ROYAL ONTARIO MUSEUM GUIDE



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GUIDE

to the
ROYAL ONTARIO MUSEUM

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UNIVERSITY OF TORONTO

100 Queen's Park, Toronto 5, Canada

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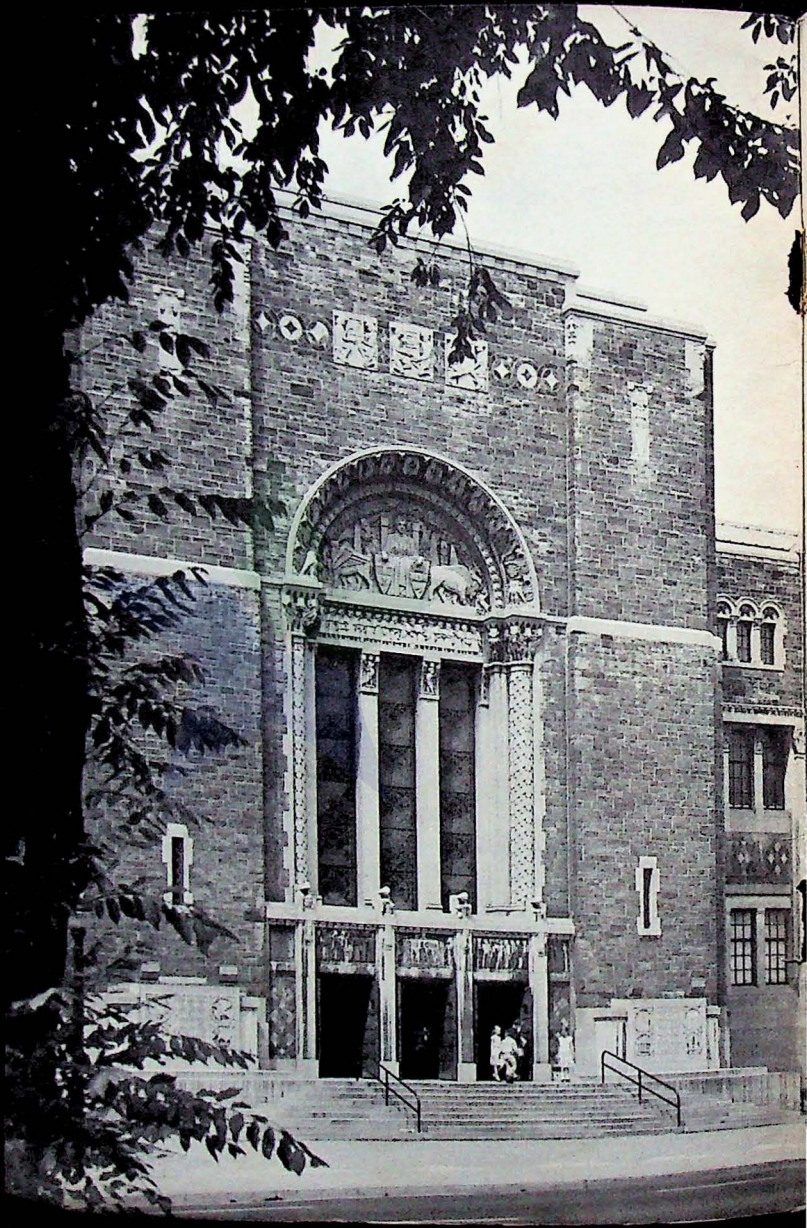
MUSEUM PUSAT DEPT. P.D.& K.



Welcome to the Royal Ontario Museum.

You will find it more than a "dead zoo" or a spacious warehouse. A museum—any museum—is a reference library, filled with objects instead of books. Its specimens have been collected from around the world, often at considerable cost and sometimes with adventure. They have been carefully preserved against the wear of time. Experts have identified them, in the process perhaps uncovering new aspects of an ancient civilization, or discovering new kinds of animals, plants, or minerals. Sometimes the "new" plants have been dead for millions of years.

Even in a world of television and colour photography, nothing can match a real object, solid and three-dimensional. Here tens of thousands of them have been set out for you to examine and enjoy. Each has a story. From some we can learn how the earth has been created; from others the ways in which men have lived in different times and different lands; or yet again, the wonderful variety of evolving nature.

