Art for All: Teaching Resources from the Metropolitan Museum of Art
Program Goals

Through participation in this webinar we hope you will:

• Learn new tools and gain the resources needed to engage students with works of art.

• Recognize the strength of using works of art to support language development.

• Feel more confident engaging works of art in your teaching.
Labeled Image
<p>| Color/Surface       | Decoration | Shape |</p>
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![Image of a carved panel with multiple figures.]
Back to Back
Drawing and/or Movement
Collaborative Poem
Description
Association
Impression
Resources
For Educators

Fosteryour students' learning and your own in workshops and events and with online, print, and other resources.

Join K-12 Educators at The Metropolitan Museum of Art on Facebook.

Resources for K-12 Educators

Lesson Plans and Pre-visit Guides
Search for lesson plans that integrate learning about works of art in your classroom and pre-visit guides to selected collections that help prepare for a self-guided visit with your students.

Publications for Educators
Introduce your students to the richness and diversity of works of art in selected collections of the Museum. These comprehensive and fully illustrated guides provide useful background information and ideas for engaging students.

More for K-12 Educators

K-12 Educator
School Groups
For Educators

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Heilbrunn Timeline of Art History
Lesson Plans and Pre-visit Guides

Search for lesson plans and pre-visit guides by grade, subject area, collection area, and theme.

Enter search terms

1-2 of 2 results

### Lesson Plan: Gods, Goddesses, and the Supernatural

Enrich students' understanding of how the ancient Assyrians used art to convey messages through a classroom writing and art-making activity and viewing questions related to a monumental sculpture in the Museum's Ancient Near East collection.

### Pre-visit Guide: Art of the Ancient Near East

Introduce students to works of art reflecting the rich and complex cultures that flourished for thousands of years across a vast geographical region and gave rise to many features of modern civilization. Use the guide's collection overview, gallery map, tour-planning guidelines, background information and themes, discussion questions, suggested works of art, and resource list to make the most of your trip to the Museum.
Lesson Plans and Pre-visit Guides

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<th>Grade</th>
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<th>Theme</th>
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<tr>
<td>Ancient Near Eastern Art (2)</td>
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Current search results within: Collection Area, Ancient Near Eastern Art

Lesson Plan: Gods, Goddesses, and the Supernatural
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Lesson Plans and Pre-visit Guides

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1-2 of 2 results

Ancient Near Eastern Art (2)

Current search results within: Collection Area, Ancient Near Eastern Art

Lesson Plan: Gods, Goddesses, and the Supernatural

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Pre-visit Guide: East PDF

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Lesson Plans and Pre-visit Guides

Search for lesson plans and pre-visit guides by grade, subject area, collection area, and theme.

Enter search terms

1-2 of 2 results

Collection Area

Ancient Near Eastern Art (2)

Current search results within: Collection Area, Ancient Near Eastern Art

Lesson Plan: Gods, Goddesses, and the Supernatural

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Publications for Educators

Introduce your students to the richness and diversity of works of art in selected collections of the Museum. These comprehensive and fully illustrated guides provide useful background information and ideas for engaging students.

These resources are also available as packaged sets:

- Request a complimentary copy. One copy is available free of charge to every New York City public school. Email teachresources@metmuseum.org with your request. See a list of all available teacher resource sets (PDF).
- Borrow from Nolen Library in the Museum’s Ruth and Harold D. Uris Center for Education.
- Purchase in the Museum Store, online, or by phone (1-800-662-3397). Museum Members receive a discount when ordering over the phone or online. When purchasing in the Museum Store, an educational discount is available upon presentation of a valid school ID.

The Art of Africa

The Art of Ancient Egypt
Explore the rich and diverse artistic heritage of sub-Saharan Africa through forty traditional works in the Metropolitan's collection.

Use this comprehensive resource as an invaluable introduction to ancient Egyptian history and art focusing on works in the Museum's collection.

Introduce your students to works of art made in the lands where many features of civilization originated.

