




*Hi, I'm Waltee, your guide
to family fun at
The Walters Art Museum.*

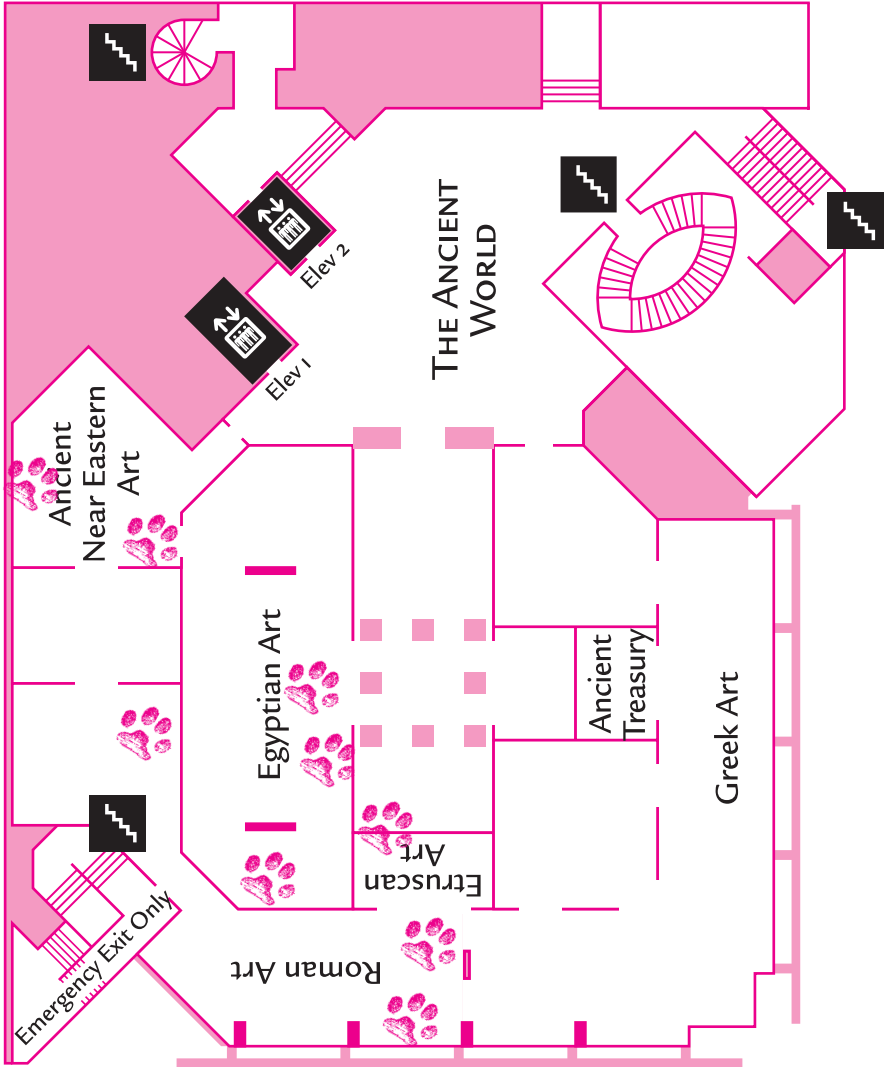
getting started

- LOOK WITH YOUR EYES,
NOT WITH YOUR HANDS.
The oils from our hands can damage the artworks.
- FIND THE ARTWORK
PICTURED ON THESE CARDS.
Start wherever you like. Use the maps on the back
to locate the artwork in the galleries. Turn the cards
over for fun facts, information, and activities.
- YOU WON'T GET LOST IF YOU
FOLLOW MY PAW PRINTS
ON THE MAP! 