The Royal Ontario Museum is a particularly rich storehouse of knowledge. In the British Commonwealth only three museums are larger, all of them in London. In Canada, this is the only one ordered by its charter to gather material from every corner of the globe. Scarcely a month passes without some of the 200 staff members away on another continent. Its most famous asset is the Chinese collection, one of the finest in the western world; but this museum is known internationally in many other areas of the arts and

sciences. Scholars from many countries come every year to study its treasures.

Although the exhibition galleries cover three acres of floor space, they can hold only a fraction of the collection. The rest of the million items are filed in laboratories, study rooms, libraries and offices which occupy more than half the building. There they are used for teaching and research. Both are important functions. The research is year-round: it may involve using a microscope to study fish scales, or a pick to uncover the walls of Jericho. The formal teaching, from September to June, embraces every level from nursery school to university. Even so, the greatest use of the Museum is by individuals and their families, some 300,000 persons a year. For all of these, the Royal Ontario Museum is a meeting place for

THE RECORD OF NATURE THROUGH COUNTLESS AGES
THE ARTS OF MAN THROUGH ALL THE YEARS.

GENERAL INFORMATION

The Royal Ontario Museum is part of the University of Toronto. It stands on the southwest corner of Bloor street and Avenue road, and is easily reached by

SUBWAY (*Museum station*)

BLOOR STREETCAR (*get off at Avenue road*)

AVENUE ROAD BUS (*southbound buses stop in front of the building*)

Limited parking is available in the ROM lot. There are other parking lots within a block of the Museum.

PUBLIC HOURS

The Museum is open seven days a week, and all holidays except Christmas Day and New Year's morning. Hours are 10 a.m. to 5 p.m. Monday to Saturday, and 1 to 5 p.m. on Sunday. Admission is 25 cents for adults. Children are admitted free of charge, as are Museum members, students with university or school identification, and University faculty members. Children 14 years of age or under must be accompanied by an adult or be members of the Explorers Club. (See next page.)

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SIGMUND SAMUEL CANADIANA BUILDING

Located at 14 Queen's Park Crescent West, five minutes' walk south of the main building. Avenue road bus stops nearby. Closed Mondays. Admission free.

MEMBERSHIP IN THE MUSEUM

You can help support activities of the Royal Ontario Museum by becoming one of its members. Annual fees are $10. Privileges include invitations to special lectures, openings of new exhibits and of exhibitions, free admission at all times, discount at the sales desk, and a subscription to the ROM journal, *Meeting Place*. For information telephone 928-3703 or write the membership secretary.

COFFEE SHOP

The cafeteria on the ground floor serves tea, coffee, soft drinks, sandwiches and lunches. Open from 10 a.m. to 4.30 p.m. Monday to Saturday, and from 2 to 4.30 p.m. Sunday. It adjoins the Museum gardens which are open during the summer.

SALES DESK

Just inside the main door is a sales desk offering a wide selection of books, postcards, slides, specimens, and reproductions of Museum objects.

RADIO TOURS

Some of the most interesting galleries are equipped with recorded commentaries by members of the staff. Radio receivers for these tours may be rented at the desk in the main rotunda.

LECTURES AND FILMS

The Museum offers a series of evening lectures and Sunday afternoon films during the fall and winter terms. These are open to the public without charge. For information, telephone 928-3641 or 928-3706.

CAMERAS

Amateur photography is permitted in the Museum. If you wish to use special equipment, please apply to the Museum secretary. For commercial use, permission to photograph must be obtained through the department of information services.

LIBRARY

The Museum library on the second floor, and the Far Eastern library on the third floor, are open to the public for reference purposes on weekdays, from 10 a.m. to 5 p.m.

EXPLORERS CLUB

Children 14 years of age and under are invited to join the Explorers Club. After applications have been signed by their parents, and the annual 25 cent fee has been paid, members are admitted to the Museum free of charge and unaccompanied. Special activities are arranged from time to time. Application forms are available from the desk in the main rotunda.

IDENTIFICATION SERVICE

The research staff will make every effort to authenticate and identify objects brought to the Museum, but they are not permitted to make evaluations. If you have an object you would like identified, please make an appointment in advance with the curator of the appropriate department. Telephone 928-2011.

