the scroll. “I probably never would have found Japanese art if it weren’t for Frank Lloyd Wright,” Price says. “Wright taught me to appreciate; he never talked to me about Japanese art. He showed me how to look at nature. It was this nature which made me love Japanese art.”
Another View of Edo

In addition to the works of Ito Jakuchu, the Price collection is strong on works by other artists of the same period. Landscape in the Mist by Maruyama Okyo is an unusual pairing of a four-fold and an eight-fold screen executed on pure white paper. Red Cliffs, the ink-on-silk painting below, is Okyo’s rendering of a poet’s visit to a well-known site where a fierce battle was waged centuries earlier.
In 1803, in the Indian state of Rajasthan, a young heir to the throne, Man Singh, found himself in the middle of a deadly succession struggle following the death of his grandfather, Maharaja Vijai Singh. When Vijai Singh died in 1793, Man Singh’s uncle Bhim Singh seized the throne and began to assassinate all rivals. By the time his murderous campaign neared its end, only Man Singh was left alive. Holed up in a fort in the city of Jalore, about seventy-five miles south of Jodhpur, he sent word to the besieging army that he would surrender. When he was preparing to leave the fort, his guru delivered a message from his priest, the mahasiddha Jallandharnath. This great perfected being and immortal ascetic assured Man Singh that if he could hold out until the feast of Divali—the Hindu festival of lights that was only three days away—then the entire kingdom of Marwar would be his.
Man Singh listened to the prophecy, and within three days Bhum Singh was dead. Immediately, Man Singh gathered his supporters and marched triumphantly to Jodhpur to ascend the throne and claim the title of maharaja. He credited Jallandharnath's miraculous intervention for Bhum Singh's death—the British political agent and historian Colonel James Tod offered the possibility of a more earthly explanation: a lethal dose of poison—and instructed his poets, architects, and painters “to announce to the world” his ardent devotion to Jallandharnath and his yogic teachings. The paintings produced during this nearly forty-year period are out of this world: nothing like them had been created in Jodhpur—or India for that matter—and they mark a dramatic rupture in the historical lineage of Rajput painting. Works created by Man Singh’s artists are unique for portraying the ineffable in oversized manuscript pages—with deities floating in the golden void that preceded creation. The ability to perceive the origins of the cosmos (or the formless cosmic essence) was only available to accomplished or perfected yogis. And a glimpse of this knowledge was offered by Man Singh’s painters who depicted a yogi standing four feet tall, from chakra to chakra.

One hundred years earlier, in the late seventeenth century, artists under the command of Maharaja Bakhat Singh created remarkably different paintings. Wall paintings of elegant women flourished at his court at Nagaur, but it was unknown—until now—that the Nagaur artists also created wonderful paintings that depict the ruler with beautiful women in the greenest of gardens.

The Nagaur style had an enduring impact on Jodhpur court painting. When Vijai Singh became maharaja in 1754, he brought Nagaur painters to Jodhpur. This second bursting of creativity from Nagaur replaced courtly figures with religious deities, and palace gardens were transformed into divine landscapes. Innovative artists sparked a new genre of monumental manuscripts inspired by Vijai Singh’s devotion to Krishna. Since the mid-eighteenth century, Jodhpur maharajas had been staunch devotees of Vishnu, whom they worshiped in the form of Krishna. Folios from an oversized KrishnaLila (Stories of Krishna) feature the god on the banks of the Yamuna River playing with more than one hundred gopi girls, his sensuously portrayed devotees. The same women who used to gather around Bakhat Singh now congregate around Krishna, epitomizing the sacred love.

Many of the paintings in Garden and Cosmos have never been previously exhibited or published, including The Mountains of the Eight Directions (above), a folio from the Shiva Rayasa. Today a living museum and tourist attraction, the Mehrangarh Fort rises from the desert and towers four hundred feet above the fabled city of Jodhpur.
A carved doorway reveals a stone staircase that invites visitors to explore Mehrangarh Fort, a complex of palaces, temples, and courtyards. (Right) Vishnu sleeps on the cosmic ocean, while the god Brahma emerges from a lotus to create the universe—a painting that typifies the mysterious and otherworldly aesthetic of the Man Singh atelier.
between devotees and deity. In addition, Bakhat Singh's Nagaur palace had been enlarged in size, transformed, and relocated into a celestial heaven.

Hearing the narrative of Krishna, in addition to remembering and visualizing the god, was said to alleviate worldly suffering and confer grace on devotees. These Krishnalila paintings must have seemed overwhelming when the sacred verses were recited at court! The large manuscript paintings depicted stories that supposedly were intended to be read out loud, but because of their size and unwieldiness the huge pages were held by two people, as a third person narrated the story. Reciting these texts brought grace and merit to those who listened.

During Man Singh's reign, the royal workshop kept the format of the monumental manuscripts created in Nagaur, but changed both the subject and the style of the works. Gone was the color palette of pink and purple, replaced by one of lapis, silver, and gold. The Man Singh style breaks from the visual language that had defined Raipur painting for hundreds of years. According to curator Debra Diamond, “We learned that artists in Jodhpur

(Top) The Chakras of the Subtle Body depicts the significant energy centers of the yogic body in an amazingly detailed painting that measures more than four feet in height.
created a unique format, a monumental manuscript with full page paintings almost four feet in width. In addition, we discovered a totally unique style in Indian painting, the sublimely minimal aesthetic that expresses the profound nature of an all-pervasive and formless godhead. This transcendent conception of the absolute is incredibly central in Hinduism but very rarely is it addressed in the arts. It's the sublime and all that the sublime indicated."

Diamond was intrigued when she saw eight giant boxes filled with paintings that didn't look like anything else she had ever seen in Rajput painting. She launched her investigation by studying the lives both of the yogis depicted and the mahasiddha Jallandharnath and by combing archives in Jodhpur and London.

Since the twelfth century, when the mahasiddha Gorakhnath systematized hatha yoga as a practice for mortals to become gods, Nath gurus had transmitted the doctrine to their students. Gorakhnath came up with a twelve-year program of yoga, postures, and meditation that promised the ability...
to become an immortal yogi with supernatural powers. Man Singh devoted the kingdom to the Naths, whose powers made them power-brokers in medieval India. He constructed over ninety temples, commissioned hundreds of paintings, collected literary works, and wrote his own devotional poetry and songs.

Under Man Singh's protection, the Naths became powerful—too powerful perhaps. The Rathore nobility, which was largely displaced by the Naths, fiercely opposed them, as did the British East India Company, which had signed a Treaty of Protection with Jodhpur in 1818. Over time, many Naths became corrupt, and the British authorities as well as Indian noblemen wanted them removed from power. In 1843, the British arrested two prominent Naths for kidnapping a Brahmin girl and holding her for ransom. In protest, Man Singh left the fort. He removed his turban and insignia and became an ascetic, rubbing his body with ash like a mahasiddha. A few weeks later, he died under a tree outside Jodhpur. The Naths lost power, status, and financial support and faded into the desert landscape of Marwar.

Man Singh's legacy is incredibly diverse: he's remembered not only as a ruler who defied the British, but as a great patron of the arts and literature, and a connoisseur of music. Until the opening of the exhibition Garden and Cosmos at the Sackler Gallery, these Jodhpur cosmic paintings had never been published or seen outside the royal court. Due to the generosity of the current Maharaja Gaj Singh II, the world will see for the first time just how original, magnificent, and important these paintings really are, and how the painters of Man Singh's workshop shaped the ideas of hatha yoga and the precepts of Hinduism into a unique, transformational art.

The cosmic paintings (above and opposite) are unique to Jodhpur. Created in the painting workshop of Maharaja Man Singh during the early nineteenth century, they depict the origins of the cosmos and the nature of being according to the teachings of yoga. After Man Singh's death, the paintings were shut away within the fort for a century.
ACQUISITIONS
Jun Ware

Diane Schafer’s gift of ceramics enters the Freer collection
The name “Jun” conjures up an image of an opaque sky-blue glaze that was favored by European and American collectors in the early twentieth century, including Charles Lang Freer, who acquired nearly sixty pieces in his lifetime. But the same northern Chinese kilns also made black, green, and white wares. Noteworthy for its comparative rarity is the glaze known as Green Jun, the Jun kilns’ version of celadon, produced by tinting glaze green with iron. Diane Schafer’s gift of a group of six Green Jun ceramics offers a range of shapes and glaze color nuances. The rarest of the rare is a deep bowl with its original cover; no other Jun ware bowl of this shape with its original cover appears to have been recorded. These examples of Green Jun ceramics are a perfect complement to the Jun ware collected by Freer himself more than a century ago.
The Art of the Book
From the Pulverer Collection of Japanese Graphic Art
From the Popular to the Classical

Book production flourished in Japan during the Edo and Meiji periods, and the creative possibilities of the medium excited some of the era's best-known artists. A crucial aspect of Hokusai's career, for instance, was producing illustrations for books. Dr. Gerhard Pulverer assembled one of the world's foremost collections of premodern Japanese books.

Today the Pulverer Collection—formed over a span of approximately forty years with 950 titles, 1,586 volumes, and approximately 35,000 illustrations—is one of the greatest in the world. Initially, Pulverer collected under the guidance of expert Jack Hillier, whose two-volume work on Japanese illustrated books is out of print but still remains the gold standard.

For the museum, the Pulverer Collection of Japanese Graphic Art is a groundbreaking acquisition that provides not only immense research opportunities for the study of Edo-period art but is in itself an amalgamation of incredible beauty and graphic design.

Scenes of daily life, views of the natural world, and examples of calligraphy are frequently found in books printed in nineteenth-century Japan. Unlike the limited subject matter of single-sheet prints, books allowed artists to explore a wider range of themes and styles.
Among the treasures in the Pulverer Collection is a first edition of The Mustard Seed Garden Manual of Painting published in China in the mid-eighteenth century (below and right), a gardening instruction book still prized today. Famous places and bridges in the region of Osaka offered colorful views of sites in Japan (bottom), and the attached pages were protected between wooden covers (left). Sensual images highlight entertainments in the pleasure quarter (top left).
Mary Slusser: A Date in Nepal

Mary Slusser walks into the cramped courtyard of a small semireligious building in historic Patan, searching for something no Westerner has ever seen. A few more steps, a few more turns in the dark, and she encounters four carved wooden figures of salābhanjikas, semidivine nature goddesses posed under a tree. They stand cross-legged on a dwarflike figure and grasp the ancient fertility symbol of a leafy branch. Slusser had found what she was looking for, except that these particular struts—once used to support heavy projecting temple roofs—were strapped down by metal bars to keep them from being stolen. In a good news-bad news scenario, the bars protect the fragile wooden carvings from being snatched, but their weight also crushes the figures. With so much Nepalese art being stolen in recent years, Slusser’s project—to make a visual as well as written record of ancient significant objects—becomes all the more important.

