



ANCIENT GLOBALIZATION TEACHER RESOURCE

newarkmuseumart.org

THE
NEWARK
MUSEUM
OF
ART

WELCOME TO THE NEWARK MUSEUM OF ART!

Dear Teachers,

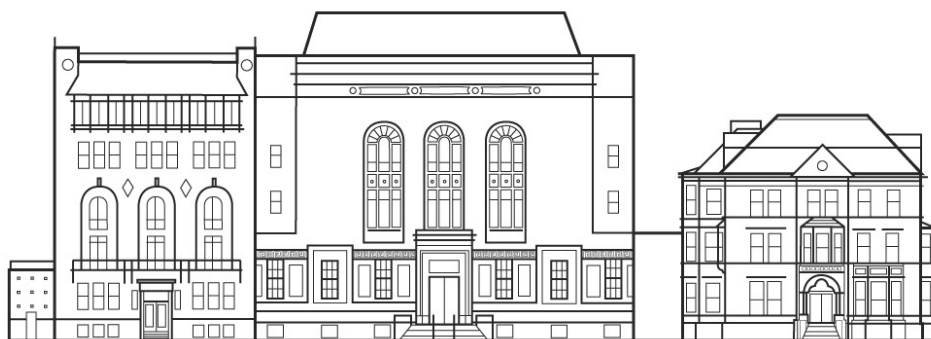
We are happy to present *Ancient Globalization* Teacher Resource. The goal of our school and teacher programs is to provide students an opportunity to connect museum objects with their own lives and understand how these objects relate to subject matter they are learning in their classrooms.

This teacher guide is based on our collection and provides a framework for you and your students. The discussions and activities introduce some key themes and concepts for classroom reflection and lessons.

We look forward to the conversations sparked among your students.

Thank you for choosing The Newark Museum of Art!

NMOA School Programs Team



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ABOUT THE PROGRAM

ANCIENT GLOBALIZATION

*I believe that the earth is very large and that we who dwell
between the pillars of Hercules and the river Phasis live in
a small part of it about the sea, like ants or frogs about
a pond, and that many other people live in many other such regions . . .*

—Plato, *Phaedo*, 360 BCE

Ancient Globalization focuses on the diversity and influence of the ancient Egyptian, Greek, and Roman cultures of Mediterranean Sea. The stories and perspectives may be old, but the humanity and relevance are timeless. For traders, artisans, soldiers, and colonists, the Mediterranean was a highway for cultural exchange, propelling art and technology forward—sometimes through violent conquest, and other times through peaceful interaction. Although each culture had its own values, aesthetics, and social structures, all developed in conversation with one another, reminding us that globalization is not a modern phenomenon.

Students will explore the impact of these ancient cultures and relate them to the modern world. How do ideas formulated BCE affect us today? Taking a cue from the ancient Greeks, students will contemplate the humanist philosophy. What does the human experience look like and how much potential does each individual hold?

Students will be encouraged to engage in slow observation and conversation, form connections to their personal lives, listen to diverse perspectives and cultures, participate in activities, and think critically.

PRE-VISIT

SPARK A CONVERSATION

Before getting into the meat of the lesson, we recommend that you and your students explore and discuss the themes of the resource. We have included some selected images from the collection, along with relevant information. You can print out the images or project them in your classroom.

Pre-visit Objectives:

- Introduce students to the artists and works in the collection
- Examine how and why cultural connections are important in our daily lives
- Explore how artists represented globalization in their artwork

1. Defining Globalization

Have a discussion on globalization and create a word cloud. What is globalization and how does it impact our lives? Ask students to reflect on influence—how is it spread? How do distant cultures impact our own? The United States is often called a "melting pot"—what evidence of that do they experience in their daily lives? Encourage students to approach it from the micro to macro—examine their families -> friendships -> classroom -> school -> community, etc.

2. Mapping the Mediterranean

Orient the students with the Mediterranean region. Print out a map of the Mediterranean and ask students to mark the Egyptian, Greek, and Roman empires in different colors. What do they notice about the empires? Ask them to reflect on maps and borders. Does culture really stop at a border? Do empires really end at a specific date? What can we learn from this realization?

