Arts of Africa, Asia, and the Pacific

Head and upper torso of Seti I; Egypt:
New Kingdom (1559-1085 B.C.), 19th Dynasty; black granite; 15 x 11 3/4 x 7 5/16 in. (38.1 x 29.92 x 18.65 cm); Dallas Museum of Art, purchased in honor of Betty B. Marcus with the Art Museum League Funds, the Melba Davis Whatley Fund, and the General Acquisition Fund, 1984.50

AT THE
DALLAS MUSEUM OF ART

Teaching Materials prepared by Ken Kelsey, Gail Davitt, Dana DeLoach, Rachal Wiski, Sarah Rasich, Troy Smythe, and Margaret Anne Cullum

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Dear Teacher,

These Teaching Materials are written for elementary and secondary school teachers. It is designed to be used to prepare students for a visit to the special installation of *Arts of Africa, Asia, and the Pacific* at the Dallas Museum of Art. However, these materials can also be used as a stand-alone in the classroom to support social studies curricula on world cultures and history as well as interdisciplinary team teaching with language and fine arts curricula.

**Teaching Materials Include:**
1. **14 ARTWORKS**
2. An **INTRODUCTORY ESSAY**
3. **14 OBJECT SHEETS** (1 for each ARTWORK)
4. **ACTIVITIES**
   A. 3 Big-Theme Cards
   B. 14 Get-to-Know-Us Cards
   C. Other Activities for Art, Language Arts, Social Studies, Science, & Mathematics
5. A **BIBLIOGRAPHY**
6. A list of **TEKS** addressed in the Teaching Materials
7. Two **EVALUATION SHEETS** (1 for the materials & 1 for your tour)

**How to Use This Packet**
- Read over the **INTRODUCTION**.
- Look at the **ARTWORKS** with the students.
- Use the **OBJECT SHEETS** to create discussion.
- Investigate the **ACTIVITIES**.
  - Use the 3 Big-Theme Cards and the 14 Get-to-Know-Us Cards as pre-visit motivaters.
  - Use the Other Activities as post-visit follow-up.

Learning about art seems to work best when this learning is part of an interactive project, and when students are engaged. As you prepare for the Museum visit, please make use of the **PRE-VISIT ACTIVITIES** that accompany the artworks, essay, and object sheets in this packet. The **PRE-VISIT ACTIVITIES** include 14 Artwork Cards & 3 Theme Cards that provide
places to find,
people to investigate, and
ideas to explore.

These classroom activities are planned to engage & motivate students with experiences that will assure a meaningful, enriching visit to the Dallas Museum of Art.

The materials in the PRE-VISIT ACTIVITIES are meant for the students. Feel free to photocopy them so that all may have a copy. Students may want to write on, color, and individualize their favorite Artwork Cards. In addition, by responding to the questions on the Theme Cards, students will develop valuable insights and be able to connect more personally with the works of art in the Museum.

Please help us make your Museum visit exciting, educational, and meaningful. This very important preparation will help motivate your students. After the visit, let us know how well the experience worked for your class.

The printing in these materials has been manipulated in several ways.

- The titles of individual works of art are boldfaced, and foreign words are put in italics.
  For example, "This Mask (tatanua) was once part of an elaborate malagan ceremony."
- Questions for students are in italics. A variety of possible student/reader responses to these questions has been placed in parentheses.
  For example, "What parts of this mask relate to a real person's face? (Students can point out the bristly hair, deep-set eyes, long nose with flaring nostrils, many-toothed mouth, and multicolored beard.)"
- A pronunciation guide for selected words is printed between brackets in a reduced print size.
  For example, "Pharaoh Seti I [SEH-tee], who ruled from 1306 to 1290 B.C., was one of the most powerful rulers of Egypt."
- A more casual use of type begins and closes each OBJECT SHEET.
  For example, "YOUR VOICE: If Seti could speak to you, what would he say?"

These changes were made to call visual attention to certain parts of the text. Hopefully, the result will be helpful.
INTRODUCTORY ESSAY

Arts of Africa, Asia, and the Pacific

The vast continents of Africa and Asia and the even larger island world of the Pacific Ocean are home to peoples whose artistic traditions stretch back in time for thousands of years. The art created by these people was a significant part of their lives. Africans of ancient Egypt or Benin, Asians of China or India, and Pacific peoples of Sumatra or New Ireland all lived in a world inseparably linked to nature; they developed belief systems that explained their place in the world; and they created rituals that gave these beliefs form and brought order to their lives. For these people, the masks, textiles, sculptures, ceramics, and paintings that we admire today expressed their links to nature, their beliefs about the world, and the rituals they practiced. For them, art expressed their identity.

The first great civilizations grew out of traditional societies in Africa and Asia. Successful farming produced surpluses that not only supported much greater populations but also allowed talented individuals the time to develop specialized knowledge and skills. Mesopotamian city-states and the pharaonic kingdom of Egypt created forms of writing, calendrical measures, large-scale architecture, and complex social systems, all generally recognized criteria for civilizations. Networks of trade were also significant. The gold and salt trade across Saharan Africa, the great silk route across Central Asia, and the sea-faring routes of Indonesia and the Pacific connected societies divided by deserts, mountains, and oceans. World religions like Islam, Christianity, Hinduism, and Buddhism spread along these trade routes; as a result, art styles in some regions influenced artmaking in others. From small villages along the Niger, the Yellow River, or the Java Sea to the great royal courts of West African Benin, Indian Agra, or Japanese Kyoto, the craftsmen of Africa, Asia, and the Pacific produced refined artworks closely linked to nature, to their beliefs about the world, and to the rituals they practiced.

Even fifty years ago, everyday life in the Western Hemisphere seemed far removed from the people and places of Africa, Asia, and the Pacific. Travel around the globe was measured in
weeks; communication was irregular or filtered; and familiarity with distant cultures and places was often limited to scholars or travelers. For many Westerners, the beliefs, traditions, and lifestyles of people in these places were exotic or foreign. The art they made was unfamiliar or different and only partially understood.

Within the last few decades, some of the distances, both physical and cultural, between the peoples of the world have either dissolved or been reduced drastically. At the touch of a button, satellite technology and telecommunications connect the farthest reaches of the world on an "evening news" basis. Students using the Internet can communicate with other students from around the earth. Transcontinental travel and trade link cultures and markets. Technology, economics, and the movement of people have all made the globe smaller; we are truly becoming citizens of the world. Suddenly, we find ourselves intimate neighbors with a great variety of people from both near and far. We encounter the prospect of looking at the world in unique ways, sharing points of view, and connecting to other cultures that are rich in traditions and artistic achievements.

While some forms of distance between Western culture and the people and cultures of Africa, Asia, and the Pacific have disappeared, others remain. In the field of art, objects have sometimes been categorized as "primitive" and have been omitted from art history textbooks or treated simply as examples of ethnographic studies. The voices of the people who made and treasured these items have been ignored. Such distancing blocks true interaction with and appreciation for all aspects of these works of art. Art can nourish the soul in many ways, but if we do not connect with the meanings that surround that artwork, our understanding remains incomplete or distorted.

How can we learn to connect more closely to these artworks? We can begin by trying to understand the world from the point of view of the artists who made these objects. Because Nature, Belief, and Ritual played such an important role in the lives of those who made this art, these themes form a natural guide to our looking, reading, thinking, and talking. In addition, we can listen to the voices of the original artists when it is possible. We can find help from scholars who gather and order knowledge about history. We can follow the comments of museum curators who concentrate on particular works of art. Insights can also come from collectors of art, from contemporary descendants of important cultures, and from living artists. And finally, we can use our own looking and thinking skills. If we create and foster a place for knowing and appreciating these works of art and the people who made them, then the masks, textiles, sculptures, ceramics, paintings, and connections to identity can become more familiar to us.

