



The Memorial Art Gallery

**PASSPORT TO THE PAST:
A Tour of the Ancient, European
and Asian Collections**

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Assyrian, Winged Genius (44.10)

PASSPORT TO THE PAST:

A Tour of the Ancient, European and Asian Collections of the Memorial Art Gallery

The *Passport to the Past* Image Set introduces students to the Memorial Art Gallery's (MAG) popular tour of cultures of the past through select representative objects from the permanent collection. It includes:

- 14 transparency images
- Suggested observation and discussion questions
- Information about each object
- Resources and Selected Bibliography
- An evaluation form – please fill out and return to the Gallery with the Images Set. Thank you!

Use the *Passport to the Past* Image Set as:

- pre-tour preparation for classes planning a Gallery visit
- post-Gallery tour discussions or activities
- a stand-alone cultural highlights resource

The *Passport to the Past* tour and Image Set complement several areas of study and understanding as mandated by the NYS Board of Regents Social Studies curriculum for the sixth grade level as well as higher grade levels. The following tour-related topics are taken from the Social Studies NYS Standard 2:

1. The study of world history requires an understanding of world cultures and civilizations, including an analysis of important ideas, social and cultural values, beliefs, and traditions.
 - Students will interpret and analyze documents and artifacts related to significant developments and events in world history.
 2. Establishing timeframes, exploring different periods, examining themes across time and within cultures, and focusing on important turning points in world history help organize the study of world cultures and civilizations.
 3. Study of the major social, political, cultural, and religious developments in world history involves learning about the important roles and contributions of individuals and groups.
 4. The skills of historical analysis include the ability to investigate differing and competing interpretations of the theories of history, hypothesize about why interpretations change over time, explain the importance of historical evidence, and understand the concepts of change and continuity over time.
 - Students will explore the lifestyles, beliefs, traditions, rules and laws, and social/cultural needs and wants of people during different periods in history and in different parts of the world.
 - Students will view history through the eyes of those who witnessed key events and developments in world history by analyzing their literature, diary accounts, letters, artifacts, art, music, architectural drawings, and other documents.
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PASSPORT TO THE PAST

General Suggestions for using the Image Set and Script

- Each image is numbered to correspond to object description, suggested discussion questions, and information in the script.
- Take time to look at the images and read through the material prior to showing them to the students in order to become familiar with concepts and questions.
- Script questions are provided to act as a guide to observation and discussion. Students should not be required to answer every question, and feel free to add questions that are appropriate for your class.
- Students may be overwhelmed by too much factual information; the information included with the script is for your own background, as well as to help you answer any informational or interpretive questions that might arise during class discussion.

If you are using this image set as part of your pre-visit introduction to the Memorial Art Gallery collection:

- encourage students to write down any questions that go beyond the information included here; the docents at the Gallery will be glad to try to provide answers.
- note the names of any objects from the set that you or the students would especially like to see, and request that your docent include those at the time of the tour.
- be aware that students may see some, but not necessarily all, of the objects in this image set when they come for their tour. The docents will try to include many of these objects, but circumstances such as group size and movement of artworks can affect availability of objects.
- For the most successful tour experience, student writing assignments are best left for use as follow-up activities after the actual tour. If appropriate, inquire about scheduling additional time for the students to work at the Gallery, or save these assignments for use back in the classroom.

PASSPORT TO THE PAST:

A Tour of the Ancient, European and Asian Collections of the Memorial Art Gallery

- ▶ *All dates appear in the format currently in use by historians:*
BCE = *Before the Common Era (replacing B.C.)* **CE** = *Common Era (replacing A.D.)*

Artworks and artifacts from other cultures and periods in history have a great deal to teach us. Many of these beautiful artworks created by artists of the past also served as functional objects. Some, made of common materials, might have been intended for everyday use, while others, fashioned of valuable materials and richly decorated, may only have been handled for special occasions and ceremonial rituals. Written records, decorative objects, useful tools, personal possessions, and representations of the people who owned them all can provide clues to how people lived and what they believed.

What will people of the future learn about us from the objects we leave behind?

Use these selected objects from the collections of the Memorial Art Gallery to look, think, question, and learn about some of the fascinating cultures of the past. These objects are truly our *Passport to the Past*.