ENNION

ENNION CUP



Ennion, **Ennion Cup**, ca. 40-50 CE
Mold-blown glass, $4\frac{7}{8} \times 2\frac{3}{8} \times 3\frac{3}{8}$ in. (12.4 x 6 x 8.6 cm)
The Eugene Schaefer Collection, Gift of Mrs. Eugene Schaefer, 1950
50.1443

This delicate and elegant cup is one of the rarest and most highly regarded glass objects in The Newark Museum of Art's collection. Most ancient artisans are anonymous, yet the nameplate on this glass proudly proclaims "Ennion made me." Since he signed as both engraver and glassblower, it is believed that Ennion may have actually invented the difficult process of blowing molten glass into a multipart engraved metal mold. While his designs imitate expensive one-of-a-kind silver vessels, the mold blowing process made it possible to turn out multiple copies of a single design.

Ennion may have been one of a group of skilled glassmakers who worked in Sidon (now Lebanon) in the first century CE. It is known that five such masters signed their work, but none were as skilled as Ennion. He made drinking vessels like this one in a variety of designs and colors, as well as large, elegant jugs and hexagonal vases. A number of Ennion's cups have been found in northern Italy, leading some to believe that he moved his workshop there. However, signed Ennion vases and fragments have been found from Spain to the Black Sea, making it more likely that he shipped his pieces widely around the Mediterranean.



MANNER OF THE ANTIMENES PAINTER AMPHORA

Manner of the Antimenes Painter, **Amphora**, ca. 530 BCE
Black-figure pottery, 14½ x 9 in. (36.8 x 22.9 cm)
Eugene Schaefer Collection, gift of Mrs. Eugene Schaefer, 1950 50.277

One of the most enduring figures of classical mythology was the flawed hero and strongman Herakles, known as Hercules to the Romans. As atonement for committing murder, Herakles was forced to perform 12 seemingly impossible labors for the wicked King Eurystheus. The front of this vase depicts the first labor of Herakles, the killing of the lion of Nemea. Since arrows could not pierce its hide, Herakles uses his superhuman strength to strangle the beast. The goddess Athena and his faithful nephew Iolaos stand by to help. Herakles's useless quiver, arrows, and club are shown. Fine tableware such as this amphora was made for symposia, social gatherings for male Athenians. A strong, never-defeated Herakles was the perfect subject for symposium tableware.

Craftsmen used the potter's wheel to form this vase from the fine clay found near Athens and shaved it down to achieve precisely balanced contours. They used two different natural pigments that changed color from black to orange depending on the reduction and oxidization cycles in the kiln. Red accents and incised lines further enliven the figures. The harmonious outline of this vase and the precise placement and balance of figures and ornament reflect ancient Greek ideals of beauty.



MYSON COLUMN KRATER VASE WITH RED FIGURE HERAKLES

Painted by Myson, **Column Krater Vase with Red Figure Herakles**,
ca. 500 BCE
Red-figure pottery, earthenware
Purchase 1968 Membership Endowment Fund 68.11

The large vessel was used to mix water and wine during symposia—male-only dinner parties where guests shared stories, discussed issues of the day, and built alliances. Large, beautifully painted vessels like this one could spark conversation and give guests a chance to share their knowledge. On one side, the great Greek hero Herakles (known to the Romans as Hercules, identified here by his cloak made from the skin of the lion of Nemea) is shown killing the bandit Kyknos. Standing on the right is Kyknos's father, the war deity Ares, powerless to save his son. Symposia guests might have passed the evening discussing Herakles's wildly popular story and its meanings. On the reverse side is an appropriate scene for a vase used to serve wine—three nude revelers holding wineskins and moving merrily across the surface.



UNRECORDED ROMAN (NORTH AFRICA) ARTIST HEAD

Unrecorded artist, *Portrait of a Young Man*, ca. 200-299 CE
Roman (North Africa)
Marble, 10 × 8 × 8¼in. (27 × 20.3 × 21 cm)
Purchase 2001 Membership Endowment Fund 2001.4.1

This marble portrait reveals both the extent of Rome's cultural reach and the diversity of its people. Made during the reign of Emperor Septimius Severus (145-211 CE), who was from North Africa, this portrait shows that people from the provinces could reach the highest offices in the empire.