The themes of Nature, Belief, and Ritual provide rich insights into the lives and art of the peoples of Asia, Africa, and the Pacific.

Nature is the physical world, its forces, and all living things. Nature has a material, practical presence; it is the setting in which culture develops. Nature influences what humans eat and how they live; it provides raw materials for works of art and inspires
much of art’s content. Inherent in nature is the cycle of life: the basic rhythms of day and night and life and death, of seasons and generations. Nature also has a spiritual presence, and many people believe that nature is the home of innumerable spirit forces—deities, ancestral spirits, the spirits of plants and animals, and those of inanimate objects. The relationship with nature shapes many of humanity's beliefs, and this is particularly meaningful for the cultures of Africa, Asia, and the Pacific.

Humans strive to understand the world in which they live and come to terms with it through belief. To the chaos of thoughtless and unbridled behavior, beliefs bring a sense of social order, responsibility, and community. Myths, religious convictions, and traditional social customs are all expressions of belief, of fundamental values shared by a group. Sculptural images of the human figure often embody social ideals, magical qualities, ancestors, or portions of the soul. Depictions of animals, whether real or mythical, may represent natural benefits, protection, or status. Certain objects are considered sacred and capable of blessing and healing. Sacred architecture, a primary focus of ritual, conveys ideas about the cosmos. In the arts of Africa, Asia, and the Pacific, works of art regularly convey and embody beliefs.

People develop, nurture, and communicate their beliefs through ritual—through prayers and litanies, rites and ceremonies, offerings and the formal exchange of gifts. Through ritual they strive to maintain the precarious balance of opposing forces, both cosmic and social, thereby enhancing life with a sense of order and stability. In the cultures of Africa, Asia, and the Pacific, ritual can permeate hunting, gardening, warfare, trade, healing, ruling, building, and the making of art. The most elaborate rituals, however, are often reserved for the transitional events of human life: birth, the passage from adolescence to adulthood, marriage, accession to office or higher rank, and death. Works of art are essential components of these rites of passage.

Appreciating the variety of differences in art and cultures adds great richness, depth, and vitality to our notions of human accomplishment and excellence. The objects in these Teaching Materials, *The Arts of Africa, Asia, and the Pacific,* provide the opportunity to encounter and investigate the many meanings of great art. These objects have come to us from a variety of places, cultures, and times that can seem very distant. By exploring the art of these diverse places, cultures, and times, we can both lessen the "distances" and also be enriched by their uniqueness. By being open to these works, we can learn more about ourselves and our connections to people everywhere. By making the effort to know this art and the people who made it, we can better understand and explain our past, see the present more clearly, and imagine our future more effectively. By studying our diversities, we ultimately are able to develop and nurture a greater sense of our unities. In the end, we may come to understand how art can express the identity of Africans, Asians, and the Pacific peoples, and in the process, find our own identities greatly enriched as well.
Head and upper torso of Seti I; Egypt: New Kingdom (1559-1085 B.C.), 19th Dynasty; black granite; 15 x 11 3/4 x 7 5/16 in. (38.1 x 29.92 x 18.65 cm); Dallas Museum of Art, purchased in honor of Betty B. Marcus with the Art Museum League Funds, the Melba Davis Whatley Fund, and the General Acquisition Fund, 1984.50

FIRST IMPRESSIONS: What do you notice first when you look at this object? Why are your eyes drawn there?

LOOKING & THINKING: At the very top of Egyptian society was the king, who linked the world of humans to the gods. During the New Kingdom period in Egyptian history (1570-1085 B.C.), the kings of ancient Egypt came to be called pharaohs. The word actually meant "great house," referring to the royal palace, and was used as a title of respect. Pharaoh Seti I [SEH-tee], who ruled from 1306 to 1290 B.C., was one of the most powerful rulers of Egypt. At a time of waning power and influence, he revived the Egyptian empire and brought wealth and security to the country.

This stone statue was broken long ago. What parts are missing? (The bottom of the body is missing. The nose, lips, beard, and crown have been partly broken off.) What makes this statue look like a royal, or kingly, person? (Some students may know that the king wears a.) the false beard that only kings could wear, b.) the nemes [NEH-mehs] headcloth that covered the head and lay over each side of the chest, and c.) the uraeus [yoo-Ray-uhhs], a rearing cobra that was worn on the forehead. Other students may point out that the front-facing immobile pose, or the impassive facial expression, or the idealized handsomeness of the figure communicates kinglyness.)

We know that this is a statue of Seti I because his name is carved into the very hard black granite stone of this sculpture. Why would a king want his image carved into a stone that is so hard? (Maybe he wanted this statue to last forever. Maybe he wanted everyone to be impressed.) How does this sculpture connect to the beliefs of the ancient Egyptians? (It shows that the king was all-powerful and that like the gods he would live forever.) How are the beliefs of the Egyptians similar to or different from yours? (Answers may vary.)

OTHER VOICES:
AN ART HISTORY VOICE: "The artist must have started out by drawing the front and side views on the faces of a rectangular block and then worked inward until these views met." -- Janson, History of Art for Young People, 1992, p. 44

A CURATOR'S VOICE: "The king, or pharaoh, was the political and religious center of Egyptian society. Believed to be a relation of the gods, he was credited with divine powers in maintaining the welfare of his people." -- Anne Bromberg, Dallas Museum of Art Curator of Ancient and South Asian Art

YOUR VOICE: If Seti could speak to you, what would he say?
Coffin of Horankh: Egypt: Late Period (712-332 B.C.); wood, gesso, paint, obsidian, calcite, and bronze; H: 76 3/4 in. (194.9 cm); Dallas Museum of Art, Green Estate Acquisition Fund, 1994.184

FIRST IMPRESSIONS: What makes this object look "Egyptian"? How do you know what Egyptian things look like?

LOOKING & THINKING: When the mightiest Nubian king, Piye [PEE-yeh], conquered Egypt in 724 B.C., he adopted the beliefs, symbols, and rituals of early Egypt to glorify his position as a legitimate pharaoh. Piye and his successors oversaw Egypt's last cultural renaissance by restoring temples, reviving ancient religious ceremonies, and re-editing old religious literature. Artists turned to earlier designs for the decoration of temples and tombs. In funerary preparations, the older styles of coffins in mummy form again became popular. This coffin of Horankh resembles ones from the Middle Kingdom period, 1,000 years earlier in Egyptian history.

This object is a coffin that once held the mummified body of an Egyptian man. What parts of this coffin remind you of the everyday appearance of Egyptians? (The figure wears a striped wig that makes his ears stick out and an ornate collar. The figure wears makeup around his very real-looking eyes.) What parts of this coffin remind you of a mummy? (The forms of the knees, ankles, and feet can be identified, but the figure looks like it is tightly wrapped in a white linen cloth like a mummy.)

This figure is special because he has a green-painted face. What does the color green symbolize for you? (Green can symbolize living plants. It can stand for growing things and fertility.) For the ancient Egyptians, the color green could symbolize spring growth, life, resurrection, and immortality. The skin of the god Osiris [oh-SEYE-rus], the lord of the afterworld, was often painted green to symbolize his rebirth. Why do you think the face of the man on this coffin was painted green? (Probably because he wanted to be like Osiris and come back to life. Perhaps he wanted to be closer to the gods.) How could this coffin of Horankh relate to nature, or cycles in nature? (The green color relates to plants. The idea of life after death, or of rebirth, is much like the cycle of plants that produce seeds, die, and then live again when the seeds become plants.)

OTHER VOICES:
AN EGYPTIAN VOICE: "Here I am in your presence, O Lord of the West. There is no wrongdoing in my body, I have not wittingly told lies, there has been no second fault. Grant that I may be like the favored ones who are in your suite, O Osiris...." -- The scribe Ani in The Egyptian Book of the Dead, translated by Faulkner, 1994, plate 4

A SCHOLAR'S VOICE: "Early texts refer to the afterlife itself as the 'field of malachite' after the vivid green mineral used by the Egyptians...." -- Richard Wilkinson, Symbol & Magic in Egyptian Art, 1994, p. 108

YOUR VOICE: How would you like to be remembered?
**FIRST IMPRESSIONS:** Choose 3 adjectives for this object. Point out the connections between your adjectives and things you see.