"Nepal has some incredible art," Slusser declares. "It is famous for its bronzes and paintings, but what may be an equally important art of wood carving has been ignored." Not many people know or care about the wood carvings that include the ornamentation of temple exteriors with carved struts and elaborate tympanums known as toranas. The wooden reliefs are...
installed over temple doorways as a visual reference to a gateway to heaven. More than just being beautiful, these wooden sculptures are important components of the rich history of Nepalese art and culture.

Intrepid in her research and concerned about saving and preserving the wooden sculptures and other treasures of Nepalese culture, Slusser was sure that some of the wood carvings are actually much older than the thirteenth-century date assigned by scholars long ago. With the help of Nepalese colleagues, she started taking samples of the wood for Carbon-14 testing. "Trying to get a sample was very complicated since the objects were considered sacred, akin to walking into St. Peter's in Rome and asking for a bit from a Madonna. We went to all the places I had remembered and often had to convince the priest that taking a small sample was not injurious to the object. You can take it from the back that is not carved, or from the bottom that is rotted away." It took the diplomacy of her Nepali friends, including Nutan Sharma, Rohit Ranjitkar, director of the Nepal-based Kathmandu Valley Preservation Trust (KVFT), and Raju Roka, a longtime employee of the KVFT, to procure more than twenty samples. Out of these, eighteen objects dated from 531 to 1137, thus negating what Slusser calls "the thirteenth-century business." Some of the earliest carvings were made about the same time that Nepali artists were carving the famous reliefs in Jokhang chapels in Lhasa, and they proved to be descendants of carvings that trace back two thousand years in India. "This should establish the fact that the wood carving is an art, not a craft, and it needs to be as well known as the bronzes are today," Slusser adds.

Her study, Aspects of Nepalese Wood Carving, 650–1650, is a scholarly volume published by the Freer and Sackler galleries as part of the Occasional Papers series. Slusser is also the author of Nepal Mandala, a two-volume set published by Princeton University Press in 1982 that remains among the most important books on Nepalese art and culture. As a supporting director of this preservation trust, Slusser plans to further restore parts of the Patan Royal
CONTINUED FROM PG 51

Palace, which houses the Patan Museum.

Decades ago Slusser's husband Bob worked for the USAID mission, and they were always assigned to third-world countries. Mary had studied art history at the Institute of Fine Arts of NYU, and she had received a doctoral degree in cultural anthropology from Columbia University. More than forty years ago Bob was assigned to Morocco, and we got our firsts and bathing suits and polished our French. But two weeks before we were to leave we were told, 'Sorry, we're sending you to Nepal!' For the first time in our career we had no time to prepare. We knew nothing about the country. Nepal was closed to foreigners for centuries and was only opened to them in 1950; we arrived in 1965. It was really untouched by the West. The airport was a cow pasture, and the cows had to be chased before the four-engine planes could get in. On the way to our quarters we were driving through the royal square of Kathmandu, filled with multiroofed temples and palaces, and I thought, 'Where have I landed?'

'I did things then one couldn't do today,' Slusser adds. In the 1960s, remnants of the city walls were still visible, and the streets were filled with wonderful early sculptures that people worshiped. The culture survives but with far less of its art, which is now largely found abroad. Fortunately, Mary Slusser was there at the right time to record it in situ and to preserve it in her publications.

Strangers Bearing Gifts

The ship that arrived at New York harbor on April 30, 1840—Al-Sultanah—contained a wealth of gifts intended for the president of the United States, "Sultan" Van Buren.

The treasures on the Al-Sultanah included two Arabian stallions, a string of one-hundred-fifty pearls, four cashmere shawls, one bottle of attar of roses, and one Persian rug that eventually became part of the First Ladies Exhibition at the Smithsonian's Museum of American History.

An English-speaking aristocrat from the Arabian kingdom of Muscat (now Oman) named Ahmad Bin Na'aman—special representative of Sayyid Said bin Sultan, ruler of Muscat, Zanzibar, and their dependencies—was aboard. He stood out as much for his commanding presence as for his brightly colored cashmere shawl and black caftan trimmed with gold embroidery. Bin Na'aman was the first Arab emissary to the United States; his elegant portrait still hangs in the Peabody-Essex Museum in Salem, Massachusetts (above).

Bin Na'aman and two of his chief officers were treated like celebrities and honored with a ride on the Harlem Railroad and a formal dinner at City Hall. In addition,
Na'aman was responsible for seeing that President Van Buren received two letters from Sayyid Said; the first was a letter of good will to the president, the second was an offering of the exotic gifts from Muscat waiting in New York to be delivered to Washington, D.C.

But there was a problem: according to section nine of the U.S. Constitution, the president could not accept personal gifts. The House and Senate debated the issue and through an act of Congress decided that, rather than have the president personally accept these gifts, some would be sold while others would be accepted on behalf of the nation. The ruling set precedence for gifts to future presidents and other government officials. In return for the sultan's generosity, the United States paid for $15,000 worth of necessary repairs to the Al-Sultanah before it sailed back to Oman laden with gifts for the sultan.

That August the Arabian stallions were auctioned off. The remaining gifts became part of the National Institute, the forerunner of the Smithsonian Institution, housed in the U.S. Patent Building. The gems, unfortunately, had a habit of disappearing. In 1841 the pearls were stolen from "the Treasure Room" at the National Institute and were later recovered from a brig in Baltimore Harbor. Seven years later thieves once again broke into the Treasure Room to steal the pearls along with the altar of roses and a gold snuff box and sword scabbard. These were recovered in an apartment in New York City.

In 1858 the Persian carpet and the cashmere shawls became part of the collections of the recently formed national museum of the United States. The remaining items, including the pearls and altar of roses, were transferred in 1887. To this day, not only have the Sultan's gifts become part of the nation's material culture, and the Smithsonian's legacy, but they are also tangible symbols of a longstanding relationship between the United States and Oman.
Music for An Exhibition

Mariza, the world’s leading interpreter of Portuguese fado music, helps the Galleries launch Encompassing the Globe with a private evening of song in the Freer following the spring Gala.

If a country can have a sound, Portugal’s would be the mournful, soulful music of fado. It emanates from the heart of Lisbon, a capital city whose story was shaped by the sea and the sailors whose explorations in the sixteenth and seventeenth centuries were chronicled in the Sackler’s groundbreaking summer exhibition Encompassing the Globe. For one spectacular evening, Mariza, Portugal’s leading fadista who has been the most significant interpreter of the art since the late, great Amália Rodrigues, filled the Meyer Auditorium with the sounds of fado.

"Being invited to sing at the opening of the exhibition at the Smithsonian is an exceptional honor. I’m the only singer who will be at the fantastic event. I have traveled around the world for the past several years, and I see how music brings people together, even if they are of different races, speak different languages, and express different political ideas. Like music, art can connect the world," Mariza explains.

Mariza brings a contemporary twist to the traditional art form, with her shock of white hair and lithe figure. Despite her flair, she sings from the heart as if fado is in her blood. Her parents moved to Portugal from Mozambique when she was three years old, and within a few years Mariza was singing in her father’s Lisbon fado taverna. "My mother is African, and my father is the typical Portuguese." Mariza explains.

guese man who loves to eat codfish and
drink a glass of wine. Half of me is very,
very Portuguese and the other half is very,
very African. I grew up in one of the most
traditional neighborhoods in Lisbon, the
Morroza. It's kind of like the Bronx, a very
tough neighborhood,” the singer recalls.
That rough place nurtured her talents
and helped to shape her as an artist.
Though she now sings in legendary arenas,
such as the Sydney Opera House and the
Royal Albert Hall in London, she checks in
back home as often as possible. “I'm still
going to tavernas and underground places
and taking friends who come from America
and other parts of the world,” she says.
“Sometimes I go just to listen and to be
near the people I know. Sometimes I sing
I don't forget my roots, and I hope never to
forget my roots.”
Fado means “late” or “destiny,” but
Mariza prefers to define it as a “magical
melancholy.” You don't necessarily need to
cry after hearing fado; you can laugh as well
or feel cleansed by the emotional journey
the singer just took you on. “Fado is a music
that knows how to explore the feelings of
life,” observes Mariza. It's an urban sound
as opposed to a folk sound. It's definitely
the sound of the city, accompanied by a
twelve-string Portuguese guitar and a tradi-
tional acoustic guitar. The first recording
of fado was made in 1902, yet its roots can be
traced back to the Napoleonic Wars, when
the Portuguese royal family was exiled to
Brazil and then returned home some years
later. Portuguese sailors in the nineteenth
century also contributed to the evolution
of fado as they journeyed to former Portu-
guese colonies around the world and were
influenced by Brazilian and African rhythms
heard there.
Fado is hard to pin down, explains Mariza.
“It's something that can't be taught; it has
to be felt and lived. There's no school to
learn fado. It's an oral tradition that gets
passed down from one singer to the next.
Fado is something you feel inside, and it's
difficult to transmit that to another person.
I'm a self-taught woman. I never had vocal
lessons. I learned to sing on the streets.”
Recently, Mariza released a DVD of her
concert in Lisbon that was held at the gar-
dens of the Belem Tower. She performed
with the Sinfonietta de Lisboa, a full orches-
tra conducted by Brazilian musician and
producer Jacques Morelenbaum, which gave
her a more “velvet sound.” “This is the place
where the boats left to make their discover-
ies in the seventeenth century in India and
Africa. Singing fado in that place was very
emblematic for me,” notes Mariza.
Architect and art historian Myron Bement Smith (1897-1970) began documenting Islamic monuments while he was conducting field research in Iran from 1933 to 1937. In the following decade he created the Islamic Archives, which include his photographs, architectural plans, documents, and research materials on Islamic monuments. The collection also contains correspondence, duplicate slides, and photographs from scholars, artists, and travelers, as well as vivid descriptions of life in Isfahan in the 1930s.
Mission Statement

Inform and Inspire

The Freer Gallery of Art and the Arthur M. Sackler Gallery jointly form the national museum of Asian art. The mission of the national museum is to impart understanding of, and inspire appreciation of, the arts and cultures of Asia both nationally and internationally.

Freer Gallery of Art
Arthur M. Sackler Gallery

Annual Record 2006

Fiscal Year 2006
October 2005-September 2006
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Smithsonian Institution
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Director's Report

In January 1936, Congress, with a little persuasion from President Theodore Roosevelt, formally accepted for the nation Charles Lang Freer's gift—the promised donation of his collection of works of art and a purpose-built museum. Freer repaid the honor by continuing to build his collection over the next thirteen years, expanding its range as he went. In December 1906, for example, he was in Egypt for the first time, and there he acquired a remarkable group of early Biblical manuscripts, even though he admitted that he could not read a word in the languages in which they were written—Greek and Demotic.