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LEVEL 2

CENTRE STREET BUILDING



GO TO THE CENTRE ST. BUILDING,
LEVEL 2, ANCIENT EGYPTIAN ART



MODEL BOAT

The ancient Egyptians were the first to carve detailed ship models. It was a common Egyptian funeral practice to include highly accurate and painted wood models of ships complete with crews in the tomb with the dead. This boat represented the intended journey of the owner transporting his soul to the afterlife.

Model Boat, (detail), 11-12th dynasty, 2040-1783 B.C. (H of canopy 60 cm. x L of boat 213 cm.)

MODEL BOAT



look

The passenger of this boat, the deceased, is seen with a blue beard, clothed in a shroud. He is seated between oarsmen who row the boat. A helmsman steers, and a standing pilot navigates the boat. This wooden boat was probably one of a pair meant to symbolize the journey north on the Nile River. However, because the boat is over 3500 years old, the mate has not been found and probably no longer exists.

imagine



Travel by boat on the Nile River was necessary in ancient times. How do you travel every day? Do you walk, ride in a car, or take the subway? If you had a boat, where would you travel? What kind of boat would you have? What would be special about your boat? Who or what would you carry on your boat?



discover

We know the identity of this tomb-owner thanks to the work of **curators** (*kyoo-REY-ters*) (*people who study art*) and conservators (*people who restore and repair the art*). They discovered his name, Wadjet-hotep, written in hieroglyphs while they were carrying out repairs on the ancient boat.

→ COLLECTION CONNECTION ←

Images of transportation in everyday life have been recorded in the art of many cultures throughout history. Travel by foot to the 19th-century galleries to find people depicted in the paintings either riding on horseback or traveling in wagons. What are your favorite ways to travel?

GO TO THE CENTRE ST. BUILDING,
LEVEL 2, ANCIENT ETRUSCAN ART



CISTA WITH HELEN OF TROY AND PARIS

This **cista** (*sist-uh*) is a vessel used to keep and protect valuable objects. **Cistae** (*sist-eye*) were commonly owned by **Etruscan** (*i-TRUHS-kub-n*) women to keep toiletries and cosmetics safe. Oftentimes, cistae displayed mythological stories around the vessel's outer perimeter.

Cista Depicting Helen of Troy and Paris, 4th century B.C. (H 44 cm., thickness 54 cm.)

CISTA WITH HELEN OF TROY AND PARIS



look

The details incised on this piece tell the ancient love story of Helen of Troy, the daughter of **Zeus** (*Zoos*), said to be the most beautiful woman in the world, and Paris, a Trojan Prince. Their story is told around the body of the vessel. Resting on lions paws, the cista is topped by two Greek mythological figures, a **satyr** (*SAY-tur*) and a **maenad**, (*ME-nad*) which join to form the handle. Decorative chains that may have been used to lift the cista loop loosely around the vessel.

imagine



You have unearthed an extraordinary-looking container. How big is it? How do you think it was made and by whom? What does it look like? What kinds of decorations adorn it? What do you think was originally stored in it? What will you use it for? Where will you keep it?



discover

Though conservators (*people who repair and restore the art*) have cleaned and restored this piece, it still looks very different today from when it was first made. Originally, this object was shiny and bright. Over time, air and weather caused a green product, known as a **patina** (*pub-TEE-nuh*) to form on the surface of the container. Look at old pennies you may have at home and see if you can find any with a “patina.”

→ COLLECTION CONNECTION ←

Someone long ago kept something very important to them in this container. Vessels and containers that were used for treasures are plentiful throughout the museum. Look for the Inro Boxes and the boxes for writers in the Asian art collection in Hackerman House.

GO TO THE CENTRE ST. BUILDING,
LEVEL 2, ANCIENT NEAR EASTERN ART



MYTHOLOGICAL CONTEST

In this decorative stone **relief** (*ree-LEEF*) (a type of sculpture in which a form projects from a background), two warriors restrain their enemy, a bearded, monstrous giant with horns, shown in a twisted and cross-armed pose.