**LOOKING & THINKING:** The Senufo [seh-NOO-foh] people live in the northern part of the Côte d'Ivoire and the southwestern part of Burkina Faso. Senufo artists are known for carving wooden face and helmet masks, doors with mythological images, elaborate staffs, and many household items. In addition, these artists also produce large wooden figures like this spirit figure, which is known as a deble [DEH-blay], or "bush spirit." Deble figures can be male or female, and they are used in special rituals that take place at initiations, agricultural ceremonies, and funerals.

Describe the spirit figure. (This is a figure of a woman with arms held close to her body; she looks very serious; and she stands erect.) Earlier photographs show it with many more cowrie shells and red beads. Instead of describing a specific woman, the artist who made this sculpture carved an object that can represent ideas about women. What ideas or qualities does this sculpture suggest to you? (Answers might include such qualities as strength, calm, seriousness, or dignity.) These are all ideal qualities for a Senufo adult. These qualities relate to the values of the Senufo community.

The Senufo people have a men's association called the Lo [loh] (or Poro) society, an organization with different ranks. During certain stages of a funeral for a Lo member, a group of special initiates may stand in rows on sacred ground and, while holding the rhythm pounders at the elbows, slowly pound them on the earth. The dull sounds invite the souls of deceased ancestors, the "living dead," to participate in the ceremony and may also be seen as purifying the earth. This action is only one part of a performance that also includes music and dance. Imagine rows of young men, pounding the earth as if it were a big drum, accompanied by chants, drums, rattles, and a wooden trumpet. How could a ritual using the spirit figure bring a Senufo community closer together? (The ritual would involve everyone in the community. All the people would be thinking of the same thing. The ritual would also connect to the ancestors.)

**OTHER VOICES:**

A TEACHER'S VOICE: "She is a sister." -- Comment from a teacher attending a Dallas Museum of Art Workshop

AN ARTIST'S VOICE: "African art appeals to me because it has offered another dimension, a way of looking at the world. I have been permeated by African art by looking at and trying to understand the design: how is it possible to simplify in a drawing--to see a head just as an oval shape; how to understand its symbolic quality--in my own terms. So I had to put the books down and just look at how I felt about it." -- Romare Bearden, Perspectives: Angles on African Art, 1987, p. 67

YOUR VOICE: What would it feel like to be at this ceremony?
Pectoral plaque: Southwestern Nigeria, Edo (Bini) people; 1750-1800; ivory; 8 x 4 3/8 x 2 in. (20.3 x 11 x 5 cm); Dallas Museum of Art, gift of The Eugene and Margaret McDermott Art Fund, Inc., 1994.201.McD

FIRST IMPRESSIONS: How good are you at looking? What do you see that most other people might miss?

LOOKING & THINKING: The Edo [EH-doh] people created the Kingdom of Benin [beh-NEEN], one of the most important states of West Africa in the 14th-19th century. The Oba [OH-bah], or king, of this state was considered divine, and his palace in the capital city of Benin was the religious and political hub of the nation. The palace held residential quarters, meeting rooms, shrines, storehouses, and work areas for royal craftsmen, some of whom were specialists in the production of ivory objects like this pectoral plaque. At the time this piece was carved, all Benin trade in this precious material was strictly controlled by the Oba. Today the Edo people and their Oba are part of Nigeria.

List the things you noticed in careful looking. (The arms of a central figure are raised and supported by two flanking figures; they are all elaborately dressed, but only the central one wears a necklace with an object suspended on his chest; the central figure stands on a large head with something coming out of its nostrils; the flanking figures stand over creatures that might be frogs; and loops decorate the bottom.) The central standing figure is the Oba. Just below him on the central axis is a head, which probably represents Olokun [oh-loh-KUHN], the Lord of the Great Waters, where crocodiles, mudfish, and frogs live. The Edo believe that spiritually powerful beings can project their power into the world to do their bidding. And in this case, mudfish spring out of Olokun's nose.

In Edo beliefs, the Oba was the master of the earthly world of land, humans, armies, and craftsmen; Olokun was the master of the spiritual world and god of wealth, fertility, and the sea. How does this ivory carving show this relationship? (The Oba is shown in the upper level and Olokun is shown in the level below. The Oba is placed directly above Olokun. There are three figures in each level.)

OTHER VOICES:
AN EDO VOICE: "In the Oba's palace there is never silence." -- an Edo saying

A SCHOLAR'S VOICE: "Ivory is considered permanent, and therefore suitable for carving stories or symbols that are meant to be preserved for generations. Because this tusk is a product of the elephant, ivory also suggests strength and longevity." -- Barbara Blackmun, The Art of Power, The Power of Art: Studies in Benin Iconography, 1983, p. 60

A CURATOR'S VOICE: "These objects were probably worn for ceremonial occasions. They could have been sewn on special garments, or held or suspended by cord, and they were probably wrapped and stored when not in use." -- Ramona Austin, DMA Curator of African Art

YOUR VOICE: How is power represented today?
Mask (**wanis**); Oceania: Melanesia, northwestern region, New Ireland; early 20th century; wood, opercula, resin, seeds, and bark; 30 x 18 7/16 x 13 7/16 in. (76.2 x 46.8 x 34.1 cm); Dallas Museum of Art, The Roberta Coke Camp Fund, 1975.11

**FIRST IMPRESSIONS:** List three things that catch your eye.

**LOOKING & THINKING:** This mask (**wanis**) [WAH-nis] comes from northern New Ireland, an island east of New Guinea. The people of this island believe in a supernatural world of spirits, both of ancestors and natural forces. These spirits can be either helpful or harmful, and humans must follow prescribed customs and taboos to avoid the misfortunes that angry or neglected spirits may cause. This **wanis** mask is associated with "bush spirits," supernatural forces associated with the uncultivated and untamed aspects of nature that lie outside the boundaries of village life.

_How could this mask relate to the world of nature in a place like New Ireland?_ (This mask is covered with fish and snakes. The mask is made of natural materials, like the wood of the mask or the plant fibers in the hair and beard. This mask could represent a supernatural spirit.) Nature is a dominant force in the lives of the people of New Ireland, an island that is covered primarily by tropical rain forest. Pigs, snakes, fish, and a variety of birds are prominent in their beliefs and rituals. Earthquakes, volcanic eruptions, tidal waves, and monsoons reveal nature's power.

_What parts of this mask relate to a real person's face?_ (Students can point out the bristly hair, deep-set eyes, long nose with flaring nostrils, many-toothed mouth, and multi colored beard.) _How is this face different than a real person's?_ (This face is grotesque, has too many teeth, and has designs on the face.) This mask represents a bush spirit. The mask is meant to be wild, violent, and disturbing. For the people of New Ireland, it represents the chaos that accompanies death. _What is "chaotic" about death?_ (When someone dies, it disrupts families and communities. Death is often unexpected; it upsets daily patterns. Death is frightening.) When figures wearing this type of mask enter a community, people can tell that a very important funeral ceremony, a _malagan_, is about to occur.

**OTHER VOICES:**

_A SCHOLAR'S VOICE:_ "...snakes, birds, and fish also have a cosmic reference, by virtue of their association with earth, air, and sea respectively." -- *Lincoln, Assemblage of Spirits*, 1987, p. 14

_AN EYEWITNESS' VOICE [A Swiss observer in the 1930s]:_ "The village is quiet....At about eleven o'clock a sharp scream is heard which drives everybody into the houses. Six masked men advance from the woods and march through the village in bold leaps. With their movements and their dress made of leaves they seem to imitate birds." -- *Bodrogi in Lincoln, Assemblage of Spirits*, 1987, p. 22

**YOUR VOICE:** What is chaotic about this mask?
**FIRST IMPRESSIONS:** What materials might have been used to make this mask? How can you tell?