The year 2006 was thus the centenary of Freer's gift and a moment to celebrate. This we did with a series of public programs, including, on October 7, a full day of activities called "From Sunrise to Moonrise: A Centennial Celebration." Despite the chilly conditions, it proved a success. There were tours of Freer's gift, with an actor going as Frederic Leyland's butler guiding visitors around the Peacock Room, once the dining room in the shipowner's London home. No little gossip there! Children attended workshops in which they made origami lotuses. There was also the Faz Festival of World Sacred Music and an afternoon of Indian American jazz. And as daylight faded, the lotuses, laden with candles, were floated in the fountain pool of the Freer Gallery's atrium, in an event called "Lotus Lights for the Full Moon." A rousing evening of Asian-American comedy closed out the day's festivities.

The principal celebrations of Freer's gift took the form of two major international exhibitions. In both of these—Hokusai and In the Beginning: Bibliae Before the Year 1000—key collections formed by Freer himself were juxtaposed for the first time with loan objects from major collections around the world. Freer, like several other collectors of the Gilded Age, had stipulated that his museum could neither borrow nor lend, but in 1999 the Regents of the Smithsonian ruled that objects from the Freer collection could be temporarily exhibited in the Sackler Gallery. It was now possible to provide a broad context for our Hokusai paintings and our early Biblical codices, and it became clear to everyone how remarkable those holdings are. These two exhibitions demonstrated that the combined strengths of the Freer and the Sackler are far greater than their parts.

These shows were international collaborations—Hokusai with Tokyo National Museum and Nikki Shibusawa, and in the Beginning, with the Bodleian Library of the University of Oxford. Smithsonian collaboration was a feature of two other exhibitions, Facing East: Portraits from Asia to coincide with the re-opening of the National Portrait Gallery, and History of History, Hiroshi Sugimoto's exhibition of photographs and artifacts, with a major retrospective at the Hirshhorn.

With exhibitions such a central feature of our public activity, one of the key developments this year was the rebuilding of the staircase in the main galleries to host a larger major exhibition suite on one level. This will enable us to close off the second-floor galleries and provide options for small, medium, and large exhibitions, adapting the space to best suit the scale and dynamics of the show. The implications are also financial, as the cost of loan exhibitions has risen markedly over the last five years.

The next five years represent a new challenge—to similarly enliven the work we do on our permanent collections and on research. In 2006 the museum had, for the first time, a full-time post dedicated to scholarly programs and publications and to coordinating and promoting our academic activities. In the fall we hosted a one-day symposium to mark the award of the Shmida Prize, a two-day symposium on Early Biblical manuscripts, and a three-day symposium in conjunction with the Byzantine Studies Program of Dumbarton Oaks on the Old Testament in Byzantine art. We also began planning the refurbishment of the Chinese galleries in the Freer Gallery. Our board established a China Galleries Task Force to advise on this project, which is spearheaded by Keith Wilson, associate director and curator of ancient Chinese art. Before joining us in July, Keith headed the Asian art department and served as a deputy director at the Los Angeles County Museum of Art.

Refurbishment will be the most publicly visible aspect of the changes we have initiated this year, but no less important are the shifts from short-term to five-year planning and from planning with a departmental focus to cross-departmental collaboration. These shifts will be encouraged by the establishment of eight area programs covering China, India and South Asia, Iran, Ancient and Islamic, Japan, Korea, Southeast Asia, and twentieth-century American art (with a focus on the artists collected by Freer), and contemporary Asian art.

In parallel, we began a strategic planning process. Whereas the area programs are a function of collaboration between the main departments concerned with content and programs, the strategic planning process will work department by department and ultimately coalesce into a museum-wide strategic plan.

In other words, 2006 has been a year in which we looked back with pride at the origins of the Freer and some of its foundation collections. It has also been a year in which we took major steps to position ourselves for the next five years.

Julius Raby, Director

Chair's Report

During 2006 we celebrated the centennial anniversary of Charles Lang Freer's extraordinary gift to the Nation of his collection, following by his financial support, which has been an enduring source of the Galleries' strength since the opening of the Freer Gallery of Art. Freer's legacy is a singular example of the remarkable private-public partnership that has long been one of the greatest and most remarkable of the Smithsonian's strengths. That precedent continues to be the inspiring beacon for those of us who are honored to serve on the Board of Trustees, along with a multitude of passionate donors, docents, and other volunteers who so generously contribute resources, time, and energy to the Galleries.

Led by Dr. Raby and his staff, during this centenary year the Arthur M. Sackler Gallery featured two outstanding exhibitions, one on Kotsushika Hokusai and the other, in the Beginning: Bibliae Before the Year 1000, on the formation of the Bible as book. By any measure, these were landmark exhibitions aesthetically and intellectually, as well as in their scholarship, design, and installation. In addition, History of History, featuring the collection of renowned Japanese photographer Hiroshi Sugimoto, enabled us to collaborate successfully, once again, with the Hirshhorn, which concurrently featured a major career survey of his work.

Throughout the year, the Galleries' education department presented a series of adult programs, which highlighted the complex web of relationships between the United States and Asia during the time of Mr. Freer's collecting to the present day. The celebrations were enhanced by teacher workshops, film screenings, and, for our younger visitors, the ImaginAsia program, which encouraged children both to explore the exhibitions and to relive the "Adventures of Freer," as he built his collections.

The education department's Echoes of Edo program complemented the Hokkaido exhibition and recreated the atmosphere of Edo Japan through presentations of festival music, kabuki theater, as well as instrumental demonstrations, anime drawing workshops, and concerts that combined traditional Japanese music with influences from around the world.

The Galleries continued their long-standing tradition of featuring some of the best in Asian film. This year, in addition to our participation in a landmark retrospective of the legendary Japanese film director Mikio Naruse we held the tenth annual Iranian Film Festival, which featured contemporary Iranian filmmaking and showcased films from Sri Lanka. We also highlighted Turkey's rich cinematic legacy to complement the exhibition Style and Status: Imperial Costumes from Ottoman Turkey, where our visitors were treated to an array of ornate textiles with bold motifs in daring color schemes. In addition to our film series, the Meyer Auditorium was once again filled night after night with a dazzling variety of performances—glorious chamber music, a brilliant evening with the composer Tan Dun, and stunning dances from the Iowa Lao Natasinh Dancers and Musicians, among many others.

The success of all of our exhibitions and programs is evident from the high number of visitors. This year, more than six hundred thousand visitors set foot in the Galleries. We reached an even greater audience through our website, with two and a half million virtual visitors throughout 2006. Most notably, almost twenty percent of our web visitors come from outside the United States, again demonstrating the broad international appeal of our increasingly robust online offerings, which feature our collections, exhibitions, programs, and truly remarkable educational and curricular materials.

The Arthur M. Sackler Foundation continued its long-standing support for the Arthur M. Sackler Gallery by donating funds to enhance its collection of Chinese art from the early Han, Tang, Liao, and Western Zhou periods. We also are enormously grateful to Guido Goldman's continuing generosity in donating twenty-six additional ikat wall hangings from Uzbekistan. These splendid silks, with their bold designs and striking colors, make the Galleries one of the foremost centers for the study of Central Asian ikats in the world.

During this past year, the Board gathered three times, as it always does, for two full days of substantive Board and committee meetings. This fiscal year, we were pleased to have John Curtis join us as a new trustee and we welcomed H. Christopher Luce back onto its Board. For both Mary Braham, our vice chair, and Paul Marks, our secretary, I once again thank our devoted trustees for their commitment and service to the Board.

On behalf of the entire Board, I also want to express our gratitude to Dr. Raby, the Galleries' staff, the docents and all of our other volunteers, as well as our committed financial supporters, all of whom made 2006 such a tremendous year of celebration. Thank you.

Jeffrey P. Cunard, Chair
Acquisitions and Loans

Freer Gallery of Art

**Gifts**

**Gift of Mr. and Mrs. David K. Rentsch**

Wine cup from the Hox Hoi Hoard shipwreck, Vietnam, Ha Quang province, Red River delta kilns, later Le dynasty, late 15th century. Stoneware with translucent iron glaze and with cobalt decoration under clear glaze; 5.3 x 7 cm. F2006.6

**Gift of Sylvan Bernet and William Burton**

The Buddha at Birth-Tangutsu, Japan, Asuka (Sui) period, 7th century. Gift; bronze; 1.7 x 5.2 cm. F2006.1A-B

**Gift of Takanori and Victor Hauge**

Landscape, by Okada Haruki (1882-1956), Japan, Meiji era, early 19th century. Ink on paper; 38.2 x 53.5 cm. F2006.2

**Gift of Mr. James Freeman**

Rooster, Hen, and Chick, by Kishi Gaku (1749-1838), Japan, Edo period, late 18th-early 19th century. Ink and colors on silk; 22.2 x 15.8 cm. F2006.2

**Transfer from the Study Collection**

**Gift of Mr. Paul F. Walter**

Radha Piring for Krishna from a Gita Govinda manuscript. Artist: “Master of the First Gokulamaya after Nainsukh.” Kangra, Pahari Hills, India, ca. 1775-1780. opaque watercolor on paper; 37.4 x 25.2 cm. F2006.7

**Woman Bending in the Garden**

Kangra, Pahari Hills, India, ca. 1800. Opaque watercolor on paper; 29 x 22 cm. F2006.7

**Purchases**

Bowl, signed by Khalil, Iraq, Samaara, Abbasid dynasty, 9th century. Earthenware painted over glaze with lustre; 6.7 x 22.1 cm. F2006.10

Phraeo and Chorny Trees: Japan, Edo period, first quarter 19th century. Ink, color, and gold on paper; 382 x 512 cm. F2006.31-2

Guru and Disciple: India, Basohli or Markot, Punjab Hills, ca. 1700. Opaque watercolor on paper; 22.1 x 32 cm. F2006.4

Asbest: India, Basohli or Markot, Punjab Hills, ca. 1700. Brush drawing on paper; 21 x 28 cm. F2006.5

**Loans to Other Institutions**

**Institut du Monde Arabe**

Paris, France

October 25, 2006—March 19, 2006

L'Age d'or des sciences arabes

Detached folio from a copy of the _Majalis al-Mawajib_ a physicians treatise on child birth, Baghdad, Iraq, 1324. Opaque watercolor, ink, and gold on paper; 33 x 25.6 cm. Purchase—Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler, S1987.104A-B

**National Gallery of Art**

Washington, DC

April 29, 2006—July 2, 2006

Mirrors of the World: from Byzantium to the Islamic Near East

Detached folio from a manuscript of the _Fihrist_ (Index) of al-Tabari. Opaque watercolor, ink, and gold on paper; 25 x 20 cm. Purchased—Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler, S2006.2044-46

**Rijksmuseum**

Amsterdam, Netherlands

October 26, 2006—April 8, 2007

Landscape, by Kishi Gaku (1749-1838). Japan, Edo period, late 18th century. Opaque watercolor, ink, and gold on paper; 35.7 x 25 cm. Purchase—Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler, S2006.2044-46

**The University of Texas at Austin**

Austin, Texas

October 13, 2006—March 4, 2007

Royal Oils: Chinese and Islamic Paintings from the Royal Collections of the Netherlands