MESOPOTAMIA

The land of Mesopotamia (between the Tigris and Euphrates rivers) was the site of some of the world's earliest civilizations. The great rivers of Mesopotamia provided rich soil and abundant water supply for agriculture as well as transportation. All of these factors enabled numbers of people to settle in one place, concentrate their efforts and skills, and develop the hallmarks of civilization: cities, farming, government, religion, and writing.

1. *Cuneiform Tablet*, 54.58.1a

(*koo-NEE-uh-form*)

Sumerian, Ur III, from Drehem, 2100-2000 BCE

clay, 2 ¼" x 1 ¾"

Observation questions:

- How would you describe this object?
- What materials is this object made from?
- Can you tell the object's size by looking at this image?
- Does size matter? How would this object's usefulness change if it was larger? smaller?

Information:

Marks made with reeds in tablets of damp river clay resulted in some of the world's earliest examples of writing, called cuneiform ("wedge-shaped"). This complicated writing system was developed by the Sumerians, one of the earliest Mesopotamian cultures, and continued to be used in the region for almost 4,000 years. When allowed to dry, these clay tablets, all small enough to fit into the palm of your hand, allowed for easy transportation and storage of information.

Writing enabled people to keep detailed records of taxes, transactions, possessions, events, and correspondence. Temple officials used the front side of this Sumerian tablet to record gifts of animals presented by various citizens of the area:

| | | |
|---|---|---------------------------------------|
| <i>1 lamb for (the god) Enlil</i> | / | <i>was delivered by Daia</i> |
| <i>a lamb for the ziggurat [temple]</i> | / | <i>was delivered by Ibnia</i> |
| <i>1 lamb for the god Nanna</i> | / | <i>was delivered by Irra-ursag</i> |
| <i>1 lamb for the goddess Ianna</i> | / | <i>was delivered by Lugal-magurre</i> |
| <i>1 lamb for the sun god</i> | / | <i>was delivered by Guda</i> |

By reading cuneiform records like these, historians have learned a great deal about the workings of the religion, government, and economy of the people of ancient Mesopotamia.

2. *Winged Genius*, 44.10

Assyrian, ca. 865-860 BCE

bituminous limestone, 30" x 25 ½"

Observation questions:

- Describe this figure, paying special attention to details such as posture, clothing, etc.
- Do you think this is meant to represent a real person? Why or why not?
- Where might such an object have been placed?

Information:

The Assyrians, a later culture in the northern area of Mesopotamia, were ruled by very powerful warlike kings who built large palaces of stone. This fragment from the wall of the throne room shows a figure known as a Genius, a powerful, god-like guardian being. He holds out his hands in a protective gesture toward a flowering plant known as the Tree of Life. The Genius' large wings, horned helmet, bulging muscles, elaborate outfit, and double dagger in his belt are all signs of his superhuman powers. Why would the king want a Genius on the walls of his palace?

The Assyrians decorated the walls of the palace with a common sculpture technique known as bas relief (*bah*, French for "low"). In bas relief, the background of a scene is carved away, allowing figures to stand out slightly from the wall surface. The completed carved images were painted in bright colors in order to impress and intimidate visitors to the king's palace with his power and wealth.

EGYPT

Belief in the afterlife, a world one passed on to after death, was very strong in ancient Egypt, and people spent much of their time and resources preparing for it. Much of the Egyptian art that survives today was created to ensure comfort and happy existence in the afterlife. Even the earliest and poorest Egyptians burials included food, weapons, jewelry and other personal items intended for use in the afterlife. Wealthier Egyptians could afford fully furnished tombs and decorated coffins. Many of the most familiar aspects of ancient Egyptian culture originated from funeral preparations: pyramids, mummies, coffins and masks, and even hieroglyphic writing!

3. *Inner Coffin of Pa-debehu-Aset*, 2000.11.2

(PAH deh-beh-HOO AH-set)

Outer Coffin of Pa-debehu-Aset, 2000.11.1

Egyptian, Ptolemaic Period, 332-30 BCE

Wood, polychromy, gilding, with glass, stone and shell inlay

Observation questions:

- What do these coffins tell us about their owner, Pa-debehu-Aset?
- Describe any symbols or figures that you recognize.
- Why would a coffin be covered with paintings of gods and goddesses?