**LOOKING & THINKING:** On the northern part of New Ireland, rites for the dead include a funeral, a period of mourning, and a subsequent memorial festival, known as the *malagan* [mah-lah-GAHN]. Special buildings must be constructed for the memorial festival, food must be stockpiled to feed the guests, and a number of types of carvings must be created. Because this memorial festival requires such a great deal of preparation and expense, the ceremony may occur several months or even years after the death, or deaths, of family members. The ceremony commemorates the deceased, helps their souls to move from the world of the living to the world of the dead, and enhances the prestige of the family. This *mask* (*tatanua*) was once part of an elaborate *malagan* ceremony.

The term *tatanua* [tah-TAH-noo-ah] refers both to a helmet mask like this one and to the dance during which the mask is worn. *What is the most outstanding part of this mask?* (Answers might include the orange crest that looks like a mohawk haircut, the plaid cloth decorated with a spiral, or the small but riveting face.) In order to enhance the drama and visual interest of the ritual performance, the two sides of the mask are usually decorated differently. A line of masked male dancers, moving in unison, turns first one side, and then the other, to the audience. The dancers remain silent; music for the *tatanua* dance is provided by a male chorus.

Performing the ceremony correctly is very important. Once the dancer puts on the mask, he must remain absolutely silent because making noise can bring death, either to him or to someone related to him. If the ceremony is correctly performed, the community is assured that ancestral spirits have approved, that the men of the community will continue to be vigorous and successful, and that the disorder of death has been overcome. *Why can rituals be so important?* (They bring communities together. Rituals are like rules for order. Rituals connect people to their beliefs.)

**OTHER VOICES:**

**A SCHOLAR'S VOICE:** "Malagans are about the memory of the deceased, about families, hierarchies, power, and social organization. They are about the maintenance of social order and networks of interdependence; they are about myth and history...."


**A CURATOR'S VOICE:** "The crest of *tatanua* masks imitates a local ceremonial hairstyle for men, which once required shaving the head except for a central ridge of hair." -- Carol Robbins, Dallas Museum of Art Curator of New World and Pacific Cultures

**YOUR VOICE:** What do you do to make your life orderly and "under control"?
Ceremonial hanging (*palepai*): Indonesia: southern Sumatra, Lampung province; c. 1900; cotton and metal-wrapped cotton yarns; plain weave with supplementary-weft patterning; 24 1/4 x 95 3/4 in. (61.59 x 243.21 cm); Dallas Museum of Art, The Steven G. Alpert Collection of Indonesian Textiles, gift of the Eugene McDermott Foundation, 1983.79

**FIRST IMPRESSIONS**: Find the ship and describe it. What else do you see?

**LOOKING & THINKING**: One of the most dramatic Indonesian textiles is the ceremonial hanging called *palepai* [pah-LEE-peye], a long horizontal cloth whose principal images are a ship with scrolled prows, animals bearing riders, and trees. Although the ship is often called the "ship of the dead," it has a much broader significance. Ships are symbols of transition, or passage, for the human spirit during critical times, such as birth, the change from adolescence to adulthood, marriage, the attainment of higher rank, and death.

Make a list of the things you found during your intitial looking. (Answers can include a ship, canopies that shelter people and two water buffalo, flags, birds, trees, and decorative borders.) Add a word to each of the objects you found to describe it more exactly. (For example, answers could be "ceremonial ship," "striped canopies," or "stylized people.")

The use of these *palepai* textiles was restricted to titled members of Lampung aristocracy, who had the right to hang them during rituals that celebrated major life events. For example, a textile like this could be used as a backdrop for a bride during a wedding, for the presentation of a child to the maternal grandparents at a naming ceremony, or for a funeral. When several *palepai* were hung together, the placement of a particular textile could reflect the rank of its owner and the relationship of the owner to other members of the social group. Why would this ritual of hanging a *palepai* be important? (Hanging the *palepai* would show how a person ranked in the community. It would show you were important. The ritual would publicly announce an important event in someone's life.)

**OTHER VOICES**: 

A COLLECTOR'S VOICE: "I was privileged to know some of the last traditional warriors and their female counterparts, the great weavers. Face to face it was impossible to escape the realization that one was witnessing an era of poignant change. More than the individual skills, I will always remember the wisdom, humor, and dignity that belong to those who know that the way of their ancestors' world is passing away forever."
-- Steven G. Alpert, Collector of Indonesian Textiles

A CURATOR'S VOICE: "Many textile designs are handed down from mother to daughter, generation after generation...." -- Carol Robbins, Dallas Museum of Art Curator of New World and Pacific Cultures

YOUR VOICE: At what events in your life would you hang a *palepai*? Why?
Door with human figure: Indonesia: South Sulawesi, Sa'dan Toraja people; 18th or 19th century; wood; 21 3/4 x 16 1/2 x 4 1/2 in. (55.3 x 41.9 x 11.4 cm); Dallas Museum of Art, gift of The Eugene McDermott Foundation, 1991.362

FIRST IMPRESSIONS: What kind of door is this?

LOOKING & THINKING: For the Toraja [to-RAH-jah] people of Sulawesi, the presence of their ancestors is very strong. Like many other Indonesians, the Toraja believe that humans need the guidance and protection of ancestors, and that the ancestors depend in turn upon humans to feed and honor them. Since the 17th century, the Toraja have buried their high status dead in vaults chiseled high in the face of steep limestone cliffs. The Toraja refer to these tombs as "the house from which no smoke rises," since the tomb is a place without the cooking fires of daily life. The tomb may hold more than one burial, and the interior is protected by a hardwood door. Sometimes the door to the tomb is decorated with the carved image of the head of the prestigious water buffalo or, more rarely, a human figure like this one.

Describe the carved decoration on this door and point out anything unusual. (There is a figure of a man shown from the hips up, standing frontally. The body of the figure is covered with lines, and the background is filled with interlocking scrolls. The man's arms and hands do not look real. The man's eyes bulge and there is a shape at the top of his head. The door looks like it was once painted white and may be very old.) The torso and stylized arms of this figure are covered with elaborate tatoos. Once the mark of the most successful Toraja warrior, the tatoos and the knot of hair atop the head suggest that the occupant of the tomb was a headhunting warrior. The white comes from lichens.

What could make ancestors so important? (Ancestors, like grandparents or parents, are the people who gave us life and took care of us. If you had a famous ancestor, you might want to follow their example and be like them.) For the Toraja, ancestors are an important source of authority and of customs, and these ancestors are thought to be present in sculptures.

OTHER VOICES:
TORAJA VOICES:
"For him, a ladder is raised,  
For him, the door is opened....
He is laid with his head against another's toes,
His arms across others.
Then, they close the door on him,
They latch its cover and retrace their steps." -- Jannel & Lontcho, Laissez venir ceux qui pleurent, n.d., p. 80

A CURATOR'S VOICE: [For many Indonesians,] "Deities are less significant in everyday life than the host of spirit forces that inhabit every aspect of nature. Foremost among these is the ancestral presence, which exemplifies the continuous interaction between the living and the dead." -- Carol Robbins, Dallas Museum of Art Curator of New World and Pacific Cultures

YOUR VOICE: How do you connect with your ancestors?
**Vishnu and attendants:** India: Gujarat, Solanki period; c. 1026; sandstone; 54 x 11 x 27 in. (137.16 x 27.94 x 68.58 cm); Dallas Museum of Art, Gift of Mrs. John Leddy Jones, 1963.29

**FIRST IMPRESSIONS:** Tell what is happening in this sculpture.

**LOOKING & THINKING:** This sculpted stone relief came from the Indian state of Gujarat, which is located north of the modern city of Bombay. The relief represents Vishnu [VISH-noo], one of the principal Hindu gods. Vishnu is worshipped as the protector and preserver of the world and the restorer of dharma [DAHR-mah], or moral order. Like much Hindu sculpture, the Vishnu and attendants was probably meant to adorn a temple. Most Hindu temples were themselves a kind of large-scale sculpture, as they were covered with a great multitude of carved images much like this one. At the time this image was carved, Gujarat was ruled by Hindu kings of the Solanki [so-LAHN-kee] dynasty.