Detached folio from a manuscript of the _Fihrist_ (Index) of al-Tabari. Opaque watercolor, ink, and gold on paper; 35.7 x 25 cm. Purchase—Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler, S2006.2044-46

North Carolina Museum of Art

Raleigh, NC

October 30, 2005—March 19, 2006

The Potter's Eye: New Perspectives on North Carolina's Pottery Traditions

Cylindrical jar: Thailand, Buriram province, Angkorian period, 12th-13th century. Red stoneware with iron glaze; 44 x 35.7 x 31.7 cm. Gift of Osborne and Gratia Hauge, S2006.128

Bottle with cup-shaped mouth: Thailand, Si Saket province, Ayutthaya period, 15th-16th century. Si Saketdok was: stoneware with iron glaze; 36 x 8.1 x 8.1 cm. Gift of Osborne and Gratia Hauge and Victor and Takako Hauge, S2005.248

Rubin Museum of Art

New York, NY

February 12—May 7, 2006

Holy MADness: Portraits of Tantric Siddhas


Musée Cernuschi

Paris, France

September 15—December 30, 2006

Les Pars, Sansanides (124-642). Festes d'un empire oublié

Horn rhyton with geometric proto, Iran or Afghanistan, Sassanian period, 4th century. Silver and gilt; 35.5 x 23.4 x 11.3 cm. Gift of Arthur M. Sackler, S2006.333

Hemispherical bowl, Iran, Sassanian period or later, 5th-7th century. Silver and gilt; 5.7 x 14.3 x 14.3 cm. Gift of Arthur M. Sackler, S2006.264

High-footed bowl with interior medallion: Iran, Sassanian period, 6th century. Silver and niello; 22.2 x 18 x 18 cm. Gift of Arthur M. Sackler, S2006.396

Plate with ring foot: Iran, Sassanian period, 7th century. Silver and gilt; 3.7 x 20.5 x 10.5 cm. Gift of Arthur M. Sackler, S2006.265

ANNUAL RECORD 3 1512 2006

ACQUISITIONS, CONTRIBUTIONS, AND FINANCIALS
Gifts, Grants, and Contributions

Private donations are crucial to the museum's ability to fulfill its mission. The following individuals and organizations provided financial support of $1,000 or more to the Freer & Sackler Galleries between October 1, 2005, and September 30, 2006. The museum is grateful to all donors for their generous support of its programs.

Each year, members of the Friends of the Freer & Sackler Galleries, the museum's sole benefactors group, generously contribute thousands of dollars to fund core museum programs—exhibitions, public and educational programs, research, and acquisitions—which do not receive federal funding. The museum is deeply indebted to the Friends for their steadfast support, which helps the Freer & Sackler achieve more and more each year.

During the 2006 fiscal year, membership contributions helped to underwrite Facing East: Portraits from Asia; Hiroshi Sugimoto: History of History; Hokusai: Style and Status; Imperial Costumes from Ottoman Turkey, and Gold: The Asian Touch. The Friends also supported a host of educational programs and initiatives, including our unique ImaginAsia family programs. The museum is grateful to all members for their enthusiasm and largesse in nurturing this institution.

Please bring any inadvertent errors in these lists to the attention of the Office of Membership and Development.
Annual Support for Programs and Projects

Benefits of membership in the Friends of the Freret & Sackler Galleries are also extended to annual support donors. Gifts are cumulative.

$50,000 and above

Anonymous
E. R. Horace and Leona B. Carpenter Foundation
Mr. and Mrs. Harry E. Fessenhen Pohley Investments
The Getty Grant Program
Mrs. Cynthia Helms

New Association
H.C. Holmgren, A.S.
Ministry of Culture of Portugal
The Starr Foundation

Ministry of Foreign Affairs of Turkish Republic, the Ministry of Culture and Tourism of Turkish Republic, the Turkish Embassy in Washington, D.C. and the Promotion Fund of the Prime Ministry of Turkey

Turkish Cultural Foundation

$25,000 to $49,999

A.S. Nation Airways
Anonymous
Asahi Glass Co., Ltd.
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The Hopsy Heverian Fund
Matsushita Electric
Mitsubishi Corporation
NEX America, Inc.
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AstraZeneca Foundation
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Anonymous
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The Honorable Max M. Merritt and Mrs. J. Merritt
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Mr. H. C. Luce and Mrs. N. L. Luce
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Morgan Stanley, Inc.
Otsuka American Pharmaceutical, Company, Limited
ProLar, Holm
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$5,000 to $9,999

Anonymous
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$1,000 to $4,999

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James D. Blakemore
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Jeffrey P. Croward
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And Mrs. Maureen Patterson
Mr. and Mrs. Achille Quist
Eile Foundation
Japan-American Society of Washington, D.C.
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Mr. and Mrs. John J. Mason
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RIS and Lawrence Miller
Rebecca Miller and Christopher Vozzella
Glen E. and Dan Gilad
Mr. and Mrs. Mandell J. D'Urso
Mr. Robert Rea and Mr. James Mathiews
Mr. and Mrs. Charles A. Schmitt
Dunbar Shapley
Ms. Louise Shelley
Mary Slusser
Mr. and Mrs. R. Max T. Sehen
The World Bank

Gifts to Capital and Endowment Fund

$1,000,000 and above

Mrs. Hendrik H. van Beek

$100,000 to $999,999

E. Rhodes and Leona G. Carpenter Foundation
Mr. Robert Mattfeld Eissenhower
The Andrew W. Mellon Foundation
Ezra M. Segal
The Starr Foundation

Under $100,000

None
**Budget Summary**

**Statement of Activity and Changes in Fund Balance**
For the year ended September 30, 2006, with comparison to the year ended September 30, 2005

<table>
<thead>
<tr>
<th>Support and Revenue</th>
<th>2006 TOTAL</th>
<th>2005 TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Federal allocation</td>
<td>$5,568,300</td>
<td>$5,418,300</td>
</tr>
<tr>
<td>Endowment income—Freer</td>
<td>1,381,903</td>
<td>1,363,061</td>
</tr>
<tr>
<td>Endowment income—Other</td>
<td>2,389,827</td>
<td>1,965,806</td>
</tr>
<tr>
<td>Gifts, grants, and membership</td>
<td>2,790,683</td>
<td>1,841,125</td>
</tr>
<tr>
<td>SI Grants: Latino, Resquip, RM-CIS, Sch/Studies</td>
<td>125,518</td>
<td>136,700</td>
</tr>
<tr>
<td>Other: Rights sales, Royalties, Benefits</td>
<td>174,682</td>
<td>187,267</td>
</tr>
</tbody>
</table>

Total support and revenue $10,838,728 $9,681,668

**Expenses**

<table>
<thead>
<tr>
<th>Office of the director</th>
<th>2005</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Director’s office</td>
<td>$742,510</td>
<td>$805,503</td>
</tr>
<tr>
<td>Collections acquisition</td>
<td>625,695</td>
<td>755,403</td>
</tr>
<tr>
<td>Publications</td>
<td>325,353</td>
<td>302,465</td>
</tr>
<tr>
<td>Exhibition coordination</td>
<td>2,558,300</td>
<td>1,570,993</td>
</tr>
<tr>
<td>Subtotal—Office of the director</td>
<td>$3,681,668</td>
<td>$3,494,032</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Office of the deputy director</th>
<th>2005</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deputy director’s office</td>
<td>$220,154</td>
<td>$192,903</td>
</tr>
<tr>
<td>Curatorial research</td>
<td>1,360,946</td>
<td>1,149,572</td>
</tr>
<tr>
<td>Conservation and Scientific Research</td>
<td>1,478,724</td>
<td>1,338,526</td>
</tr>
<tr>
<td>Collections management</td>
<td>945,990</td>
<td>864,093</td>
</tr>
<tr>
<td>Education</td>
<td>1,073,682</td>
<td>954,043</td>
</tr>
<tr>
<td>Imaging and photographic research</td>
<td>386,033</td>
<td>305,048</td>
</tr>
<tr>
<td>Library, Archives, and Rights</td>
<td>431,893</td>
<td>315,500</td>
</tr>
<tr>
<td>Library acquisitions</td>
<td>13,554</td>
<td>145,203</td>
</tr>
<tr>
<td>Subtotal—Office of the deputy director</td>
<td>$5,960,803</td>
<td>$5,764,183</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Office of the associate director</th>
<th>2005</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Associate director’s office</td>
<td>$156,086</td>
<td>$145,365</td>
</tr>
<tr>
<td>Subtotal—Office of the associate director</td>
<td>$216,096</td>
<td>$205,365</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Office of design and production</th>
<th>2005</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Design and production</td>
<td>$1,639,731</td>
<td>$1,258,442</td>
</tr>
<tr>
<td>Web</td>
<td>163,496</td>
<td>232,084</td>
</tr>
<tr>
<td>Subtotal—Office of design and production</td>
<td>$1,803,227</td>
<td>$1,490,526</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Office of external affairs</th>
<th>2005</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Membership and development and special events</td>
<td>$996,837</td>
<td>$766,464</td>
</tr>
<tr>
<td>Public affairs</td>
<td>220,978</td>
<td>256,966</td>
</tr>
<tr>
<td>Subtotal—Office of external affairs</td>
<td>$1,217,815</td>
<td>$1,023,430</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Office of finance and administration</th>
<th>2005</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Finance, administration, and personnel</td>
<td>$1,398,758</td>
<td>$813,768</td>
</tr>
<tr>
<td>Network services</td>
<td>148,734</td>
<td>181,303</td>
</tr>
<tr>
<td>Museum shops</td>
<td>1,768,165</td>
<td>1,190,854</td>
</tr>
<tr>
<td>Cost of goods sold</td>
<td>905,299</td>
<td>1,073,034</td>
</tr>
<tr>
<td>Subtotal—Office of finance and administration</td>
<td>$3,380,510</td>
<td>$2,240,356</td>
</tr>
</tbody>
</table>

**Total expenses** $16,164,085 $15,065,504

**Fiscal Year 2006**

OCTOBER 1, 2005—SEPTEMBER 30, 2006

The following charts reflect the income and expense distributions for the Freer Gallery of Art & Arthur M. Sackler Gallery during fiscal year 2006. The financial statements included in this report are the representation of management and are not audited.