Information:

The Egyptians are famous for their mummies; using special salts, spices and ceremonies, family members paid to have the bodies of their dead preserved (or mummified), wrapped in strips of linen, and placed in elaborate coffins (or sets of coffins!). Food, furniture, personal belongings, and other objects accompanied the mummy into the tomb. The Egyptians hoped that all their preparations would guarantee the safety of the dead person's body, and enable the spirits of the dead to travel safely through the Underworld to live forever in the afterlife.

This matching set of two nesting coffins belonged to an Egyptian official named Pa-debehu-Aset. The anthropoid, or human-shaped, inner coffin (top) held his mummy and then, for extra protection, that coffin was placed inside the shrine-shaped outer coffin (bottom). Images of many animal-headed Egyptian gods and protective signs and symbols cover both coffins. In spite of all these efforts, only Pa-debehu-Aset's coffins have survived; his mummy is missing. However, prayers and spells written on the coffins in hieroglyphs include Pa-debehu-Aset's name, because as long as his name continued to be spoken, the Egyptians believed the spirit of Pa-debehu-Aset would survive.

GREECE

The culture of ancient Greece, a highly independent group of city-states on the rocky islands and hills of the eastern Mediterranean, played a huge role in the development of many later European cultures. The stories of Greek gods and heroes are almost as well known today as they were over 2,000 years ago. Greek thinkers and scholars made amazing achievements in mathematics, philosophy, literature, drama, and modern ideas of government. And for many centuries, Greek architecture and art, particularly sculpture, was considered to be the pinnacle of human achievement.

4. *Black-Figure Kylix*, 29.90

(KY-licks)

Greek, early 6th century BCE

terracotta, 3" x 10 3/8"

Observation questions:

- How might this vessel have been used?
- Describe any symbols or characters that you recognize in the decoration.
- Who might have owned a vessel like this?

Information:

The Greek city of Athens became famous all over the known world for high quality pottery, produced from excellent local red clay deposits. Greek pottery came in a huge variety of shapes and sizes, each made for a specific purpose. This vessel is a kylix, or a fine 2-handled wine-drinking cup, painted in the earlier black-figure style which used the red clay background to highlight the silhouette-like "black figures." Later vase painters favored the red-figure style – can you guess what that style might have looked like?

Favorite mythological characters and scenes from popular stories often decorated Greek pottery. This wine cup is appropriately illustrated with images associated with the wine god Dionysus (*die-oh-NY-sus*), such as vines, grapes, 1/2 man- 1/2 goat creatures called satyrs, and wild female dancers known as maenads (*MAY-nads*).

5. *Tyche of Antioch*, 49.73

(TIE-kee)

Greek, 1st-2nd century CE

marble, 13 1/2"

Observation questions:

- What is this woman wearing on her head?
- What tells you whether her features are those of a real woman or a goddess?

Information:

Unlike the Egyptians with their fantastic animal-headed gods, Greek artists represented their gods and goddesses in human form. Artists often included symbols or objects, called attributes, in an artwork to identify the characters. The city-wall shape of the crown worn by this statue fragment is enough to identify Tyche, a minor Greek goddess of luck and destiny. This head was part of a Roman copy of a Greek statue, itself based upon a very famous image of Tyche produced for the city of Antioch, Syria.

Tyche became important as a symbol of good fortune and a patron goddess of cities in the late Greek period, known as the Hellenistic period. The great conqueror Alexander the Great founded Greek colonies (mostly named Alexandria) in much of the known world, including Egypt, Mesopotamia, and southwestern Asia. In spite of their different languages, customs and religions, the multicultural citizens of these Greek colonies shared the common desire for their city's success, and Tyche became the focus of that desire. The Statue of Liberty in New York City symbolizes the good fortune and strength of the United States in a very similar way.

ROME

Rome, the capital city of the huge and powerful Roman Empire, became the largest and most important city in the ancient Mediterranean. At its height, the Roman Empire surrounded the Mediterranean Sea from England to Africa, Spain to Arabia. Roman military might helped to spread the Roman language, religion, customs and architectural forms, so that people living in even the most far-flung colonies had their temples, baths, and villas. The Romans admired hard work and individual achievement, so portraiture – representation of people as they really looked – became an important Roman art form.