Examine and discuss works in the Museum's collection that embody the Renaissance interest in classical learning.
The Art of the Ancient Near East

Art of the Ancient Near East: A Resource for Educators
Kim Berczi, Sarah B. Griff, Yelena Raki, and Edith W. Watts

Many features of civilization originated in the lands we call the ancient Near East, a vast and varied area from Turkey to the Indus Valley of present-day Pakistan and from the Caucasus to the Arabian Peninsula. This essential guide for K-12 educators introduces the varied and diverse repertoire produced by the rich and complex cultures that flourished in this region during an equally vast time period, from the eighth millennium B.C. to the middle of the seventh century B.C. Learn about the cultural, architectural, and historical contexts for a selection of the objects, art forms, costumes, rituals and initiatives.
Chess set, 12th century
Nishapur, Iran
Glazed fritware
Pfeiffer Fund, 1971 (1971.193a–ff)

Related Timeline(s)
• Iran, 1000–1400 A.D.

Related Thematic Essay(s)
• The Art of Nishapur (mid–9th–early 12th century)

Timelines
At the beginning of the period 1000 to 1400, Umayyad caliphate collapses, fragmenting Islamic power in the Iberian Peninsula. Christian kingdoms in the north gradually unite, become much more powerful, and expand their territories through a campaign of reconquista (reconquest). MORE »

Time Periods
• 8000–2000 B.C.
• 2000–1000 B.C.
• 1000 B.C.–1 A.D.
• 1–500 A.D.
• 500–1000 A.D.
• 1000–1400 A.D.
• 1400–1600 A.D.
• 1600–1800 A.D.
• 1800–1900 A.D.
• 1900 A.D.–Present

Thematic Essays
Among the Hudson River School artists, John Frederick Kensett is the acknowledged master of the mode termed "luminism" in American landscape painting. He was born in Cheshire, Connecticut. By 1828, Kensett was employed in his father's engraving firm in New Haven, then briefly apprenticed with the engraver Peter Maverick in New York, where he met his lifelong friend and future colleague John W. Casilear. However, the death of Kensett's father in 1829 occasioned the artist's return to New... MORE »

Thematic Essay Categories
• Recent Additions
• All Thematic Essays
• African Art
• American Art
• Ancient Near Eastern Art
• Art of the Americas
• Egyptian Art
• European Art
• Greek and Roman Art
• Islamic Art
• Medieval Art
• Oceanic/Pacific Art
West Asia, 1000 B.C.–1 A.D.

- The Eastern Mediterranean and Syria
- Mesopotamia
- Arabian Peninsula
- Asia Minor (Anatolia and the Caucasus)
- Iran

Encompasses present-day Armenia, Azerbaijan, Bahrain, Cyprus, Georgia, Iran, Iraq, Israel, Jordan, Kuwait, Lebanon, Oman, Qatar, southeastern Russia, Saudi Arabia, Syria, Turkey, United Arab Emirates, and Yemen.
This period is characterized by an age of empires. From northern Mesopotamia the Assyrians renew their military campaigns over an ever-wider region. Their armies defeat cities as far west as the Mediterranean Sea and Egypt and carry back to Assyria vast quantities of booty and tribute. By installing Assyrian governors in conquered capitals, and through the mass deportation of defeated populations, they create a unified empire. The Assyrian empire falls in 612 B.C. to the combined forces of the Babylonians and the Iranian Medes. The Babylonians dominate
Ancient Near Eastern Art (46)

The Achaemenid Persian Empire (550–330 B.C.)

The Achaemenid Persian empire was the largest that the ancient world had seen, extending from Anatolia and Egypt across western Asia to northern India and Central Asia. Its formation began in 550 B.C., when King Astyages of Media, who dominated much of Iran and eastern Anatolia (Turkey), was defeated by his southern neighbor Cyrus II ("the Great"), king of Persia (r. 559–530 B.C.). This upset the balance of power in the Near East. The Lydians of western Anatolia under King Croesus took... More »

The Akkadian Period (ca. 2350–2150 B.C.)