**Income**

- **GIFTS, GRANTS, AND MEMBERSHIP** 51%
- **SHOP SALES** 13%
- **ENDOWMENT INCOME** 31%
- **FEDERAL ALLOCATION** 26%

**Expenses**

- **MUSEUM SHOPS** 24%
- **OFFICE OF DESIGN & PRODUCTION** 10%
- **OFFICE OF FINANCE AND ADMINISTRATION** 8%
- **OFFICE OF THE DIRECTOR** 37%
- **OFFICE OF THE DEPUTY DIRECTOR** 37%
- **OFFICE OF THE ASSOCIATE DIRECTOR** 2%

**Changes in Fund Balance** 2006 Total

- **Fund balance, beginning of year** $11,007,959
- **Less: Prior Period Adjustment** -294,032
- **Plus: Excess over Expenses** 1,244,405
- **Fund balance, end of year** $11,952,766

**Adjusted Fund Balance, end of year** $11,952,766

**Total** $11,952,766

Please note that the Museum Shops are accounted for within the Office of Finance and Administration.
## Endowment Funds

**Arthur M. Sackler Gallery**

<table>
<thead>
<tr>
<th>Fund</th>
<th>Market Value 9/30/06</th>
<th>Market Value 9/30/05</th>
</tr>
</thead>
<tbody>
<tr>
<td>Else Sackler Public Affairs Endowment</td>
<td>$14,093,375</td>
<td>$12,409,075</td>
</tr>
<tr>
<td>For public affairs activities to increase awareness of the gallery, its collections, and its programs</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Else Sackler Fund</td>
<td>$7,632,071</td>
<td>$6,456,821</td>
</tr>
<tr>
<td>For fresh flowers at the entrance to the Sackler Gallery</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Freer Gallery of Art</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Freer Estate Endowment</td>
<td>$123,797,175</td>
<td>$117,740,086</td>
</tr>
<tr>
<td>General operating funds, including acquisitions</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Edward Waldo Forbes Fund</td>
<td>$2,488,379</td>
<td>$2,373,273</td>
</tr>
<tr>
<td>To further scientific study of the care, conservation, and protection of works of art through lectures, colloquia, and fellowships</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harold P. Stern Memorial Fund</td>
<td>$4,098,096</td>
<td>$2,490,641</td>
</tr>
<tr>
<td>For increasing the appreciation and understanding of Japanese art</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Richard Louis Mendelstift Fund</td>
<td>$136,744</td>
<td>$130,586</td>
</tr>
<tr>
<td>To support an annual internship for a student of Asian descent</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Camel Fund</td>
<td>$289,910</td>
<td>$273,738</td>
</tr>
<tr>
<td>For research expenses related to conservation</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Freer & Sackler Galleries**

<table>
<thead>
<tr>
<th>Fund</th>
<th>Market Value 9/30/06</th>
<th>Market Value 9/30/05</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bill and Mary Meyer Concert Series Endowment</td>
<td>$797,430</td>
<td>$755,681</td>
</tr>
<tr>
<td>To fund and support the Bill and Mary Meyer Concert Series</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Publications Endowment Fund</td>
<td>$1,098,093</td>
<td>$1,251,357</td>
</tr>
<tr>
<td>For research and publication of the permanent collections</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hinoyama Fund</td>
<td>$3,449,454</td>
<td>$3,101,167</td>
</tr>
<tr>
<td>For Japanese painting conservation, research, and training</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sir Joseph Hotung Fund</td>
<td>$3,193,756</td>
<td>$3,200,597</td>
</tr>
<tr>
<td>For library acquisitions</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hoyumian Endowment Fund</td>
<td>$1,533,745</td>
<td>$1,490,494</td>
</tr>
<tr>
<td>To further research on the Mughal emperor Babur</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chinese Art Research Fund</td>
<td>$263,036</td>
<td>$293,669</td>
</tr>
<tr>
<td>For Chinese art research, projects, and programs</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Education Endowment Fund</td>
<td>$1,366,524</td>
<td>$1,228,136</td>
</tr>
<tr>
<td>For education programs</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nancy Fessenden Endowment</td>
<td>$1,220,137</td>
<td>$1,086,340</td>
</tr>
<tr>
<td>for Education programs</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Director's Discretionary Fund</td>
<td>$370,522</td>
<td>$340,785</td>
</tr>
<tr>
<td>Established by Philip and Richard M. Danziger for exhibitions and projects</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Anne van Bermen Endowment Fund</td>
<td>$794,381</td>
<td>$758,671</td>
</tr>
<tr>
<td>To increase knowledge and appreciation of Japanese graphic arts from 1900 to 1950</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Anne van Bermen Fellowship Endowment</td>
<td>$537,850</td>
<td>$532,081</td>
</tr>
<tr>
<td>To promote excellence in research and publication of the Japanese visual arts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mellon Senior Scientist Fund</td>
<td>$1,891,341</td>
<td>$1,422,271</td>
</tr>
<tr>
<td>To endow a senior conservation science position</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Persian Art Programs Endowment</td>
<td>$333,567</td>
<td>0</td>
</tr>
</tbody>
</table>

### Annual Benefit Gala

On November 2, 2006, the Freer and Sackler hosted its seventh annual gala celebrating the centennial of the gift by Charles Lang Freer of his exceptional collection of Asian and American art to the people of the United States and his promise of funds for the construction and ongoing maintenance of the museum. One hundred eighty-five guests attended the unforgettable evening, and enjoyed a private viewing of The Beginning: Bibles Before the Year 2000. The event hosted numerous diplomats, Supreme Court justices, and members of the administration and raised about $150,000. We are grateful to the gala committee members and supporters listed below.

### Honorary Chair
Mrs. Laura Bush

### Gala Committee
- Mrs. Marjorie Billington
- Mrs. Shannon Fairbanks
- Lady Catherine Manning
- Mrs. Ann Nitze
- The Honorable Jeanne L. Phillips
- Danie Jillian Sackler

### Sponsors
- Mr. Jeffrey P. Conard
- Ambassador and Mrs. Richard M. Fairbanks III
- Nancy and Hart Tessenhen
- HSBC Bank USA, N.A.
- Toyota

### Patrons
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- The Honorable William A. Nitze and Mrs. Nitze Shirley Z. Johnson and Charles Rumph
- Wesbild Inc.

### Individual Benefactors
- Anonymous
- Drs. Marion and Ashott Dishmukh
- Mr. James Lintott and Mrs. May LANG
- Glenn and David Olens
- Mrs. Arthur M. Sackler
- Mr. and Mrs. Albert H. Small

### Exclusive Magazine Media Sponsor
Washington Life
Exhibitions

Arthur M. Sackler Gallery

Exhibitions presented by the Sackler during fiscal year 2006 included the highly anticipated Style and Status: Imperial Costumes from Ottoman Turkey, a landmark show featuring exquisite robes worn during the reign of Sultan Suleyman in the mid-sixteenth century. This look at Ottoman high fashion was followed by one of the world’s most popular exhibitions in 2006: Hokusai. On display were paintings, prints, and books by this remarkable Japanese artist, including several from Charles Lang Freer’s personal collection. Hiroshi Sugimoto: History of History explored contemporary Japanese art. Sugimoto juxtaposed ancient burial figures, bronze reliquaries, and Noh masks from his personal collection with his own photographs to contemplate time, spirituality, and beauty. Facing East: Portraits from Asia revealed how portraiture expresses personal and cultural identity in paintings and sculpture of ancient Egyptians, Chinese nobility, Japanese actors, and Indian rajas. Gold: The Asian Touch explored the roles and meaning of gold in different cultures, as well as the diverse styles and techniques employed in creating gold artworks. Together, these exhibitions, shown in conjunction with rotations of works in the permanent collection, made for an exceptional year.

SPECIAL EXHIBITIONS, LONG-TERM LOANS(*), AND CHANGING THEMATIC SELECTIONS(**)

STYLE AND STATUS: IMPERIAL COSTUMES FROM OTTOMAN TURKEY
OCTOBER 29, 2005-JANUARY 22, 2006

ANCIENT AND MEDIEVAL METALWORK FROM OUNBARTON OAKS
DECEMBER 17, 2005-APRIL 23, 2007

GOLD: THE ASIAN TOUCH
THROUGH FEBRUARY 19, 2006

POWERS OF LIGHT: ISLAMIC METALWORK FROM THE NUMAO ES-SAID COLLECTION*
LONG-TERM

HOKUSAI
MARCH 4-MAY 15, 2006

PERSPECTIVES: MEI-LING HOM
THROUGH MARCH 5, 2006

HIROSHI SUGIMOTO: HISTORY OF HISTORY
APRIL 1-JULY 30, 2006

FACING EAST: PORTRAITS FROM ASIA
JULY 1-SEPTEMBER 4, 2006

PERSPECTIVES: EMMYN SILL
SEPTEMBER 6, 2006-APRIL 29, 2007

ARTS OF CHINA* (SELECT OBJECTS ON LOAN)
LONG-TERM

IKATS (HIGHLIGHTS FROM THE GIFT OF GUIDO GOLDMAN)
LONG-TERM

SCULPTURE OF SOUTH AND SOUTHEAST ASIA*
LONG-TERM

LUXURY ARTS OF THE SILK ROUTE EMPIRES*
LONG-TERM, THROUGH FEBRUARY 25, 2007
Freer Gallery of Art

In fiscal year 2006, the Freer celebrated the centennial of museum founder Charles Lang Freer's original gift of Asian and American art to the Smithsonian and the nation in 1906. In recognition of Freer's inspired activities as a collector and connoisseur, the museum displayed works of art that represent his legacy in exhibitions such as Freer and Tea; 100 Years of The Book of Tea and Pretty Women: Freer and the Ideal of Feminine Beauty. Other exhibitions included Virtue and Entertainment: Chinese Music in the Visual Arts, a presentation of thirty-six Chinese musical objects from ancient times to the present day; Artists of Edo 1800-1850, which examined the diverse styles of artists active during the lifetimes of Japanese masters Hokusai and Hiroshige; and Beyond Brushwork: Symbolism in Chinese Painting, a look at social and political commentary in Asian works.

<table>
<thead>
<tr>
<th>EXHIBITIONS AND CHANGING THEMATIC SELECTIONS (1)</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARTS OF THE INDIAN SUBCONTINENT AND THE HIMALAYAS</td>
</tr>
<tr>
<td>LONG-TERM</td>
</tr>
<tr>
<td>BLACK &amp; WHITE: CHINESE CERAMICS FROM THE 10TH-14TH CENTURIES</td>
</tr>
<tr>
<td>LONG-TERM</td>
</tr>
<tr>
<td>VIRTUE AND ENTERTAINMENT: MUSIC IN CHINESE ART</td>
</tr>
<tr>
<td>OCTOBER 1, 2005-MARCH 26, 2006</td>
</tr>
<tr>
<td>GAMES, CONTests, AND ARTFUL PLAY IN JAPAN</td>
</tr>
<tr>
<td>THROUGH OCTOBER 23, 2005</td>
</tr>
<tr>
<td>RUSTICITY REFINED: KYOTO CERAMICS BY NINSEI</td>
</tr>
<tr>
<td>THROUGH OCTOBER 23, 2005</td>
</tr>
<tr>
<td>ARTISTS OF EDO 1800-1850</td>
</tr>
<tr>
<td>NOVEMBER 25, 2005-MAY 29, 2006</td>
</tr>
<tr>
<td>FREER AND TEA: 100 YEARS OF THE BOOK OF TEA</td>
</tr>
<tr>
<td>NOVEMBER 19, 2005-MAY 28, 2006</td>
</tr>
<tr>
<td>BEYOND BRUSHWORK: SYMBOLISM IN CHINESE PAINTING</td>
</tr>
<tr>
<td>APRIL 29-NOVEMBER 26, 2006</td>
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Education, Public Programs, and Resources

The year 2006 marked the centennial of Charles Lang Freer's gift to the Smithsonian Institution. While we were indeed celebrating that gift through a yearlong series of exhibitions, programs, tours, and other events, the activity in the Arthur M. Sackler Gallery was no less cause for celebration. Spectacular exhibitions (offered the creative energies of our staff, which conceived and carried out programs that drew thousands to the galleries: Echoes of Edo, a recreation of the innovative energy that distinguished Edo artistic culture, complemented the exhibition Hokusai. Our first silent film screening—Broken Blossoms, D. W. Griffith's classic about East-West relations during Freer's time—drew a capacity crowd. Artizations, our new series of interdisciplinary events, offered visitors thought-provoking perspectives on the Freer and Sackler collections and exhibitions. Our school, family, and docent programs continued to offer important services to visitors from every walk of life and from all over the world. Finally, a highly crafted performance series, which sometimes included pre-performance talks in the galleries, provided another way for visitors to connect to art—ones that we hope will encourage them to revisit the works of extraordinary beauty that we are so privileged to have in our care.