6. *Togatus, possibly a Consul*, 73.146

(*toe-GAH-tus / KON-suhl*)

Roman, 2nd century CE

marble, 69"

Observation questions:

- Who is this man? What do you think he does for a living?
- Can you tell the size of this statue by looking at the image?
- Does the size of a statue matter?
- Where might this statue have been placed?

Information:

We do not know this man's real name, but he is called a *Togatus* because he wears a toga, a long, draped garment worn only by men of high social status in ancient Rome. *Togatus* stands and gestures with the scroll in his left hand, while a box of scrolls sits behind his right foot. What were scrolls used for? What do his toga and the scrolls tell us about this man?

During the period of the Roman Republic (509- 49 BCE), men with the right family connections and wealth were eligible to serve in the Senate, the group that set laws and made decisions for the city of Rome and the lands it ruled. The Senators elected two consuls, or leaders, from their numbers each year; they were called "first among equals." Even in later centuries, after the emperors became the most powerful rulers in Rome, the Senate continued to meet, debate, and voice their opinions on Roman affairs.

7. *Sarcophagus with Portrait Medallion*, 49.72

Roman, 3rd century CE

marble, 19 ½" x 72"

Observation questions:

- What is this object made of?
- How might it have been used?
- Do you recognize any symbols or images? What do they mean?

Information:

Romans sometimes buried their dead in a marble coffin like this one, called a sarcophagus. The carved marble lid of this sarcophagus is missing. Sculpture workshops produced made-to-order carved sarcophagi, as well as partially-completed ones for sale. In that case, an inscription or a portrait of the deceased would be added only after the sarcophagus was purchased by the family. Roman sarcophagi were not buried, but displayed along the main roads outside of the city gates, forming vast "cities of the dead".

This sarcophagus might have been a pre-made example, completed after purchase by the addition of the deceased's portrait in the central round frame. There is no inscription (unless it was on the missing lid), but below the portrait is a scene of a shepherd with his dog and a single sheep. This scene may refer to a mythological character or story, or perhaps is symbolic of early Christian beliefs, where Jesus was compared to the shepherd taking care of his flock of believers.

MEDIEVAL EUROPE

In 313 CE, Roman Emperor Constantine the Great declared freedom of religion in the empire, allowing Christians to practice their faith openly, without punishment or persecution, for the first time. In the following centuries, called the medieval period, Rome became the center of what was known as the Holy Roman Empire. Personal possessions like clothing, cooking utensils and household furniture rarely survived the wear-and-tear of daily use, so most medieval art that we see today is religious in nature and consists of church decorations or special objects used in public religious ceremonies and private worship.

8. *Saint James*, 94.49

French (Burgundy), late 15th century

limestone with traces of polychromy and gilding, 32 ½"

Observation questions:

- Describe this statue. What is this man wearing? What objects does he hold?
- What do these clues tell us about who this man is, or what he does?
- Where might a statue like this have been used?

Information:

The remains of Saint James, one of the original followers of Jesus, were believed to have been carried to northern Spain. His church there, known as Santiago de la Compostela, became one of the most important destinations for medieval Christian pilgrims, who traveled there from all over Europe to honor the saint. In this statue, Saint James himself is dressed as a pilgrim – wide-brimmed hat, sturdy staff, warm cloak, and travel bag adorned with seashells, the symbol worn by those pilgrims who had journeyed to Compostela. A wealthy French pilgrim probably donated the statue to his home church in France following his return home from pilgrimage.

Pilgrimage routes extended across Europe, through many places like Compostela that kept important relics, or body parts and other objects associated with saints, all the way to the Holy Land where Jesus lived and taught. Food, lodging, and supplies required by thousands of pilgrims, as well as money offered by pilgrims to honor the saints represented by relics, represented a huge economic benefit for towns that lay along pilgrimage routes.

9. *Folio from a Psalter-Hours*, 53.68

French, c. 1275

ink, tempera and gold on parchment, 6 ½" x 5 ¾"

Observation questions:

- In what ways does this object look familiar?
- Can you read the writing?
- How would this object have been used? By whom?