What is the focus, or most important part, of this stone sculpture and how can you tell? (The figure in the middle is most important because he is the center and because he is bigger than everyone else. The big figure seems very still and unmoving, but the things around this center seem to be active.) What else is special about this central figure? (The figure has four arms, lots of jewelry, and a halo-like shape around his head.) This central figure is Vishnu, a very important Hindu god. Vishnu is usually shown with special "attributes," symbolic objects that are used to identify a particular figure. The club, discus, conch shell, and jewels of wisdom are all symbols of his supernatural powers. Try to find these attributes.

Look carefully at the carvings around Vishnu. Tell what these figures and shapes are doing or represent. Be sure to explain your reasoning. (Because of their positions, the people at Vishnu's feet could be praying. The people dressed like Vishnu near his legs are swaying gracefully and might be dancing. The columns and strange carved beasts near the arms might represent some elaborate throne, palace, or temple. Three of the people at the top sit in yoga positions.) The activity about the god Vishnu is very much like the grand ceremonies of an earthly Indian king, or raja [RAH-jah]. How could this sculpture connect everyday life to the supernatural world of gods? (This sculpture shows Vishnu like a heavenly king. This sculpture also shows how different Vishnu is from most people.) In paintings, Vishnu is often shown with blue skin.

**OTHER VOICES:**

**VISHNU'S VOICE [In the form of Krishna]:** "...there is no end to my extent. I...am the self seated in the hearts of all creatures. I am the beginning, the middle and the very end of beings." -- *The Bhagavad-Gita*, Chapter 10: 19-20

**A CURATOR'S VOICE:** "By the 11th century A.D....Hinduism was divided between the rival cults of the great gods Vishnu (the preserver) and Shiva (the destroyer)." -- Anne Bromberg, Dallas Museum of Art Curator of Ancient and South Asian Art

**YOUR VOICE:** Imagine this sculpture in color and draw it.
**Manjusri:** Nepal or Tibet; 18th century; gilt bronze and semiprecious stones; 22 7/8 x 15 x 13 in. (58.1 x 38.1 x 33 cm); Dallas Museum of Art, Bequest of Mrs. E. R. Brown, 1955.19

**FIRST IMPRESSIONS:** *What do you think makes this object special?*

**LOOKING & THINKING:** Buddhism first developed in India, but the *sutras* [SOO-trahs], or Buddhist scriptures, were taken by monks to many lands. Buddhists in central Asia, China, and Japan thought of the Buddha not just as a great teacher, but as a god. In addition, they put great emphasis on the importance of faith and the spiritual help of bodhisattvas [bo-dee-SAHT-vahs], or "Buddhas-to-be." Bodhisattvas are Buddhist saints who are about to reach Buddhahood, or enlightenment, but who choose to remain on earth to bring salvation to suffering people. This sculpture comes from Nepal or Tibet and represents Manjusri [mahn-JOO-sree], the Bodhisattva of Wisdom.

List the special qualities you found. (The list might include gold, jewels, the face, the crown, the halo-like design behind the head, the flowers at the figure's shoulders, or the body position.) The flowers at the shoulders are lotuses, Buddhist symbols of enlightenment. One lotus supports an upright sword and the other supports a rectangular object that represents a book. Buddhist saints, like Manjusri, are often made with the same visual characteristics as images of the Buddha, such as a raised spot between the eyebrows, a special arrangement of the hands, a crossed-leg position of meditation, or a special seat known as the lotus throne. Find these Buddha-like qualities.

Focus on the face and body language of Manjusri. List three adjectives that you would use to describe this person. (Adjectives might include calm, quiet, withdrawn, graceful, otherworldly, swaying, or even triangular.) Share this list and tell what visual clues led you to think of these adjectives. *How does this object relate to beliefs?* (It is a religious statue. It shows symbols, such as the lotuses, and rituals, such as this meditation pose, that are important to Buddhists.)

**OTHER VOICES:**

A TEACHER'S VOICE: "Such an enlightened one is a friend of the world." -- Nagarjuna [2nd cent. A.D.] in *Indian Philosophy*, 1971, p. 338

AN ENCYCLOPÆDIA'S VOICE: "He [Manjusri] is most commonly shown wearing princely ornaments, his right hand holding aloft the sword of wisdom to cleave the clouds of ignorance, and his left holding a palm-leaf manuscript of the *Prajñaparamita [Perfection of Wisdom]." -- Encyclopædia Brittanica, "Manjusri"

A CURATOR'S VOICE: "Such gilded bronze figures were used for meditation and prayer in monasteries." -- Anne Bromberg, Dallas Museum of Art Curator of Ancient and South Asian Art

YOUR VOICE: Sit very still in this position for a few moments. How does it feel?
Pair of *lokapala* (heavenly guardians): China, Tang dynasty (618-907); c. 700-750.; earthenware with three-colored (*sancai*) lead glazes; 40 7/8 x 16 1/2 x 11 3/4 in. (103.82 x 41.91 x 29.84 cm) each; Dallas Museum of Art, The Eugene and Margaret McDermott Art Fund, Inc., in honor of Ellen and Harry S. Parker III, 1987.360.1-2.McD

**FIRST IMPRESSIONS:** What are these figures doing? What do you see that makes you think this?

**LOOKING & THINKING:** The Tang [tahng] dynasty of China, which lasted from A.D. 618 to c. 907, is regarded by the Chinese as one of the great periods of their history. During this time, the Chinese state grew dramatically, contact with foreign people and ideas enriched Chinese culture, and Buddhism attracted many followers. This pair of *Lokapala* [lo-kah-pah-lah] represents two of the four Buddhist guardian figures. They presided over the four directions, protected shrines and sacred images, and were often represented as warriors with fierce expressions and powerful bodies. These ceramic figures once were buried with a Chinese king or nobleman in order to protect the spirit of the dead from evil forces. Elaborately decorated tombs were a sign of China's wealth and prosperity during the Tang dynasty.

These figures are sculptural forms; they are three-dimensional; they take up space and disturb the space around them in very distinct ways. Imagine that you are sitting quietly, with your hands folded in your lap in an empty room. Think of the space in that room. Now, stand up, take the pose of one of the *Lokapala*; imagine that you have on his costume; make your face do what his face does. *What have you done to that quiet space?* (Answers will vary.) These *Lokapala* represent supernatural guardian figures. One *Lokapala* stands triumphantly on a conquered semi-human creature, and the other defiantly has his foot on a bull.

Describe the costumes worn by the *Lokapala*. (Their clothes are very elaborate with jutting, swirling forms attached to them. There are birds on their heads and elephants or other creatures on their armor.) The fantastic headdresses may represent the phoenix, a mythological bird that lived for over 500 years, consumed itself in fire, and then rose from the ashes to live again. This pair of *Lokapala* was once placed in a tomb. Why might a Chinese person want these objects in his or her tomb? (They could guard the tomb against evil spirits. They could be a symbol of overcoming challenges or of being reborn like the phoenix.)