ImaginAsia Family Program

ImaginAsia offered ninety-four programs during the fiscal year, for walk-in gallery explorations (followed by workshops in the classroom) and for reserved groups, among them: Puerto Rican museum educators, Heads Up AmericaCorps, Campyana, Dragon World Chinese Language School, Girl Scout and Boy Scout troops, and inner-city children sponsored by the Gallery Place and Capital View YWCA. ImaginAsia created eight activity books for its classroom programs—Shades of Black & White, Style & Status, Gold, Hokusai, Anime Artists, Shadow Puppets, Bharata Natyam Dance, and Living Traditions. Overall, 2,982 parents and children participated in these programs. For Facing East: Portraits in Asia Art, 4,600 visitors used the first activity book created by ImaginAsia to be placed in a special exhibition. We can conservatively estimate that 30,000 visitors used the ImaginAsia activity books available at the WARC desks to explore the galleries. Furthermore, visitors used 5,000 copies of three activity books—Naga Kings & Queens, Communicating Without Words, and Born from Fire—placed in the Freer gallery dedicated to Arts of the Indian Subcontinent and the Himalayas. Through its programs and publications, ImaginAsia served a total of 22,571 visitors in this fiscal year.

Docents and Tours

The museum's docent corps served 17,536 adults and children this year through tours and other gallery experiences. Throughout the year, docents presented 390 reserved tours for adults and 868 walk-in tours on a wide range of topics. In addition to tours, docents also welcomed and interacted with visitors informally in the galleries during Art Night on the Mall in July.

With feedback from visitors and docents, adult tour titles and descriptions were revised during the year to better reflect the strengths of the collections and meet particular audience interests. In addition to highlight tours and special exhibition tours in both galleries, current thematic tour offerings for adults include: Art for Art's Sake, Arts of Buddhism, Arts of China, Arts of the Islamic World, Arts of the Indian Subcontinent and the Himalayas, Arts of Japan, Freer's Gift, Sacred Arts of Asia, and Wrestler and the Peacock Room.

This year, thirty new docents were recruited, bringing the total corps to ninety-three. The new Docents-in-Training began intensive training early in the year to prepare them to begin touring visitors in the 2007 fiscal year.

School and Teacher Programs

Bridges to Asia Multiple-visit Program with D.C. Public Schools

This academic year, the Bridges to Asia program served seven classes from three D.C. public elementary schools in underserved communities. Two of these schools focused on the art of China and one school focused on the art of Japan. The program included an orientation session and a series of artist visits to the classroom, which alternated with tours of the galleries. The program seeks to deepen students' understanding of art and culture by making connections between the work of living artists and the works on view in the galleries. Students who focused on China learned Chinese calligraphy in the classroom and those who focused on Japan explored the art of ceramics and created their own tea bowls.

Performance and Art Student Programs

On October 28, 2006, the department presented in collaboration with Discovery Theater "Arabic Groove: Percussion and Art at the Freer Gallery" for sixth- to eighth-grade students. In this new program, students attend an interactive performance—in this case, Arab percussion—then spend time in the galleries making connections between the work of the living artist and the objects on view.

Educational Publications

In honor of the Freer Centennial celebration, the spring 2006 issue of Asian Art Connections, titled "Freer's Gift," explored Freer's early collecting in Egypt. A classroom activity on the role of the artist and on proportion in Egyptian art and a full-color poster helped students to better appreciate one object from the museum collection of Egyptian art—a sculptor's model of a kneeling king who offers pots of wine.

In the Beginning: Bibles Before the Year 2000 was the focus of the fall 2006 issue of Asian Art Connections. A large-scale color reproduction of the Codex Washingtoniensis and its covers is accompanied by a classroom activity that traces the shift in Western civilization from the scroll format to the book or codex.

The latest addition to the series of educator's guides to the Freer and Sackler collections was published in April 2006: Titled Intersections: Japanese Art and the West, this guide was a departure from the format of earlier guides, introducing
the artistic meeting of Japan and the West that began in the mid-nineteenth century. It begins with a discussion about close looking and critical thinking, then offers in-depth comparisons between Japanese art and works by James McNeill Whistler, Vincent Van Gogh, and Henri de Toulouse-Lautrec. This is followed with an exploration of the world of the Japanese print artist, primarily during the Edo period. The final section offers a perspective on the way manga (Japanese comics) combines Japanese and Western elements in a new visual medium. As with other guides in the series, intersections includes full-color laminated reproductions of featured objects, and local and national resources.

**Teacher Workshops**

**Back to School Night for Educators**  
**AUGUST 31, 2006**

**Articulations 2006: A Century of East-West Artistic and Cultural Exchange**

Articulations began in 2006 as a series of thematically linked interdisciplinary events offering visitors a broad perspective on the Frer and Sackler collections and exhibitions. The inaugural series traced how Charles Lang Freer acquired his renowned collection of Asian and American art, which political and economic developments made it possible, and how perceptions (and misperceptions) between East and West in Freer’s day shaped impressions of Asia around the world, then and now.

**Panel Discussions and Special Events**

**Bearing Gifts in the Gilded Age**  
**FEBRUARY 16, 2006**

*Unna Merrill, independent scholar  
Ellen P. Conant, independent scholar  
Robert Aubry Davis, television and radio host*

**Inventing Impressions of Asia in the Early 20th Century**  
**MAY 6, 2006**

Kenneth Meyers, Detroit Institute of Arts; Franklin D. Odo, Smithsonian Asian Pacific American Program; Madeleine Hsu, San Francisco State University; Stephen Sumida, University of Washington. Co-sponsored by the Smithsonian Asian Pacific American Heritage Committee, the Freer Gallery of Art and the Freer Sackler, and organized by the Freer Sackler for the Freer Sackler and the Smithsonian Asian Pacific American Heritage Committee.

**The Taste of Tea**  
**MAY 2, 2006**

Louise Cort

**Admiring the Art of India and South Asia**  
**JUNE 14, 2006**

Debra Diamond

**Beauty in Two Tones**  
**AUGUST 8, 2006**

Jan Stuart

**Freer and Teas: Raku, Hagi, Karatsu**  
**SEPTEMBER 2, 2006**

Louise Cort

**Hispanic Heritage Month Event: You Call that Cha-cha-cha?**  
**SEPTEMBER 16, 2006**

Co-sponsored with the National Museum of American History’s Program in Latino History and Culture. Latino Program at the National Museum of Natural History. Smithsonian Latino Center, Smithsonian Center for Education and Museum Studies, and Smithsonian Heritage Month Steering Committee. This daylong program celebrated and explored how the rhythms of Latin America have danced their way into Asian communities around the globe. Special guests included Eileen Torres, Carina Lascano, DJ Bruno, Kevin Wang, Judy Chang Kao, Rebecca and Patrick Papehagen, Kaye Smith Ramanavongkith, and Chef Graham Bartlett.

**Gallery Talks: Freer’s View**

This series explored how various categories of Freer’s collection fit into the collector’s broader vision of a “universal” aesthetic.

**Working Woman and the Captain of Industry**  
**MARCH 27, 2006**

Susan Hobbs, independent scholar

**Freer and Hokusai**  
**APRIL 11, 2006**

Ann Yonemura

**Ottoman Turkey’s Imperial Costumes: Ottoman Imperial Robes from Istanbul**  
**NOVEMBER 1, 2005**

Nurhan Alasoy

**Ottoman Textiles: Technique and Production**  
**NOVEMBER 18, 2005**

Daniel Walker

**Dress to Impress**  
**JANUARY 17, 2006**

Massumeh Farhad

**A 21st Century Look at 16th & 17th Century Textiles**  
**JANUARY 29, 2006**

Hilary Steel

**Floating Mountains Singing Clouds: Contemplating Clouds**  
**FEBRUARY 3, 2006**

Mehling Horn

**Sculpting with Sound**  
**FEBRUARY 8, 2006**

Elie Marshall

**Demonstrations**

**Sublime Rendezvouses: Qin Music**  
**OCTOBER 22, 2005**

Bel Ying, University of Pittsburgh

Presented in conjunction with the exhibition Virtue and Entertainment: Music in Chinese Art

**Chinese Music at the Crossroads: Orchid Ensemble**  
**OCTOBER 6, 2005**

Presented in conjunction with the exhibition Virtue and Entertainment: Music in Chinese Art

**Edo Festival and Theater Music**  
**MARCH 21-MAY 9, 2006**

Kenny Endo

Presented in conjunction with the exhibition Hokusai

**Trendy Tunes of Edo: The Shamisen**  
**APRIL 13-22, 2006**

Masaya Ishiguro

**Capricious Comics**  
**MAY 6-14, 2006**

Colleen Doran

**Kings, Queens, Warriors, Clowns; Know Your Javanese Shadow Puppets**  
**JULY 7, 2006**

Presented in conjunction with the exhibition Facing East: Portraits from Asia

**Emperors and Consorts in Motion: Chinese Kunqu Theater**  
**AUGUST 4, 2006**

Lecture-demonstration presented in conjunction with the exhibition Facing East: Portraits from Asia

**Bill and Mary Meyer Concert Series**

Established in memory of Dr. Eugene Meyer II and Mary Adelaide Bradley Meyer, supported by the New York Community Trust—The Island Fund, Elizabeth E. Meyer, Melissa E. Meyer, the Meyer Concert Series Endowment, Victor and Takako Hauge, and numerous additional donors.