Information:

Medieval books were extremely rare and expensive, owned only by the church or very wealthy individuals. Each book was created entirely by hand, usually by Christian monks who lived and worked together in a monastery. Instead of paper, pages or folios were thin sheets of parchment made from scraped and treated animal skins. Scribes wrote the text while illuminators painted the illustrations using colors ground and mixed by hand. Even though these unique books are valued as works of art today, most early artists and craftsmen didn't sign their work, so it is unusual for us to know the names of these talented medieval artists.

Almost all books of this period were prayer books, psalms, bibles, or the writings of saints and church leaders in Latin, the language of the church. The psalter-hours combines the two most popular medieval book types in a single volume. The psalter features the Psalms, Old Testament songs and prayers, while the hours were private prayers offered at specific times throughout the day.

RENAISSANCE EUROPE

The word "renaissance" means revival or rebirth. In 14th to 16th centuries, the time known as the Renaissance in Europe, the vast social divide between the uneducated, landless, poor majority and the small but all-powerful nobility which characterized the medieval period began to blur. A class of successful merchants and traders rose to prominence, with money to spend on establishing and displaying their status. Although the need for church-related art remained, artists and architects began to explore other forms such as portraiture and decorative work for their new patrons. The rediscovery and appreciation of ancient Greek and Roman culture led to renewed interest and achievements in science, religious and philosophical thought, technology and the arts.

10. *Allegory of Music*, 98.21

Italian, probably Florence, 1500-1550

oil on panel, 18" x 60"

Observation questions:

- What details do you see in this painting?
- Which of the musical instruments do you recognize?
- Why would the woman play music in the middle of the forest?
- What story is being told in this painting?

Information:

At the center of the scene on this panel painting, a young woman wearing flowing robes plays a large stringed instrument called a lute. She sits surrounded by music books and many other musical instruments: a harp-like lyre, a horn, a sackbutt which resembles small bagpipes, and other lutes of various sizes. At the left a large stag (male deer) apparently listens to her music. The right side of the panel is dominated by a landscape scene with a shining white city in the distance. These unusual elements come together in a symbolic scene called an allegory, where the stag, noted for its keen hearing, emerges from the wild forest world, tamed by the music played by the elegant woman on her assemblage of instruments. The idyllic view of the city is likely an imaginary vista.

Panel paintings like this were sometimes removed from their original setting as part of a cassone (*see lower image*), bed headboard, or panel set into a wall, and framed for use as a separate decoration.

Cassone, 28.468

(*cass-OHN-uh*)

Italian, c. 1550

walnut, 24 ¼" x 63" x 23"

Observation questions:

- What type of object is this?
- How would an object like this be used?
- Do we use objects like this today?

Information:

This cassone is just what it appears to be: a carved wooden chest, useful for storage, extra seating, and home decoration. Much of the carved decoration on this cassone is borrowed from ancient Greek and Roman architecture, such as the classical repeating border patterns; the ornamental framing on the central panel; the two caryatid (*carry-AT-id*) figures which appear to support the top of the cassone; and the round central wreath of acanthus leaves bearing the d'Este family coat-of-arms, a symbolic design of two unicorns and a lily. Just above the wreath sits a large keyhole used to lock the contents safely away. Finally, as was popular in furniture at this time, the front feet of this cassone really are feet – animal feet! A cassone sometimes featured a painted panel similar to the example in the upper image, either on the front or on the inside of the lid.

A newly married couple might have taken a matched pair of cassone to their new home, full of clothing, linens, tableware and other goods necessary for their life together. Not much has changed over time, as some girls today have a "hope chest" to fill with memories of their childhood as well as household goods for their future wedded life.

**11. *Portrait of a Boy of the Bracciforte Family of Piacenza*, 76.13
by Girolamo Mazzola Bedoli, Italian, (ca. 1505 - ca. 1569) ca. 1540
oil on canvas, 63 3/4"**

Observation questions:

- What type of painting is this? (What do you call a picture of a person?)
- What do you see when you first look at this portrait?
- What does the boy's outfit tell us about him?
- Are there other clues that the artist has included to tell us about this boy?