MYTHOLOGICAL CONTEST



look

Found on an exterior wall of a temple built almost 3,000 years ago, this decorative relief probably shows **Gilgamesh** (*GIL-gah-mesh*), the King of Babylonia, seen on the left, and his friend **Enkidu** (*EN-kee-doo*), on the right, tangled in a battle with a monster called **Humbaba** (*Hoom-BAH bab*), guardian of the sacred cedar forests.

imagine



You are a traveler in an unfamiliar land. You come across this stone displayed on your path. What do you think it is trying to tell you? Would you continue on your path or turn around? Why or why not? What or who might you find farther along the path? If you wanted to make your own sign for travelers, what would you illustrate? Where would you display it?



discover

The Epic of Gilgamesh is one of the oldest written stories on Earth. It comes to us from ancient **Sumeria** (*soo-MER-ee-uh*) and was originally written on 12 clay tablets in cuneiform script. The epic tells the story of an ancient king called Gilgamesh, who may have actually existed, in a **Babylonian** (*bab-uh-LOH-nee-en*) kingdom called **Uruk** (*OO-rook*) on the **Euphrates** River, (*yoo-FREY-teez*) in modern day **Iraq** (*i-RAHK*).

→ COLLECTION CONNECTION ←

Relief is a common sculptural process that has been used by artists throughout history to tell a story. Look for other examples of relief sculpture in the ancient art galleries to see if you can decode the stories they tell.

GO TO THE CENTRE ST. BUILDING,
LEVEL 2, ANCIENT EGYPTIAN ART



HORUS THE CHILD ON CROCODILES

This **cippus** (*SIP-uhs*) or plaque was used as a charm or **talisman** (*tal-iz-men*) by Egyptians to protect themselves and their property from the attacks of poisonous beasts, reptiles, and insects of every kind. They were also used to ward off evil and provide cures from illnesses.

Horus the Child on Crocodiles, 304-30 B.C. (23.5 x 14.1 x 5.7 cm.)

HORUS THE CHILD ON CROCODILES



look

Horus, (*HOHR-ubs*) the son of **Osiris** (*Oh-SAHY-ris*) and **Isis** (*AHY-sis*), was worshipped as the god of the sky and possessed magical powers to protect the pharaoh. Depicted as a child standing on two crocodiles, Horus has a chubby face and plump belly. He wears a cap with the head of an oryx (*or-ix*) (*type of antelope*), as well as a thick side lock of hair which curls around his shoulder. In his hands he holds scorpions, an oryx, snakes, a scorpion, and a lion.

imagine



You have been asked to design a “talisman” (*an object that has special powers*) for your family. What special powers will it have? Who will use it? What will it look like? How will you make it? Where will it be kept?



discover

Representations of various protective Egyptian deities surround young Horus, assisting him in warding off evil, danger, and illness. Inscribed on the surface of the cippus, written in hieroglyphs, are anti-venom spells and magical incantations meant to keep dangerous animals away!

→ COLLECTION CONNECTION ←

Amulets and talismans from a variety of cultures are displayed throughout this museum. Look especially at the amulets in the ancient world treasury.

GO TO THE CENTRE ST. BUILDING,
LEVEL 2, ANCIENT ROMAN ART



PORTRAIT HEAD OF LIVIA

A portrait is a painting, photograph, or sculpture that an artist creates to represent a person. This portrait shows only the head and neck of Livia, the first empress of Rome. Created separately, heads were specifically made to be realistic and individual while the bodies were mass produced in a workshop and, for the most part, lacked personal details.

Portrait of Livia, mid-late 30s B.C. (H 47x W 24 x D 31 cm.)