**Miro Quartet**  
**NOVEMBER 1, 2005**

**Musicians from Marlboro I**  
**NOVEMBER 11, 2005**

**Court Music East and West: Four Nations Ensemble and Music From China Ensemble**  
**NOVEMBER 17, 2005**

Presented in conjunction with the exhibition Virtue and Entertainment: Music in Chinese Art

**Istanbul Meets Vienna: Pepa Mudra, piano**  
**JANUARY 19, 2006**

Presented in conjunction with the exhibition Style and Status: Imperial Costumes from Ottoman Turkey.
The Steel Qn: New Asian Music for Piano, Margaret Leng Tan
JANUARY 14, 2005
Presented in conjunction with the exhibition Virtue and Entertainment: Chinese Music in the Visual Arts

Musicians from Marlboro II
MARCH 3, 2006

Shanghai Quartet
Presented in conjunction with the centennial celebration of Freer's gift to the Smithsonian

Musicians from Marlboro III
MAY 9, 2006

Asian and Asian American Music and Dance

Beijing Traditional Music Group
OCTOBER 8, 2005
Presented in conjunction with the exhibition Virtue and Entertainment: Chinese Music in the Visual Arts and in cooperation with the Kennedy Center Festival of China

Formosa Aboriginal Song and Dance Troupe
OCTOBER 8, 2005
Presented in conjunction with the exhibition Virtue and Entertainment: Chinese Music in the Visual Arts

Tan Dun's Map Project and China's Endangered Music
OCTOBER 8, 2005
Presented in conjunction with the exhibition Virtue and Entertainment: Chinese Music in the Visual Arts and in cooperation with the Kennedy Center Festival of China

Arab Music from Palestine: The Oriental Music Ensemble
FEBRUARY 16, 2006
Presented in cooperation with American Near East Refugee Aid

A Century of New Music for Koto and Shakuhachi: Akikatu Nakamura and Michiyò Yagi
FEBRUARY 19, 2006
Presented in conjunction with the centennial celebration of Freer's gift to the Smithsonian

Kenny Endo in Concert
APRIL 8, 2006
Presented in conjunction with the exhibition Hokusei

Ustad Ali Ahmed Hussain Khan, shahnaï
Ahmed Abbas Hussain, shahnaï and surmandal
Subhien Chatterjee, tabla
APRIL 22, 2006
Presented in conjunction with the re-opening of the Freer South Asian galleries

Shadow Puppet Drama from Java
Purbo Asmoro, dalang; Wahdi Dwidjomartono, kemàng; I. M. Harjito, gender; Sudji Rahayu, pesindèn; Kitsie Emerson, rebab
JULY 8, 2006
Part of the Portraits in Motion series presented in conjunction with the exhibition Facing East: Portraits from Asia

Kings and Queens of Indian Dance: The Dhananjayans
JULY 13, 2006
Part of the Portraits in Motion series, presented in conjunction with the exhibition Facing East: Portraits from Asia

From Indochina to Iowa: The Lao Natasyee Dance Troupe
JULY 22, 2006

The Palace of Eternal Youth: Chinese Kunqu, Theater Qian Yi and Cheng Min, actors; Chen Tao, music director
AUGUST 8, 2005
Part of the Portraits in Motion series presented in cooperation with the Wintergreen Kunqu Society and in conjunction with the exhibition Facing East: Portraits from Asia

What's Wrong with Frank Chin?
2005, directed by Frank Chin
OCTOBER 15, 2005

A Rainy Day
2004, directed by Kit Hui
OCTOBER 15, 2005

Chinese Laundry
2004, directed by Debbie Lum
OCTOBER 15, 2005

Mindy
2004, directed by Ai Lene Choo
OCTOBER 15, 2005

Summer of the Serpent
2004, directed by Kim Takesue
OCTOBER 15, 2005

Wood Poet
2004, directed by Keshni Ashihya
OCTOBER 15, 2005

Singapore Girl
2004, directed by Li-Ann Huang
OCTOBER 15, 2005

TEN MASTERPIECES OF TURKISH CINEMA
Guest: Eruç Yarán, Turkish film expert

Distant
2003, directed by Nuri Bilge Ceylan
NOVEMBER 18, 2005

The Road
2002, directed by Sergei Loznitza
NOVEMBER 20, 2005

VIEWS OF VIETNAM
Co-sponsored by the Embassy of Vietnam and the Vietnam Center's Department; Travel costs provided by the Ford Foundation
Glorious Time in My Thao Hamlet
2002, directed by Nguyen-Viet Linh
DECEMBER 2, 2005

Sandy Lives
1999, directed by Nguyen Thanh Van
DECEMBER 4, 2005

Ceramic Traders
2004, directed by Nguyen Huu Giang
DECEMBER 4, 2005

King of Rubbish Dump
2006, directed by Do Minh Tuan
DECEMBER 5, 2005

Lost and Found
2003, directed by Vuong Duc
DECEMBER 25, 2005

Deserted Valley
2002, directed by Pham Huu Giang
DECEMBER 18, 2005

Guests: Pham Huu Giang, director; Nguyen Thi Hong Thi, deputy general director, Vietnam Cinema Department

IRANIAN FILM FESTIVAL 2006
Co-sponsored by the ILEX Foundation

The Unwanted Man
2001, directed by Tahmineh Milani
JANUARY 6 & 8, 2006

Iron Island
2005, directed by Mohammad Rezaei
JANUARY 20 & 22, 2006

ANNUAL RECORD 12 F510 2006
GROWING UP: THREE INDONESIAN DIRECTORS
Copresented by the Embassy of Indonesia.
Chasing the Sun (2005, directed by Rudi Soedjarwo)
APRIL 21, 2006
Guest: Novi Christina, producer
About Her (2005, directed by Rudi Soedjarwo)
APRIL 23, 2006
Guest: Novi Christina, producer
Single (2006, directed by Hanung Bramantyo)
MAY 7, 2006
Guest: Hanung Bramantyo, director
After School Diary (2006, directed by Hanung Bramantyo)
APRIL 10, 2006
Elena, Elena (2006, directed by Riri Riza)
MAY 16, 2006
Guest: Riri Riza, director
Gao (2005, directed by Riri Riza)
APRIL 21, 2006
Guest: Riri Riza, director

SPECIAL SCREENING
Pavna (2003, directed by Anurag Kashyap)
MAY 25, 2006
Guest: Anurag Kashyap, director
MOVIES FROM THE RESPLENDENT ISLE: A TASTE OF SRI LANKAN CINEMA
Copresented by the Embassy of Sri Lanka and the National Film Corporation of Sri Lanka.
Howl’s Moving Castle (2004, directed by Hayao Miyazaki)
APRIL 1, 2006
Akira (1988, directed by Katsuhiro Otomo)
MAY 1, 2006
Butterfly Wings (2005, directed by Somaratne Wijesinghe)
JUNE 2, 2006
Walk Within (1997, directed by Prasanna Vilhena)
JUNE 4, 2006
Flying with One Wing (1993, directed by Ashoka Handagama)
JUNE 9, 2006
Guarana Marketing (2005, directed by Jayantha Chandrasiri)
JUNE 11, 2006
SPIRITS, LEGENDS, AND DREAMS: KIHACHIRO KAWAMOTO’S ANIMATED FILMS
The Trip (1985)
JUNE 23, 2006
House of Flame (1977)
JUNE 23, 2006
To Shoot without Shooting (1988)
JUNE 23, 2006
Bride-Rose or The Sleeping Beauty (1966)
JUNE 23, 2006
A Poet’s Life (1974)
JUNE 23, 2006
Anima-nature-fantastic Force (1970)
JUNE 23, 2006
Breaking of Branches Is Forbidden (1958)
JUNE 23, 2006
The Dunun (1972)
JUNE 23, 2006
Disposi Temple (1959)
JUNE 25, 2006
The Book of the Dead (1965)
JUNE 25, 2006

ELEVENTH ANNUAL HONG KONG FILM FESTIVAL
Copresented by the Hong Kong Economic and Trade Office
2046 (2005, directed by Wong Kar-wai)
JULY 7 & 9, 2006
Initial D (2005, directed by Andrew Lau & Alan Mak)
JULY 14 & 16, 2006
Justice, My Foot! (1992, directed by Stephen Chow)
JULY 21 & 23, 2006
Happy Together (1997, directed by Wong Kar-wai)
JULY 26 & 30, 2006
Once Upon a Time in China (1991, directed by Tsui Hark)
AUGUST 4 & 6, 2006
2 Young (2006, directed by Derek Yee)
AUGUST 13 & 15, 2006
Divergence (2005, directed by Benny Chan)
AUGUST 19 & 20, 2006
Perhaps Love (2005, directed by Peter Chan)
AUGUST 25 & 27, 2006
SELF-REFLECTIONS: THREE CINEMATIC PORTRAITS
Presented in conjunction with the Sackler exhibition Facing East: Portraits from Asia.
Ok Hilde (2004, directed by Lk Jayin)
AUGUST 13, 2006
Quitting (2006, directed by Zheng Yang)
AUGUST 17, 2006
Close-Up (1990, directed by Abbas Kiarostami)
AUGUST 24, 2006
THE POET OF NIGHT: A LEE MAN-HEE RETROSPECTIVE

A Road to Return
(1967)
SEPTEMBER 15, 2006

Waterfall
(1986)
SEPTEMBER 17, 2006

The Devil's Stairway
(1984)
SEPTEMBER 22, 2006

Road to Sampo
(1972)
SEPTEMBER 24, 2006

2006 DC ASIAN PACIFIC AMERICAN
FILM FESTIVAL
Cosponsored by the Smithsonian Asian Pacific American Program
(completed October 2006)

A Film for India
(2005, directed by Sandip Suri)
SEPTEMBER 29, 2006

Gallery Talks and Tours by Members of the Staff and Fellows

In conjunction with Facing East:
Portraits from Asia:

Facing East: Portraits from Asia
JULY 18, 2005
Debra Diamond and Jan Stuart

Portraits of China
JULY 20, 2006
Jan Stuart

Facing East: Portraits from Asia
JULY 25, 2006
Massumeh Farhad and Ann Yenamura

Guest Talks and Lectures

In conjunction with the exhibition
Style and Status: Imperial Costumes
from Ottoman Turkey:

Ottoman Turkey's Imperial Costumes:
Ottoman Imperial Robes from Istanbul
NOVEMBER 1, 2005
Nurhan Atasoy, guest curator

Ottoman Textiles: Technique and Production
NOVEMBER 8, 2005
Daniel Walker, Textile Museum

The Ottoman Fashion: The Impact of
Ottoman Textiles and Costume on
Europe from the 15th to the 20th
Centuries
JANUARY 9, 2006
Walter Denny, Textile Museum

In conjunction with the exhibition
Style and Status: Imperial Costumes
from Ottoman Turkey:

Silks that Say Splendor
JANUARY 9, 2006
Theresa Eisterfund

Dress to Impress
JANUARY 17, 2006
Massumeh Farhad

Ancient Symbols/Inventive Designs
JANUARY 11, 2006
Mary Mcdonald, fashion designer

A 21st Century Look at 16th and 17th
Century Textiles
JANUARY 19, 2006
Mary Steel, Museum at the Fashion
Institute of Technology

Textile Design Studio

In conjunction with the exhibition
Style and Status: Imperial Costumes
from Ottoman Turkey, a weekend
mini-course was created for textile
and fashion design students from
Maryland Institute College of Art
(MICA), Virginia Commonwealth
University (VCU), and Marymount
University. Cosponsored with the
Textile Museum. Guest instructors
were Linda Lee and Margaret Much.