Information:

An artwork featuring an image of a real person, either painted, sculpted, or fashioned in some other way, is known as a portrait. In the Renaissance, an artist commissioned to paint a portrait would be expected to produce a "realistic," recognizable image of the sitter's (or subject's) physical appearance, but would also provide additional references to the sitter's identity such as social position, abilities and talents, or lifestyle and surroundings. This painting is a full-length (head-to-toe) portrait of a young boy wearing an elaborate outfit of ivory-colored silk embroidered with gold trim and details, a belt with money purse, and a sword at his side. In his right hand is a medal said to represent the coat-of-arms, or family symbol, of the Bracciforte (*brach-i-FOR-tay*) family. He stands in a richly furnished room between a table holding a book, a flute, and a gold statuette and a wooden chair with gold fringe.

This boy's expensive, fancy clothing and the family medal he displays identify him as a young nobleman of a great Italian family, even though we do not know his name. The various items added to the portrait are "advertisements" of this boy's proper education (he can read, play music, and handle a sword), cultivated tastes (he comes from a wealthy household with the latest in fashionable furniture) and future destiny (the winged statuette is a symbol of Fame, using two long thin trumpets to announce his arrival) as the future head of the Bracciforte family.

ASIA

Aspects of early western civilizations, such as Greece and Rome, are familiar to many Americans because of their direct influences on later cultures of Europe and the Americas. However, while civilization developed in Mesopotamia and Egypt, very early rich cultures were also arising in China and Southeast Asia. Distance and choice kept these cultures somewhat isolated from the west, but even so, trade routes and travelers over sea and land carried influences and ideas back and forth. Greek art forms influenced the Hindu sculpture of Indian temples. Spices and silks from China assisted the rise of the middle class merchants in Renaissance Europe. Even the beliefs of Buddhism spread from India to China and the rest of Asia via these trade routes.

12. *Tomb Tile*, 42.16

Chinese, Han Dynasty (207 BCE - 220 CE)

clay with pigment, 18 1/4" x 52"

Observation questions:

- How were the images of the animals made?
- Can you recognize any of the animals on this object?
- How might this object have been used?

Information:

Ancient Chinese tombs were built like small houses with walls covered by decorative tiles. A rich family could afford carved stone tiles, but a less-wealthy family would have to settle for clay tiles like this one, stamped with figures and designs while still damp, and then baked until hard. Colors rubbed into the lines left by the stamped forms made the design stand out, and the tile appear richer.

Animals form a repeating pattern on this tile. Horses often featured prominently in tomb art of ancient China. They were a special breed brought in from the West and valued for their rarity, beauty and strength. These horses were said to run so fast that they could fly up to heaven, so became known as "heavenly horses." They sometimes appear with wings, as on our tomb tile. Tigers served as guardian creatures, powerful and protective, and the birds are phoenixes, legendary birds that burst into flame and are reborn out of their own ashes. Why would these animals make good symbolic decorations for a tomb?

13. *The God Ganesa*, 81.10

(*gah-NESH*)

Thai, Sukhothai School, 14th century

bronze, 8 5/8"

Observation questions:

- Describe this figure. What details do you see?
- What are the qualities of an elephant that might be helpful to a person?

Information:

Although broken, the elephant head features of this statuette are still recognizable, identifying it as an image of the god Ganesa, one of the most popular Hindu gods. The story of his elephant-head comes in many versions. In one account, the goddess Parvati asked her son, the boy Ganesa, to guard the door while she bathed. When Ganesa denied entry to his father, the god Shiva, Shiva lost his temper and struck the boy's head off. Shiva immediately regretted his violent outburst, so he replaced the boy's head with the first head he could find, which happened to be the head of an elephant.

Ganesa is worshipped as a good-natured god of wisdom and learning, and a remover of obstacles. During his festival in India, people create temporary shrines and unfired clay figures of Ganesa. At the festival's end, the clay figures are thrown into the water to dissolve. How is this practice related to the Hindu belief that everything is created, lives, dies and is reborn?

14. *Head of Buddha*, 30.33

Thai, Ayudhya Period (1370-1757)

bronze, 12 ½" x 8 ¼"

Observation questions:

- How would you describe the features of this statue head?
- How do the face and its expression make you feel?