The period from approximately 2900 to 2350 B.C. in southern Mesopotamia (Sumer) is known as the Early Dynastic. During this time, Sumer was divided politically between competing city-states, each controlled by a dynasty of rulers. The succeeding period (ca. 2350–2150 B.C.) is named after the city of Agade (or Akkad), whose Semitic monarchs united the region, bringing the rival Sumerian cities under their control by conquest. The city of Agade itself has not so far been located, but it... More »

Art of the First Cities in the Third Millennium B.C.

The roots of our own urban civilization lie in the remarkable developments that took place in the third millennium B.C. This was a time of astonishing creativity as city-states and empires emerged in a vast area stretching from the Mediterranean to the Indus Valley. Although remote in time and place, this urban revolution, first represented by the formation of cities in southern Mesopotamia (ancient Iraq), must be looked upon as one of humanity's defining moments. These complex centers of... More »
The ancient city of Ashur (Assur) was located on the west bank of the river Tigris in northern Mesopotamia. Although it had controlled an extensive trading network in the early second millennium B.C. and formed a core area of the empire of Shamshi-Adad I (r. 1813–1781 B.C.), the city had slipped into the shadows in the following centuries.

**Middle Assyrian Period**

After several centuries of obscurity and even loss of independence from around 1400 B.C., Assyria’s fortunes revived in the reign of Ashur-uballit I (1365–1330 B.C.). From his capital at Ashur, Ashur-uballit extended Assyrian control over the rich farming lands of Nineveh and Arbela to the north. The new conquests were consolidated by succeeding kings and, under Adad-nirari I (r. 1307–1275 B.C.), the remnants of the state of Mitanni were conquered and Assyrian control stretched to the Euphrates and the borders of the Hittite empire. Assyria reached its greatest extent during this so-called Middle Assyrian period under the warrior king Tukulti-Ninurta I (r. 1244–1208 B.C.), who defeated the ruler of Babylonia to the

**Related**

- **Timelines (6)**
Works of Art is composed of the nearly 6,000 works featured on the Heilbrunn Timeline of Art History and does not include all of the works in The Metropolitan Museum of Art’s collection. This search feature does not include information about the subject matter of the works of art. For queries concerning content and broader themes in art history, consult the Subject, Artist, or Thematic Essay indexes. To research available object records in the Museum’s permanent collection, consult The Metropolitan Museum of Art’s Collections.

How to Read a Caption
A caption gives basic information about a work of art.

Title
Titles appear in boldface.

Date
Titles are usually followed by a date or date range.

Artist
The name and nationality of the artist/maker(s) of the work of art are given, if known.

Country or Culture of Origin
The country or culture of origin indicates the geographic area where the work of art was made or found and may be followed by a specific city or region.

Medium and Dimensions
The medium describes the material(s) that the work of art is made of. Dimensions of the work of art are given in inches and centimeters.

Credit Line
The credit line indicates how a work came into the permanent collection.
Human-headed winged lion *(lamassu)*, 883–859 B.C.; Neo-Assyrian period, reign of Ashurnasirpal II
Excavated at Nimrud (ancient Kalhu), northern Mesopotamia
Alabaster (gypsum)

H. 10 ft. 3 1/2 in. (313.7 cm)
Gift of John D. Rockefeller Jr., 1932 (32.143.2)

From the ninth to the seventh century B.C., the kings of Assyria ruled over a vast empire centered in northern Iraq. The first great Assyrian king was Ashurnasirpal II (r. 883–859 B.C.), who undertook a vast building program at Nimrud, ancient Kalhu. Until it became the capital city under Ashurnasirpal, Nimrud had been no more than a provincial town.