PORTRAIT HEAD OF LIVIA



look

This sculptural portrait head, created slightly larger than life, was displayed in a public place and reminded Roman citizens of the power of their rulers. Livia is shown in a modest pose with hair that is neat and tidy. Her hairstyle was copied by Roman women as a sign of respect and to symbolize their patriotism.

imagine



Livia was a trendsetter—someone who set the latest fashion during her time. An artist is going to create a portrait of you and the way in which you are represented will be copied by hundreds of people. What characteristics would you want the artist to portray? What hairstyle and clothes will you wear? If you could start your own trend, what would it be? Who do you think is a trendsetter today?



discover

Look closely at Livia's face. What is missing? The noses of many ancient portraits are broken due to damage from time, travel, war, and natural disasters. The pieces sticking out the farthest, like the nose or the legs and arms, are most likely to break first.

→ COLLECTION CONNECTION ←

Many cultures throughout time have immortalized people through portraiture. Portraits are not always sculptures; they can be paintings as well. Look for other portraits of people who lived long ago in our Renaissance and Baroque galleries.

GO TO THE CENTRE ST. BUILDING,
LEVEL 2, ANCIENT EGYPTIAN ART



MUMMY CASE

Mummy cases such as this one were carved and shaped to outline the mummy's body and were lavishly decorated. Cases would be nested one inside the other and were decorated with symbols and prayers to help the deceased in the afterlife and with detailed spells to ward off evil spirits or bad omens.

Mummy Case with Paintings of Funerary Scenes (detail), 21st dynasty, 1070-945 B.C. (H 186 cm x L 816 cm.)

MUMMY CASE



look

Made of wood, the outside panel of this original *mummy case* is covered in brightly colored paintings of **hieroglyphs** (*hahy-er-ub-GLIFs*) and **amulets** (*AM-yuh-lits*) or good luck charms. Also represented are symbols for the primary deity in Egypt who ruled as the god of life and death, **Osiris** (*Ob-SAHY-ris*), and his father Ra, the sun-god.

imagine



You are on an archaeological dig in Egypt. You come across a hidden tomb and inside there is a coffin. What shape is it? Would you open it? Why or why not? What would you find inside? How is it decorated? Who do you think it belonged to? What will you do with it? What will you tell people about it?



discover

During this time period in Egyptian history, some coffins and mummy cases could be purchased ready-made. Once purchased, the owner's name and titles could be filled in the blanks left in the inscriptions.

→ COLLECTION CONNECTION ←

The notion of life after death has been shared by many cultures throughout time. Explore the other galleries in the museum to find out how cultures other than the Egyptians handled the idea of “life after death.”

GO TO THE CENTRE ST. BUILDING,
LEVEL 2, ANCIENT ROMAN ART



GARLAND SARCOPHAGUS

Used by ancient Romans as a tomb for the dead, a **sarcophagus** (*sabr-KOF-uh-guhs*) was purchased and sometimes custom-made according to the personal taste of the buyer. **Sarcophagi** (*sabr-KOF-uh-jahy*) were essentially built to be seen—kept above ground as part of an elaborate tomb. Personal details, like portraits, could be added to the coffins when needed.

Garland Sarcophagus (detail), ca. A.D. 150-80 (L 657 x W138.4 x H 80.01 x (D 71.12 x 66.04 cm.)

GARLAND SARCOPHAGUS



look

Carved draperies of garlands held up by winged goddesses decorate all four sides of this small child-sized sarcophagus. The portrait of the young girl originally buried inside can be seen on the right hand side. Meant to protect the body inside, **Eros** (*ER-os*), the Greek god of love, and **Medusa** (*Muh-DOO-sub*), a female monster with large eyes, sharp protruding teeth, and hair of living snakes, are carved into the face of this sarcophagus. Winged female figures on each corner of the sarcophagus represent victory.

imagine



You have been asked to design a “sarcophagus” for a family pet. What materials would you use to make it? What shape would it be? Where would you place it? What designs would you include on it? What would you write on it?



discover

The word “sarcophagus” literally means “eater of flesh” and comes from the Greek words *sarx*, meaning “flesh,” and *phagien* (*fă-jen*) meaning “to eat.”