The provinces of northern Africa saw urban development in the Roman mold. The city of Timgad in modern-day Algeria, established by Trajan in 100 CE, made use of a rigidly ordered grid plan, common to colonial settlements all over the empire. Some of the best preserved examples of Roman public buildings, including a theater, amphitheater, temple, and marketplace, are still to be found in Leptis Magna (in modern-day Libya), the birthplace of Emperor Septimius Severus.

Romanization went hand in hand with economic prosperity, as the city of Rome looked to North Africa to supply its wheat, oil, and wine, and agricultural productivity no doubt contributed to the distribution around the Mediterranean of distinctive red slip pottery vessels produced in Tunisian workshops. In many respects, the North African provinces became as Roman as any on the Italian peninsula, spawning intellectual figures steeped in Roman learning, such as the novelist Apuleius of Madaurus and the Christian writers Tertullian and Saint Augustine of Hippo. Their public and private spaces were adorned with the markers of Roman prosperity: courtyards and gardens, conspicuous displays of free-standing sculpture, and, most especially, elegant and original mosaics, an art form for which North African artists showed particular talent.



UNRECORDED ROMAN (ASIA MINOR) ARTIST PORTRAIT BUST OF A LADY

Unrecorded artist, **Portrait Bust of a Lady**, ca. 150 C.E.
Roman (Asia Minor)
Marble, 25½ x 15¼ x 8⅝ in. (64.8 x 38.7 x 21.9 cm)
Purchase 1971 Charles W. Engelhard Foundation Fund 71.79

The Romans had a long tradition of displaying life masks of ancestors in their homes. Sculpture in marble first came to Rome in the second century BCE as plunder from their conquests of Greek cities. In Rome, early marble portraits were sometimes harshly realistic, but when this likeness was carved, around 150 CE, there was a trend toward more flattering realism, especially in depictions of women.

The size and quality of this bust shows that the subject was an upper-class woman. We can date her portrait from her hairstyle. The elaborate coiffure, with long braids of hair piled in a crown on top of the head, copies the hairstyle of the revered empress Faustina the Elder, wife of the emperor Antoninus Pius. Coins with portraits of the emperors and empresses circulated throughout the empire, and their official likenesses were copied and displayed in every important town and city.

This woman's portrait may have been dedicated in a temple, placed in a tomb, or set up to commemorate benefactions to her city. While Roman women were not allowed to hold public office, they could use their own wealth and property to donate buildings and fund charities. Some portraits of older women show a steely toughness of character, but the smooth surfaces of this likeness give no hint of the personality within.

POST-VISIT ACTIVITIES

Post-visit Objectives:

- Enable students to reflect upon and discuss some of the themes from the artwork
- Encourage students to explore representations of identity

1. Host a Symposium

Watch the [short video](#) on Socrates's social approach to philosophy. Ancient Greeks would host a symposium, a banquet where they would feast and discuss varying topics. Have the students plan a symposium of their own. Who would they invite to their banquet? What food would they serve? What topics would they discuss and debate?

2. Etch a Sketch (of Your Hero)

Take your inspiration from the Greek Krater and create a paper version showcasing a hero of your choice.

Supplies:

- Cardstock
- Pencil
- Scissors
- Tape
- Black acrylic paint
- Paintbrush
- Ruler
- Computer paper
- Thumbtack

Instructions:

1. Paint the cardstock with a thin layer of black paint.
2. While the paint dries, fold a piece of computer paper in half. Sketch the shape of your vessel and cut it out.
3. Sketch your design on the shaped computer paper. Think about what patterns you want to incorporate. Who is your subject? What conversations will spark from the work?
4. Trace the shape of your vessel onto the painted cardstock. Transfer the sketch onto painted cardstock.
5. Using a thumbtack or other sharp object, etch into the acrylic paint, revealing the cardstock beneath.
6. Trim the painted cardstock to finalize the shape of the vessel.