Information:

Buddhism was founded by an Indian prince named Siddharta Gautama around 563 BCE in extreme northeastern India. Gautama rejected worldly wealth and power to search for truth and became known as the Buddha. As Buddhism spread rapidly to China, Korea, Japan, and the rest of Southeast Asia, its customs, rituals, and artworks all became slightly modified to reflect the flavors of the local cultures. Buddhism is still a major religion in many of these areas and around the world today.

Look at the eyes, the ears, the shape of the head and the expression on the face of this statue of Buddha. The eyes are downcast in a peaceful, inward-looking gesture; his earlobes are stretched long by the heavy earrings worn in his younger, wealthy life; and his head features the swelling on top that indicates the achievement of ultimate understanding. Buddha shaved his head, so the tight curls on his head are not hair, but snails! According to the story:

One day the Buddha was so deep in meditation, sitting on the ground for hours in the hot sun, that he was unaware of the intense, dangerous heat. A passing group of 108 snails saw him sitting there and, with no regard for themselves, crawled up to cover and protect the Buddha's head with their own moist bodies. The snails died from exposure to the hot sun, and became honored as the Snail Martyrs (or ones that die for their beliefs). The number 108 is a significant number in Buddhist belief.

Buddha taught his followers to escape from earthly life and suffering through moderation, meditation, compassion for others, and self-restraint. How do the features of this Buddha head reflect the teachings and ideas of the Buddha, and the elements of the story of the Snail Martyrs?

PASSPORT TO THE PAST:

Resources and Selected Bibliography

- The Memorial Art Gallery Website: <http://mag.rochester.edu>
- Online lesson plans, links to helpful websites, Art Library search engine, and information on MAG's Teacher Resource Center <http://mag.rochester.edu/teachers/>
 - Images of MAG objects by date, theme, and culture; virtual tours, etc: <http://magart.rochester.edu>
 - *Odyssey Online*: interactive lessons and activities for students <http://www.carlos.emory.edu/ODYSSEY/>

General Books

Ancient Civilizations I: Teacher's Guide. Judith Lechner
(Peterborough, NH: Cobblestone Publications, c1993)

Civilisation. Kenneth Clark (New York: Harper and Row, 1969)

Dictionary of Subjects and Symbols in Art. James Hall (New York: Harper and Row, 1979)

Memorial Art Gallery: An Introduction to the Collection. Susan Dodge Peters, ed.
(Rochester, NY: Memorial Art Gallery of the University of Rochester, 1988)

Videos

The David Macaulay series: *Tours of the World's Most Magnificent Structures*
(Alexandria, VA: PBS Home Video; Atlanta, GA: Turner Home Entertainment, c1995)
[4 videos – *Pyramid, Castle, Cathedral, City*]

Of Time, Tombs, and Treasure: the Treasures of Tutankhamun
(Indianapolis: Video Service Center, Indiana State Library, 1982)

Educational Kits

Greece and Rome. (Washington DC: National Geographic, 2002)

The Inquiring Eye: Classical Mythology in European Art. (Washington DC: National Gallery of Art, 1996)

Interactive CD-ROMS

Protected for Eternity: The Coffins of Pa-debehu-Aset. (Rochester, NY: Memorial Art Gallery of the University of Rochester, 2003)

Splendors of Imperial China: Treasures from the National Palace Museum, Taipei.
(New York: The Metropolitan Museum of Art; and Taipei: National Palace Museum, 1996)

Slide Sets

Circa 1492: Art in the Age of Exploration (Washington DC: National Gallery of Art, c2000)

Mesopotamian Art: Ur, Lagash, Babylon, Nimrud & Nineveh.
(Sarasota, FL: Universal Color Slide, 1998)

The Search for Alexander. (Washington DC: National Gallery of Art, 1980)

Juvenile Books

Ancient China. Arthur Cotterell (New York: Dorling Kindersley, c2000)

Bright-Eyed Athena : Stories from Ancient Greece. Richard Woff
(Los Angeles: J. Paul Getty Museum, 1999)

Growing Up in Ancient Egypt. Rosalie David (Mahwah, NJ: Troll Associates, 2003, c1994)

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