→ COLLECTION CONNECTION ←

In Roman culture, a sarcophagus was meant to be viewed, visited, and reflected upon by those left behind. In ancient Egypt, sarcophagi were also used to hold the mummified remains of the dead, but they were never viewed by the public after being entombed.

What other differences or similarities can you find when comparing the Walters’ Roman and Egyptian sarcophagi?

GO TO THE CENTRE ST. BUILDING,
LEVEL 2, ANCIENT NEAR EASTERN ART



PROTOLITERATE TABLET

This object, similar to a modern day receipt, illustrates one of the earliest samples of writing in our history. The **cuneiform** (*kyoo-NEE-uh-fawrm*) writing system uses symbols to represent objects and sounds. The symbols on this object detail a sale of 150 acres of land in ancient Mesopotamia.

Protoliterate Tablet, ca. 3100/3200?- 2900 B.C. (H 6.6 x W 6.6 x D 2.3 cm.)

PROTOLITERATE TABLET



look

The **Sumerian** (*soo-MER-ee-uhn*) scribe who created this stone tablet divided the writing into sections. To us, the writing does not seem to follow a logical order. However, the plants sprouting from the earth in the bottom left corner suggest the message involved crops or land.

In the same area of the receipt, you can also see the name **Hegiulendu** (*Khigeu-lendu*), the name of the person who witnessed the sale of the land.

imagine



You are a friend of Hegiulendu and live in ancient Mesopotamia. You want to send your friend a message, but paper and pencil haven't been invented yet. How would you create a message? What would it look like? What materials will you use? How long would it take to craft? How would you deliver it?



discover

The word cuneiform was derived from two Latin words: *cuneus*, which means “wedge,” and *forma*, which means “shape.” This picture language was formed by creating “wedge-shaped” symbols on wet clay with a type of stick that had a triangular tip—much like our fountain pens of today!

→ COLLECTION CONNECTION ←

Record-keeping and writing have always helped us understand our ancestors and the world in which they lived. Visit the Egyptian and Medieval galleries in the museum to see writing from other civilizations. See how many different languages you can find!

GO TO THE CENTRE ST. BUILDING,
LEVEL 2, ANCIENT ROMAN ART



TORSO OF AN EMPEROR IN ARMOR

This torso of a Roman emperor is a fragment of a larger sculpture. Roman emperors were historically portrayed in several ways: standing in a toga, standing with a toga draped over the head portraying a priest, as a military leader, standing or riding a horse, or as a bare-chested god.

Torso of Emperor in Armor, A.D. 14-68 (H 91 x W 66.5 x D 40.6 cm.)

TORSO OF AN EMPEROR IN ARMOR



look

This sculpture is of a torso, or upper body, of a powerful Roman emperor. He is wearing a **cuirass** (*kwi-RAS*), or breastplate, and leather pieces for protection. Engraved on the cuirass are griffins, creatures with the body of a lion and a head and wings of an eagle. A long-haired god with a beard of dolphins is engraved higher up on the cuirass. These images symbolize nobility and the divine nature of the emperor.

imagine



You are a powerful ruler of a country far away. You need to design an outfit to wear during a public celebration. How would you want to portray yourself? What would your outfit look like? What materials would you use to construct it? Would it be easy or hard to move in? What stories would your outfit tell the world about you?



discover

Statues from the ancient era are often damaged and broken throughout time and require restoration, cleaning, and repair. In the 1800s, a restoration was made to this piece which included making and adding arms and legs to the torso and attaching an ancient Roman head. The resulting sculpture, however, looked mismatched and was disassembled in 1961.

→ COLLECTION CONNECTION ←

Restorations made by assembling fragments of broken sculpture were often the result of 19th-century collectors' desire to display complete pieces of ancient art, regardless of its accuracy. An example of this practice, a combination sculpture of the Roman goddesses Artemis and Aphrodite can be seen in the lobby of the ancient world gallery.