Keynote address

Fashion and Identity from Ottoman
Turkey to the Present
JANUARY 9, 2006
Valerie Steele, Museum at the
Fashion Institute of Technology

Symposia

Style and Status in Focus
DECEMBER 18, 2005
In conjunction with the exhibition
Style and Status: Imperial Costumes
from Ottoman Turkey

Hokusai: Breaking Boundaries, Making
Waves
MAR 13, 2006
In conjunction with the exhibition
Hokusai

Special Programs

East Asian Paper Fiber Identification
Workshop
NOVEMBER 8-10, 2005
Akinori Okawa

East Asian Painting Conservation
Studio, DCSR, Hiromna Program for
Japanese Painting Conservation

ANNUAL RECORD 14 FS/0 2006
Gallery Shop Programs

Outstanding selection, excellent customer service, and an engaging atmosphere continue to be the hallmarks of the gallery shops and are three reasons why Washingtonian Magazine (December 2005) listed the Freer & Sackler shops as among the best in Washington, DC. As in past years, the shops maintained a strong presence on and off the Mall, participating in a number of off-site sales events as well as hosting a number of on-site author events. E-commerce grew as the shops began work on a wholesale website, scheduled to go live in fiscal year 2007. The website will feature the fruits of a number of product-development projects highlighting the gallery collections—these projects have been ongoing in fiscal year 2006. The Hokusai exhibition proved to be the Sackler shop's most successful exhibition, earning the highest sales volume of any exhibition in the gallery's history.

The gallery shops sponsored the following events during fiscal year 2006.

Meet the Author

The Odyssey of China's Imperial Art Treasures
David Shambaugh, with Thomas Lawton
October 5, 2005

Mao: The Unknown Story
Jung Chang and Jon Halliday
October 27, 2005

Oh My God!
Jeffery Paine
April 5, 2006

On-site Sales Events

Trunk show featuring jewelry and home decorations from Robert Kuo Studio. A highlight of the trunk show was an informal lecture/discussion with Robert Kuo and FSG curator Jan Stuart.
October 25-30, 2005

Attic Sale
December 7-10, 2005

National Folklife Festival
June 30-July 10, 2006

Off-site Sales Events

Strathmore Arts Center in Rockville, MD
November 12-13, 2005

McLean Community Center in McLean, VA
November 25-27, 2005
Lectures and Research Programs

Lectures by Members of the Staff


"Serif and Handling of East Asian Paintings." Los Angeles County Museum of Art MARCH 17, 2005.


Bisulica, Christina. Study of East Asian paintings using scientific methods, in particular the identification of organic colorants in paintings, using HPLC, GC-MS, reflectance spectroscopy and other methods (with John Winter).

Chang, Joseph. Continuing research on Chinese Song and Yuan painting and calligraphy (9th-14th century) in the Freer permanent collection.

Chase, Ellen. Conservation and technical study of Asian ceramics, including the structure of ancient Chinese ceramics, and the development of methods to define areas of restoration on painted ceramics.

Cort, Louise Allison, Smithsonian Institution Scholarly Studies award (in collaboration with Loedorn Lefflers) for research on ceramics in mainland Southeast Asia, based on field research and the Haag Collection. Arthur M. Sackler Gallery, research on ceramics in southern Japan and ceramics in Kyoto as a center of ceramic production, use, and distribution (two projects based on the Freer Gallery of Art collection).
Diamond, Debra. Continuing research on Asian contemporary art and completing a book on Jodhpur painting.

Douglas, Janet G. Study of materials and manufacturing techniques of Chinese jade and stone from the Xi'an area of China; technical study of Western Zhou jades in the Arthur M. Sackler collections; and stone characterization of Khmer sculpture dating to the Angkor period.

Farhad, Massumeh. Continuing research on the exhibition and accompanying catalogue for Falnama (Book of divination), the Freer's permanent collection of arts of the Islamic world, and the relationship of India on Persian painting in the seventeenth century.

Jett, Paul. Ancient metalworking technology in China and West Asia, with an emphasis on silver, gold, and gilding.


Smith, Martha. Survey of the prints and drawings by James McNeill Whistler in the Freer Gallery of Art; study of the characteristics of Islamic paper.

Winter, John. Study of East Asian paintings using scientific methods, funded by the Andrew W. Mellon Foundation; materials in Song and Yuan period paintings in the Freer Gallery of Art (with Jeffrey C. Joseph), research on organic colorants in East Asian paintings (with Christina Cole).

Yonemura, Ann. Research of paintings, drawings, prints, and printed books by Katsushika Hokusai, as well as documentation of Charles Lang Freer's collection of paintings and drawings by Hokusai and his students (exhibition, catalogue, essays, symposium).

Fellows Research Project

Dr. Yang Junchang, Conservation and Scientific Research, Head, Department of Conservation and Restoration Shaanxi Archaeological Institute Xi'an, China. Research Project: The technical study of excavated materials from various sites in Shaanxi province, China.

Research Associate

Elisabeth West FitzHugh

Conservation and Scientific Research
Publications

**Design, Publications, and Web and Interactives**

Over the past fiscal year the department that oversees the museums' publications, exhibition and graphic design, and website successfully completed projects in conjunction with the Freer centennial, Style and Status, Hokusai, Hiroshi Sugimoto, Facing East, and many other exhibitions and museums undertakings. The design team, led by Dennis Kies and Karen Sasaki, conceived and produced installations that showed objects to their best advantage, met high standards on lighting and display, and helped visitors enjoy their experiences in the galleries. Clearly designed graphics underscored the exhibitions' themes, publicized the works on view and their accompanying programs, and attracted thousands of visitors to the museum through public service and promotional campaigns. Designers were recognized for their outstanding work with awards from the American Association of Museums and the Art Director's Club of Washington.

Publications provided museum support by overseeing the writing, editing, and production of exhibition materials, including interpretative texts, educational guides, and ephemera for the offices of public affairs, development, and shops. One major accomplishment was the publication of the two-volume set Hokusai. Departmental responsibilities also encompassed production of the museums' quarterly calendar, annual record and Asiatica magazine, and program notes for the Bill and Mary Meyer concert series, all overseen by the new editor, Jane Lucas, formerly of the American Association of Museums.

Contact with visitors extended beyond the museums through the Freer and Sackler's website. Under the creative supervision of Sarah Sullivan, the website experienced an astounding thirty percent increase in traffic, with more than two million visits this fiscal year. Among the most popular areas of the website were interactive components to the Hokusai exhibition, which allowed visitors to see details of the scrolls, flip through book pages, and closely examine brushstrokes—from a computer anywhere in the world.

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**Museum Publications**


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**Publications by Members of the Staff**


Library Services

The library acquired a total of 2,710 volumes (excluding journal issues) between October 2005 and September 2006. Of these, 2,274 volumes were purchased and 436 were acquired through the gift-exchange program.

From October 3 to 7, 2006, the library hosted a workshop, "Japanese Illustrated Books and Woodblock Prints, 1615-1868," as part of the 2006 University of Virginia Rare Book School programs, led by Dr. Ellis Tinios, honorary lecturer at the University of Leeds, research associate at University of London, and special assistant at the British Museum.

In conjunction with the Freer's Annual Friends Day in September 2006, the curatorial department and the library gave a joint presentation on Japanese illustrated books from the Edo period in the library's rare book collection.

Two woodblock printed books illustrated by Katsushika Hokusai were loaned to the Tokyo National Museum for Hokusai (October 25-December 4, 2005); and twelve were exhibited in the Hokusai exhibition at the Freer/Sackler Library (March 6-May 14, 2006).

Ralph Redford, with his late wife, Lee Redford, former Friends of the Galleries, donated a large number of books to the Freer/Sackler Library in 2005. Mr. Redford decided to ship the rest of his personal collection to Afghanistan. The library secured assistance for this project by contacting several retired U.S. Foreign Service Officers and a current Foreign Service Officer stationed in Afghanistan. The books were shipped in April 2006 to a library renovated by the United States in Mazar-e-Sharif.

Gifts

The thirty-fiving members of the Friends of the Freer and Sackler donated $1,800 in commemoration of the fiftieth anniversary of the group. Each member selected one title to be purchased with the fund.

Significant Acquisitions

The library purchased and acquired a rare traveller's account of Iran in the eighteenth century. Daurier Deslandes, André. Les beaux-arts de la Perse, ou la description de ce qu'il y a de plus curieux dans ce pays; environ de la carte du pays, & de plusieurs estampes & dessins sur les lieux (Paris: G. Clouzier, 1707). Daurier joined the French jeweler Jean Baptiste Tavernier (1656-1729) on his sixth voyage to the Orient. They reached Isfahan in December 1664.

Another noteworthy acquisition is: Matsumura, Munehisa, Nihon Shikimeki Tanka (Complete Catalog of Japanese Colors) (Kawade Shobo Shinsha, 1933). Together with a scholarly commentary, this five-volume set contains over five hundred naturally dyed silk samples of authentic colors that were used from ancient times through the Edo period, including samples of colors from the Heian period, which had been known previously only by their names. The purchase was made possible by a grant from the Ellen Weaver Foundation.

Exhibitions

Photographs from the archives were included in the Sackler exhibition Facing East: Portraits from Asia (July 1-September 4, 2006).

Management

Progress was made toward a completely electronic system of reference image production. Research requests for document copies are now done entirely with a digital camera, avoiding damage that repeated photocopying has on one hundred-year-old documents. The archives now retain digital files, allowing for quick electronic retrieval, dispensing with the need to handle original papers, and allowing for better response time to research requests.

With the help of conservation staff, sensitive photographic materials are being identified, re-housed, and moved into the archives cold storage vault. The bulk of the collection's vulnerable film is scheduled to be stored in either the cold vault or the archives' freezers by the end of 2007.

Research

Islamic art scholars David Rosborough of Harvard University and Renata Hidal of the University of Pennsylvania are investigating the papers of Myron Bement Smith (1897-1960), with the intention of publishing his original dissertation and accompanying photographs of Persian architecture.

Willa Z. Silverman, associate professor of French and Jewish studies at Pennsylvania State University, is transcribing the complete diaries of Henri Vever (1844-1945), held by the archives. She intends to publish them both in their original French and in an English translation. Vever's diaries present a fascinating panorama of French politics, society, and culture at the turn of the nineteenth century. Moreover, they concern a four-year period in French and world history, marked by the major French scandal of the Dreyfus affair (to which Vever records his reactions almost daily, in minute detail) and the Spanish-American War (which also concerned Vever), and the 1900 Paris World's Fair (at which Vever exhibited his jewelry to great acclaim).
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Daimyo 1716-99; Flamingos
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1716-99; Cranes
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