**OTHER VOICES:**

A TEACHER'S VOICE: "This must have taken quite a kiln." -- Comment from a teacher attending a Dallas Museum of Art Workshop

A CURATOR'S VOICE: "According to ancient Chinese belief, the spirit that remains with the human body at death must be humored in familiar surroundings and protected from evil forces. To this end, the use of wood or ceramic images of attendants, animals, and articles of everyday use replaced the earlier barbaric practice of sacrificing servants, horses, weapons, and bronze vessels to the tomb of a king or nobleman." -- Dallas Museum of Art Curatorial Record

YOUR VOICE: Design your own Guardian Figure.
Box and cover: China, Ming dynasty (1368-1644), mark and reign of Emperor Wanli (r. 1573-1619); dated in inscription to 1595; cinnabar lacquer over wood core; Dallas Museum of Art, gift of Mr. and Mrs. George A. Shutt, 1973.9

FIRST IMPRESSIONS: What kind of place is this? What makes you think so?

LOOKING & THINKING: In 1368, a popular uprising drove the Mongols out of China and a native Chinese family known as the Ming [meeng] eventually took the imperial throne. Among other accomplishments, the Ming Dynasty (1392-1644) is known for its architecture, including much of the Forbidden City in Beijing, and its decorative arts, such as this example of carved lacquer. Chinese lacquer comes from the sap of a tree, Rhus vernicifera. Layers of this sap are applied to a wooden core and allowed to dry. Many layers must be applied in order to achieve a thickness that can then be decoratively carved. The artists who made this box and cover inserted layers of yellow and black lacquers among the red and then carefully carved down through the red so that the yellow and black could be seen as background colors to the dramatic red dragons.

Tell what is going on here. (Two dragons face each other on either side of something that may be burning. The dragons seem to be flying in a sky decorated with strange clouds. Below the dragons are vertical mountains with flowers shooting out of them. Waves splash between the rocks.) How would you describe the bodies of the dragons? (Answers might include slinky, monstrous, curling, or snake-like.) You are looking down at the lid of a lacquer box. The background has been carved away with a very sharp tool so that the dragons will project up from the surface in relief.

In Imperial China, the dragon, or lung, was the symbol of heaven and the emperor. It was said that the emperor sat on the dragon throne and that he had a dragon face. In the mythology of China, the dragon was particularly connected with clouds, rain, rivers, and lakes. Why do you think an emperor would want to be connected to such a creature? (He might have wanted to seem superhuman and powerful. He might have wanted to connect to the life-giving forces of nature.) These two dragons chase after a flaming ball that may be either a charm against fire or the Buddhist "pearl of wisdom."

OTHER VOICES:

A SCHOLAR'S VOICE: "From the 14th cent., on the robes of the emperor and princes, it [the dragon] had five claws, distinguishing it from those of courtiers and officials where it had only four or three." -- Hall, Illustrated Dictionary of Symbols in Eastern and Western Art, 1994, p. 20

A CURATOR'S VOICE: "The tree-like motif between the two dragons is a Chinese character...meaning 'happiness' and 'good fortune'." -- Dallas Museum of Art Curatorial Record

YOUR VOICE: What would you keep in a box like this?
Small food dish for the tea ceremony: Japan, Edo period (1615-1868); c. 1680; Nabeshima ware (porcelain with underglaze cobalt decoration); Dallas Museum of Art, gift of Mr. and Mrs. Richard D. Haynes, 1982.34

FIRST IMPRESSIONS: Where would this be used? What makes you think this?

LOOKING & THINKING: The tea ceremony, or chanoyu (chah-noh-yoo) in Japanese, is a special ritual. The beverage, utensils, setting, and mood are very important. Tea came to Japan from China with Zen Buddhist monks, and the ceremony retains a Zen-like appreciation for simplicity, quietude, and an absence of ornament. Utensils, such as cups, serving dishes for eating, and water containers for brewing tea, are treasured not only for their beauty but also for the history of their ownership. The setting within a small, unassuming structure surrounded by a garden emphasizes elegance rather than ostentation, understatement rather than display, and a rustic feeling rather than an overly refined one. All elements of the tea ceremony are meant to promote a mood of contemplative harmony and the appreciation of beauty. This piece of blue and white porcelain was used for the meal served during an elaborate tea ceremony.

What do you see that makes this dish unique? (Because of the height, this looks more like a cup than a dish. There is a pattern of plants across it. It is not really circular at the top; it is like a flower-shaped oval at the top. The surface is shiny like glass.) The shape is like a Chinese bell turned upside-down. Describe the plant pattern. (The pattern looks scattered or accidental. The pattern is bold because of the contrast of colors.) The pattern pulls your eye around the dish.

This blue and white porcelain dish is an example of Nabeshima [nah-beh-shee-mah] ware. The pattern of poppy pods and stems was made by painting on the areas of blue and allowing the white of the porcelain dish to stand out as the decoration. What adjectives would describe this blue color? (Adjectives might include deep, blue-jean, midnight, cobalt, mysterious, ocean-like, or dreamy.) The warrior Nabeshima Naoshige [nah-oh-shee-gay] brought potters from Korea to begin making porcelain on his lands early in the 17th century. Before this time, the Japanese had imported these high-grade ceramics from China. Extremely well made objects like this small food dish show that the Japanese soon became masters of porcelain production.

OTHER VOICES:
A TEA MASTER'S VOICE: "Remember that ... shelter is enough if it protects from the rain, and food is sufficient if it satisfies hunger. These are the teachings of the Buddha and the Way of Tea." -- Tea master Sen Rikyu (1521-1591), quoted in Tea Life, Tea Mind, 1979, p. 61

A DICTIONARY'S VOICE: "It [Nabeshima ware] was originally produced exclusively for the Nabeshima daimyo [DEYE-mee-oh] and his family, the feudal lords of the area. Only after the Meiji Restoration of 1868 was it sold on the open market." -- Dictionary of Chinese and Japanese Art, 1981, p. 212

YOUR VOICE: How is it that simple things can sometimes be the most beautiful?
The Eight Immortals of the Wine Cup: Japan, Momoyama (1568-1615); c. 1600; pair of six-fold screens: ink, mineral colors, gold leaf, and wood; 65 3/4 x 133 x 13 in. (167.01 x 337.82 x 33.02 cm) each; Dallas Museum of Art, gift of The Eugene McDermott Foundation, 1989.78.a-b.McD

FIRST IMPRESSIONS: What's happening here?

LOOKING & THINKING: During the late 16th century, important Japanese warlords built impressive castles, both for protection and display. The large rooms of these structures were opulently decorated. Master artisans and artists carved and painted the ceilings, gilded the woodwork, and created grandly scaled paintings to adorn sliding doors and folding screens. This six-panel screen is one of a pair that was created to decorate the often dark interiors of such a building. By painting the figures and landscape of Eight Immortals of the Wine Cup in strong colors over a gilded surface, the artist made an object of great boldness and reflective brilliance.

Can you tell who the people in this painting are? How can you tell? (Most of the people are men because they have small beards. Some people are smaller than others; these must be young people. Most of the men wear unusual hats; maybe this marks them as belonging to a special group. Some people seem to be waiting on or helping the men.) How would you describe these people? (They seem polite, well dressed, and well fed.) The Japanese artist who made this painting chose to paint a Chinese theme of busy people, such as politicians, government officials, lawyers, and poets, relaxing and talking in a landscape.

Much of the background of this landscape is covered in gold. What other things do you see in this landscape? (There is a stream, waves, rocks, bamboo plants, and a large tree in the background behind a folding screen.) Do these people look like they belong in this setting? Explain your answer. (The people look out of place because they are too well dressed and act like they are at a banquet or gathering inside a building. The furniture and folding screen look out of place in this rocky, wild place.) The desire to get away from busy routines and be in nature was very strong for many Japanese. Why do you think this might be important? (Answers will vary.)