[Reference video](#)

LINKS

Ancient Egypt

https://www.nationalgeographic.org/topics/resource-library-ancient-egypt/?q=&page=1&per_page=25

<https://smarthistory.org/ancient-mediterranean/ancient-egypt-landing/>

Ancient Greece

https://www.nationalgeographic.org/topics/resource-library-ancient-greece/?q=&page=1&per_page=25

<https://smarthistory.org/ancient-mediterranean/ancient-greece/>

<https://asiasociety.org/new-york/guide-decoding-buddhist-symbolism-tibetan-art>

https://www.metmuseum.org/toah/hd/afrg/hd_afrg.htm

https://www.metmuseum.org/toah/hd/tacg/hd_tacg.htm

https://www.metmuseum.org/toah/hd/haht/hd_haht.htm

Ancient Rome

https://www.nationalgeographic.org/topics/resource-library-ancient-rome/?q=&page=1&per_page=25

<https://smarthistory.org/ancient-mediterranean/ancient-rome/>

AT THE MUSEUM

The Museum supports teachers, administrators, and parents through an array of programs carefully designed to connect different levels of curricula to the Museum collections.

For more, visit: <https://newarkmuseumart.org/learn/school-programs/>

Field Trips

Field trips are available to students, educators, and parents. Designed to include our permanent collection, Planetarium, and special exhibitions, our programs provide curriculum connection in all subject areas.

Professional Development

The Museum provides professional development opportunities for educators, administrators, and parents.

Residencies

For art and STEM residencies, the Museum partners with schools with teaching artists to create projects that connect to Museum objects.

Scout Programs

Each onsite experience is a fun and educational way to earn badges while connecting with the global offerings of the Museum.

Birthday Parties

With the magic of the Museum as a backdrop, our educators lead a one-of-a-kind activity for your child and your guests.

Camp NMOA

Summer begins here! Join us for six weeks of building community through project-based learning where campers can develop their skills in art and science.

ABOUT THE MUSEUM

We welcome everyone with inclusive experiences that spark curiosity and foster community.

The Newark Museum of Art, in Newark, Essex County, New Jersey, is the state's largest museum. It holds fine collections of American art, decorative arts, contemporary art, and arts of Asia, Africa, the Americas, and the ancient world. Its extensive collections of American art include works by Hiram Powers, Thomas Cole, John Singer Sargent, Albert Bierstadt, Frederick Church, Childe Hassam, Mary Cassatt, Edward Hopper, Georgia O'Keeffe, Joseph Stella, Tony Smith, and Frank Stella.

Founding Director John Cotton Dana believed that museums were established to promote the appreciation, understanding, and enjoyment of the arts and sciences. Together with a group of public officials, prominent businessmen, and local collectors, he established the Museum in 1909 at the Newark Public Library. He provided the intellectual leadership that made it one of the most progressive cultural institutions in the country.

LEARNING STANDARDS

(Visual Arts) 1.2.5.Cr3b: Describe and apply principles such as movement, balance, contrast, and emphasis.

(Visual Arts) 1.5.8.Re7b: Compare and contrast cultural and social contexts of visual arts and how they influence ideas and emotions.

(Social Studies) 6.2.8.GeoGl.4.a: Determine how Africa's physical geography and natural resources presented challenges and opportunities for trade, development, and the spread of religion.

(Career Readiness, Life Literacy & Key Skills) 9.4.5.GCA.1: Analyze how culture shapes individual and community perspectives and points of view.

(Career Readiness, Life Literacy & Key Skills) 9.4.12.Cl.1: Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12.prof.CR3a)

(Social Studies) 6.1.2.Geo.SV.3: Identify and describe the properties of a variety of maps and globes (e.g., title, legend, cardinal directions, scale, symbols) and purposes (wayfinding, thematic).

(Social Studies) • 6.2.8.HistoryCA.3.a: Evaluate the importance and enduring legacy of the major achievements of Greece, Rome, India, and China over time.

IMAGE CITATIONS

Cover photography by [Mike Peters](#)