The new capital occupied an area of about 900 acres, around which Ashurnasirpal constructed a mud-brick wall 120 feet thick, 42 feet high, and 5 miles long. In the southwest corner of this enclosure was the acropolis, where the temples, palaces, and administrative offices of the empire were located. In 879 B.C. Ashurnasirpal held a festival for 69,574 people to celebrate the construction of the new capital, and the event was documented by an inscription that read: “the happy people of all the lands together with the people of Kalhu—for ten days I feasted, wined, bathed, and honored them and sent them back to their home in peace and joy.”

Ashurnasirpal's palace is described in the so-called Standard Inscription that ran across the surface of most of the reliefs: “I built thereon [a palace with] halls of cedar, cypress, juniper, boxwood, teak, terebinth, and tamarisk[?] as my royal dwelling and for the enduring leisure life of my lordship.” The inscription continues: “Beasts of the mountains and the seas, which I had fashioned out of white limestone and alabaster, I had set up in its gates. I made it [the palace] fittingly imposing.” Such limestone beasts are the human-headed, winged bull and lion pictured here. The horned cap attests to their divinity, and the belt signifies their power. The sculptor gave these guardian figures five legs so
REgarding Warhol sixty artists, fifty Years

September 18–December 31, 2012
Search the Collections

1-6 of 6 results for ashurnasirpal

Show only artworks on display □ Show only artworks with images □

Show tips for narrowing search

Human-headed winged bull and winged lion (lamassu)
Date: ca. 883–859 B.C.
Accession Number: 32.143.1–2

Stone cuneiform tablet with inscription of Ashurnasirpal II
Date: ca. 883–859 B.C.
Accession Number: 58.31.57
Brick with inscription of Ashurnasirpal II
Date: ca. 883–859 B.C.
Accession Number: 54.117.29

Panel with a male figure grasping a tree; winged sun disc above
Date: ca. 8th century B.C.
Accession Number: 59.107.6

Relief panel
Date: ca. 883–859 B.C.
Accession Number: 32.143.4

Plaque: winged creatures approaching stylized trees
Date: ca. 8th–7th century B.C.
Accession Number: 54.3.5 and 62.78.1a, b
Relief panel

Period: Neo-Assyrian
Date: ca. 883–859 B.C.
Geography: Mesopotamia, Nimrud (ancient Kalhu)
Culture: Assyrian
Medium: Gypsum alabaster
Dimensions: 92 1/4 x 92 x 4 1/2 in. (234.3 x 233.7 x 11.4 cm)
Classification: Stone
Credit Line: Gift of John D. Rockefeller Jr., 1932
Accession Number: 32.143.4

This artwork is currently on display in Gallery 401

Description

The palace rooms at Nimrud were decorated with large stone slabs carved in low relief, with warriors, servants, and attendants in various activities.
The palace rooms at Nimrud were decorated with large stone slabs carved in low relief, with brightly painted walls and ceilings and sculptural figures guarding the doorways. The throne room contained narrative scenes commemorating the military victories of Ashurnasirpal, while in other areas of the palace were protective figures and images of the king and his retinue performing ritual acts.

On this relief slab the king Ashurnasirpal II wears the royal crown, a conical cap with a small peak and a long diadem. He holds a bow, a symbol of his authority, and a ceremonial bowl. Facing him, a eunuch, a “beardless one,” carries a fly whisk and a ladle for replenishing the royal vessel. The peaceful, perhaps religious character of the scene is reflected in the dignified composure of the figures.

See also

Who

Assyrian (462)
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+ Provenance

- See also

Who
- Assyrian (462)

What
- Sculpture (23,089)
- Stone (8,003)
- Reliefs (3,079)
- Panels (2,787)
- Gypsum (1,231)
- Alabaster (1,199)

Where
- Asia (68,258)
- Iraq (2,480)
- Nimrud (315)

When
- 1000 B.C.-A.D. 1 (23,047)

In the Museum
- Ancient Near Eastern Art (6,170)

Heilbrunn Timeline of Art History
- Mesopotamia, 1000 B.C.–1 A.D.
Thank you for joining us!