OTHER VOICES:
A POET'S VOICE:
"Already mid-spring on the riverside, Sunrise opens beneath blossoms again. Hoping to see the bird, I look up. And Turning away, I answer . . . no one there."
I read, skipping over hard parts easily, Pour wine from full jars. . . . The old Sage on O-mei is a new friend. He knows It is here, in idleness, I become real." -- Tu Fu, [doo-foo] from "Two Impromptus," c. 760-765 A.D., in The Selected Poems of Tu Fu, 1989, p. 62

YOUR VOICE: Describe a time when you felt the need to "get away."
PRE-VISIT ACTIVITIES

MATERIALS:
• 3 Big-Theme Cards - These cards have spaces for students to write their thoughts about 1) nature, 2) belief, and 3) ritual. These are the themes for *The Arts of Africa, Asia, and the Pacific*. The cards are printed on an 8.5" x 11" sheet of paper that should be cut into 3 separate "cards." Please make a copy for each student.

• 14 Get-toKnow-Us Cards - These are pictures of some of the people and things you may see at the Museum. The pictures are printed on 8.5" x 11" sheets of paper that should be cut into 14 separate "cards." Please make a copy for each student.

BEFORE YOU COME TO THE MUSEUM
• Give each student a set of theme cards (nature, belief, and ritual). There are important questions to be answered about these themes.

• Give each student a set of artwork cards. On a map or globe the students can locate the countries where their objects were made. They may want to individualize their cards with special colors. Also, they can answer the questions about these objects. Doing research on these questions might be a small-groups project. Attach the cards to the map. If the classroom map is too small, the students may choose to make their own.
Nature
What does the word Nature mean to you?
What pops into your mind first?
How does nature affect your life?

Belief
What does the word Belief mean to you?
What pops into your mind first?
Can you list some beliefs that you have?

Ritual
What does the word Ritual mean to you?
What pops into your mind first?
What rituals take place at your school?
I am from: Africa, the country of Egypt

I am made of: granite

My age is: over 3,000 years!

My name is: Seti I, the Pharoah

Question: What is granite and where can you find it?

I am from: Africa, the country of Egypt

I am made of: wood, gesso, paint, calcite, obsidian and bronze

My age is: Almost 2,700 years

My name is: Horankh

Question: My eyes are made of calcite and obsidian. What are these?

I am from: Africa, the country of Ivory Coast

I am made of: wood, resin, and seeds

My age is: at least 100 years

I am called a: deble (spirit figure)

Question: My eyes are made of cowry shells. What is a cowry shell?
I am from: Africa, the country of Nigeria

I am made of: ivory

My age is: at least 200 years

My name is: the Oba, King of the Benin people. (I’m standing in the middle)

Question: Can you find a picture of the current Oba?

I am from: Melanesia, the island of New Ireland

I am made of: wood, paint, opercula, shell, and cloth

My age is: about 85 years

I am called a: tatanua (mask)

Question: Why is the island called New Ireland?

Question: What is a sea snail operculum?
**I am from:** Indonesia, the island of Sulawesi  
**I am made of:** wood  
**My age is:** at least 200 years  
**I am called:** an ancestor  

**Question:** I have tatoos! What is a tatoo? How do you make them and why?

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**I am from:** Indonesia, the island of Sumatra  
**I am made of:** cotton and metal-wrapped cotton yarns  
**My age is:** about 95 years  
**I am called a:** palepai  
*(ceremonial hanging)*

**Question:** What is a ceremony? Have you ever been to a ceremony?

---

**We are from:** China  
**We are made of:** cinnabar lacquer over wood  
**Our age is:** about 400 years  
**We are called:** dragons  

**Question:** What is a dragon? How many toes does a dragon have?
We are from: Japan
We are made of: ink, mineral colors, gold leaf, and wood.
Our age is: about 400 years
We are called: Eight Immortals

Questions: What does the word immortal mean? What does the word mortal mean?

We are from: China
We are made of: pottery with glaze
Our age is: over 1,200 years
We are called: lokapala (heavenly guardians)

Question: There is a phoenix on each of our heads. What is a phoenix?

I am from: Japan
I am made of: porcelain
My age is: about 300 years
I am called a: small food dish for the tea ceremony

Question: What is porcelain? What does it feel like when you touch it?

We are from: Japan
We are made of: porcelain
Our age is: about 400 years
We are called: Eight Immortals

Questions: What does the word immortal mean? What does the word mortal mean?
I am from: India

I am made of: sandstone

My age is: almost 1,000 years

My name is: Vishnu
   (a Hindu god)

Question: What does the word Hindu mean?

I am from: Nepal or Tibet

I am made of: gilt bronze and semi-precious stones

My age is: about 200 years

My name is: Manjusri
   (a Buddhist saint)

Question: Who was the man called the Buddha?
POST-VISIT ACTIVITIES

ART

1. Many of the works of art in these Teaching Materials relate to rituals that surrounded important events in people's lives. The ceremonial hanging (palepai) from Indonesia is a good example. Important events in human life can be birth, entering adulthood, marriage, gaining recognition in one's community, and death. What have been important events in your life? How were these important events celebrated? Make drawings of the events that have been important to you. Discuss how works of art can be an important way of marking these times.

2. Nature inspired many of the artists from Africa, Asia, and the Pacific. The fish and snakes on the wanis mask from New Ireland connected to ideas about nature. The poppy stems and pods on the small food dish for the tea ceremony reveal a Japanese artist's love of nature. Be inspired by nature too! Design your own mask or small cup. Go to nature and look for things that you like and that have a special meaning to you. Make drawings of what you see. Then use your drawings to decorate your mask or cup. When you have finished, share your work with the class. See if they can identify what you chose to include from nature. Can they guess why it was important to you?

LANGUAGE ARTS

1. Recall the Nigerian pectoral plaque, the ceremonial hanging (palepai) from Indonesia, or Eight Immortals of the Wine Cup from Japan. Many works of art tell stories. Write a story about one of the objects at the Museum. You may want to look again at the artworks. Or, write a story about coming to the Museum and what was most important to you. Send us a copy!

   Teaching Resources
   Dallas Museum of Art
   1717 North Harwood
   Dallas, Texas  75201

2. There are objects in these materials from Nigeria, Japan, Egypt, India, and China. Each of these countries has a tradition of folktales, proverbs, and stories. Recall the pectoral plaque that was made by an artist of the Edo or Benin people and remember the Edo saying, "In the Oba's palace there is never silence." The writings from these countries tell us a great deal about life in other lands, they are entertaining, and they can often teach us important lessons. Ask the librarian at your school to help find a story from one of these countries. Read it together.
SOCIAL STUDIES, SCIENCE & MATHEMATICS

1. Below is a list of objects in *Arts of Africa, Asia, and the Pacific* Teaching Materials. Investigate the countries where the art made.

   - **Head and upper torso of Seti I** -- Egypt
   - **Coffin of Horankh** -- Egypt
   - **Spirit figure** -- Ivory Coast
   - **Pectoral plaque** -- Nigeria
   - **Mask (tatanua)** -- New Ireland
   - **Mask (wanis)** -- New Ireland
   - **Ceremonial hanging (palepai)** -- Indonesia
   - **Door with human figure** -- Indonesia
   - **Vishnu and attendants** -- India
   - **Manjusri** -- Nepal or Tibet
   - **Pair of Lokapala (Heavenly Guardians)** -- China
   - **Box and cover** -- China
   - **Small food dish for the tea ceremony** -- Japan
   - **Eight Immortals of the Wine Cup** -- Japan

   What are the capitals and flags? Do they have a president? What languages are spoken today?

2. Make a travel brochure for one of the countries on the list and draw the work of art from these materials for the illustration. Be sure to consider some of these questions when you write up the information for your brochure.

   - How far away is the country?
   - What continent is it on?
   - How would you get there?
   - How long would traveling take?
   - What time is it there?
   - What kind of money do they spend?
   - What would you pack?
   - What food would you eat?
   - What things would you want to be sure to see?
   - Are there mountains there?
   - What sports are played in these countries?
   - Who are their sports leaders?
   - Who has won Olympic medals?

   If one of your favorite countries is not on this list, make a travel brochure for it too. Be sure to find a work of art from that country to illustrate your brochure. When the class has finished, have a discussion about how and why countries of the world are both different and similar.
3. Costume and body language are very important in many works of art. The sculpture of Manjusri and the pair of Lokapala both emphasize costume and body language. The figures in each of these works of art seem to be involved in carefully arranged movements that are made even more impressive by their costumes. Investigate the interest in body movement and costume in the countries of Africa, Asia, and the Pacific. Here are some questions to begin your research.

- What is yoga?
- Where did Kung Fu develop?
- What countries have traditions of dancing that involve masks?
- When is dancing performed, and who can participate?
- What costumes are worn?
- What role does music play?

All of the countries represented in these Teaching Materials have unique forms of music. Find a cassette of the music from as many of these countries as possible and play it for the class. As you play the music, look at the works of art. Does the "sound" of the music relate to the "look" of the art?

4. Here is a puzzle! Many countries in Africa, Asia, and the Pacific have changed names. Can you match the old name with the new name? Draw a line from the old country name to the new country name. Why did these countries change their names?

<table>
<thead>
<tr>
<th>OLD NAME</th>
<th>NEW NAME</th>
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<tbody>
<tr>
<td>Belgian Congo</td>
<td>Ghana</td>
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<td>Burma</td>
<td>Kampuchea</td>
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<td>Cambodia</td>
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</tbody>
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5. Investigate proportion! In art, proportion deals with the size relationships between the different parts of a particular work of art. Artists may affirm or play against our notions of correct proportion. An artist's use of proportion often communicates important information. For example, the different sizes of the figures in Vishnu and attendants tell us a great deal about Hindu ideas about supernatural gods like Vishnu and everyday humans. The elegant, impressive, but very abstracted proportions of the Senufo spirit figure show an interest in ideal qualities. How do different cultures use proportion and what qualities does their proportion communicate? Investigate proportion by comparing the objects in these Teaching Materials and looking at the ways the human figure is shown. For each work of art analyze the proportion of the figures. Does it look convincing? What has been emphasized? What qualities does the proportion communicate? Do modern images on TV, in magazines, or in comics communicate with proportion?
BIBLIOGRAPHY


In a continuing effort to support Texas teachers, the following list of Texas Essential Knowledge and Skills (TEKS) has been compiled from the Texas Education Agency standards. Teachers who use these resource materials are working toward satisfying these state-mandated goals. We hope this list will help in the creation of classroom curricula and lesson plans.

Another important resource for connecting the TEKS to art education in Texas is the Center for Educator Development in the Fine Arts (CEDFA), which can be accessed on the World Wide Web at http://finearts.esc20.net/resource_center.htm.

Texas Essential Knowledge and Skills (TEKS), Grades 6, 7, 8

Language Arts
6-8.1 Listening/ speaking/ purposes
6-8.2 Listening/ speaking/ critical listening
6-8.3 Listening/ speaking/ appreciation
6-8.4 Listening/ speaking/ culture
6-8.5 Listening/ speaking/ audiences
6-8.8 Reading/ variety of texts
6-8.9 Reading/ vocabulary development
6-8.14 Reading/ culture
6-8.15 Writing/ purposes
6-8.20 Writing/ inquiry/ research
6-8.22 Viewing/ representing/ interpretation
6-8.23 Viewing/ representing/ analysis
6-8.24 Viewing/ representing/ production

Social Studies
6.1 History
6.2 History
6.3 Geography
6.7 Geography
6.13 Citizenship
6.15 Culture
6.16 Culture
6.17 Culture
6.18 Culture
6.19 Culture
6-7.21 Social studies skills
6-7.22 Social studies skills
8.30 Social studies skills
8.31 Social studies skills
8.32 Social studies skills

Fine Arts
6-8.1 Perception
6-8.2 Creative expression/ performance
6- 8.3 Historical/ cultural heritage
6- 8.4 Response/ evaluation

ENJOY YOUR VISIT TO THE EXHIBITION

Arts of Africa, Asia, and the Pacific

at the Dallas Museum of Art
EVALUATION SHEET for Dallas Museum of Art Teaching Materials on
Arts of Africa, Asia, and the Pacific

We would appreciate your taking a moment to fill out the upper portion of this form and to check appropriate responses below. Please send the form to

Teaching Resources
Dallas Museum of Art
1717 North Harwood
Dallas, Texas 75201

Date: ______________________ Name: __________________________________________

School name & address: ___________________________________________________________________

School phone #: __________________ Grade level: ______________ District: ______________

OPENING COMMENTS:
1. Did the comments addressed to Dear Teacher help? Y___ N___

INTRODUCTORY ESSAY:
2. Did the introductory essay help explain what you would see? Y___N___
3. Did the introductory essay provide concepts that would help you tour the installation? Y___ N___

OBJECT SHEETS:
4. Did the students enjoy responding to "FIRST IMPRESSIONS"? Y___ N___
5. Did the questions in the "LOOKING & THINKING" section encourage discussion? Y___ N___
6. Did the variety of "VOICES" add to the students' interest in the artworks? Y___ N___
7. Did the students enjoy adding their own "VOICE" about the artworks? Y___ N___

ACTIVITIES SECTION:
8. Did the students enjoy the activities? Y___ N___
9. Did the PRE-VISIT ACTIVITIES increase the students' interest in visiting the Museum? Y___ N___
10. Did the Artwork Cards stimulate further inquiry about other content areas? Y___ N___
11. Did the students enjoy the Theme Cards? Y___ N___
12. Were the other ACTIVITIES explored after the Museum visit? Y___ N___

BIBLIOGRAPHY & MUSEUM RESOURCES:
13. Were the bibliographical entries helpful? Y___ N___
14. Did you use the Mayer Library or Teaching Resources? Y___ N___
15. Did you visit the Collections Information Center? Y___ N___

Texas Essential Knowledge & Skills:
16. Was it helpful to include the TEKS? Y___ N___

COMMENTS (Use the numbers to refer to particular topics, and use the back of this sheet if necessary.)

THANK YOU!!
EVALUATION SHEET for Dallas Museum of Art Docent Tour on
Arts of Africa, Asia, and the Pacific

We are interested in your response to our docent-guided tours. The time you take to complete this form will enhance our efforts to offer educational experiences of consistently high quality at the Dallas Museum of Art. Fill out the upper portion of this form and check appropriate responses below. Please send the form to

Teaching Programs
Dallas Museum of Art
1717 North Harwood
Dallas, Texas 75201

Date:__________________________ Name:________________________________________________

School name & address:________________________________________________________________

School phone #:__________________ Grade level:__________________ District:__________________

Name of docent:______________________________________________________________________

**CIRCLE ONE:**

1. Did a docent make telephone contact with you?           Yes  No
2. Did you access the Teaching Materials on the Dallas Museum of Art web site?       Yes  No
3. Did you use these materials to prepare your students for their tour or to extend their experience after the tour?   Yes  No
4. Did your students feel welcome and comfortable at the Museum during their tour?      Yes  No
5. Was your docent on time and well organized?           Yes  No
6. Did your docent relate well to the group?            Yes  No
7. Was the information given on the tour clear?           Yes  No
8. Was the information and vocabulary used appropriate to the level of the group?       Yes  No
9. Were students encouraged to look carefully and think critically?         Yes  Somewhat  No
10. Was the docent successful at encouraging participation from students?       Yes  Somewhat  No
11. Did your students enjoy their visit to the Dallas Museum of Art?     Yes  No
12. Will the information and looking skills introduced at the Museum be applicable to your classroom work?    Yes  No
13. Did the tour meet your expectations?                  Yes  No
14. Based on this visit, will you plan another docent tour for your students?       Yes  No

**COMMENTS** (Use the numbers to refer to particular topics, and use the back of this sheet if necessary.)

THANK YOU!!