FOR YOUR CONVENIENCE

Washrooms are located at the front of the building on the ground, second and third floors, and at the northwest corner of the ground floor.

Checkroom and public telephones are located off the lower rotunda.

Wheelchairs will be provided on request to the guard at the main entrance.

If First Aid is required, ask a guard for help.

Arrangements can be made for groups of aged persons, the disabled, or others with special needs, by contacting the education department (telephone 928-3706) well in advance.



HISTORY AND BUILDING

The Royal Ontario Museum was founded by the provincial government in 1912. The next year it moved into its first home, now the western or rear wing of the building.

From the start, the Museum had strong links with the University of Toronto. The University shared operating costs with the Ontario government, turned over several of its own collections to the fledgling institution, and from its faculty provided many of the senior staff. The advantages of this close relationship, to both University and Museum, were recognized in 1947 when the ROM became an integral part of Varsity.

The Museum's early years were a golden age of collecting and scholarship which soon gained international recognition. By 1920 galleries were already becoming crowded and research space was at a premium. Plans for expansion were laid, and in 1933 the eastern and central wings of the present building were opened.

The materials used in construction were largely of Ontario origin. The main facade is of Credit Valley stone with dressed Queenston stone trim. Marble from the Bancroft quarries was used in the floor of the rotunda and for the bases, columns and doorways throughout. The main rotunda ceiling, of Venetian glass mosaic, contains motifs from the past surrounding the inscription "That all men may know His work"—a quotation from the Book of Job particularly appropriate to a house of knowledge such as this.

Forerunner of the Royal Ontario Museum was housed in University College, University of Toronto. Most of its objects were destroyed by fire in 1890.

Totem Poles

Just inside the rotunda stand four massive totem poles, carved by the Indians of British Columbia to record the supernatural animals and birds they believed to be their ancestors. The totem pole of the Mountain Chief, 80½ feet high, is the tallest known in the world. It was brought to Toronto in six pieces, and re-erected before the Museum building had been completed. The poles form a point of departure to the North American galleries on the ground floor.

Indians of the west coast

The waters favoured the peoples of our Pacific shore. Their streams teemed with salmon, and the ocean held a rich variety of other life. Enough meat could be gathered during the summer to last the entire year. The Haida, Nootka and other tribes were so wealthy, in fact, that they competed among themselves at *potlach* ceremonies to see who could be the most extravagant host.

Because food came so easily, these Indians had much free time—far more than tribes east of the Rockies. They



80½ feet separate base (left) and top (right) of tallest totem pole.

learned to work the trees of the coastal rainforest. With only stone axes and fire they cut down the giant cedars; they split planks to build lodges and boxes; they hollowed logs for canoes, and carved intricate decorations on clubs and other tools. Over the dreary winter months they developed a complex system of rituals and myths, revolving round supernatural beings like the Thunderbird. These spirits were portrayed in masks and totem poles, which were elaborately carved and painted. The west coast culture, flourishing 100 years ago, collapsed almost entirely when the Canadian government outlawed the *potlach* ceremony early in the present century.

Indians of California

Basket weaving reached a peak of development in the western United States, especially in California, where the Pomo decorated their work with feathers. Baskets were made in many shapes and for many uses: collecting and storing food, cradling babies, even—when suitably covered with pitch—for storing water.

The outstanding feature of this gallery, however, is the collection of paintings on its walls. They were done by Paul Kane (1810–1871), a Toronto artist who made several adventurous canoe trips in the Great Lakes region and the Canadian northwest. His work forms one of the best records we have of Indian life at that time.

Indians of the plains

From the foothills of the Rockies, east to the Red River of Manitoba and south to Texas, there stretches a land of little rain and few trees. Once its lush grasses fed vast herds of shaggy bison, which roamed the Great Plains followed by nomadic hunters. Some of the hunters, in those days 500 years ago, spent at least part of the year farming the rich river valleys. Then Spanish explorers brought the horse to North America. Some of the animals escaped, turned wild, spread north—and revolutionized plains life. From the back of a horse, a hunter had a much better chance to kill bison. Many part-time

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Plains Indians painted on bison skins the story of important events—such as this successful hunt.

farmers gave up agriculture entirely. They gathered wild vegetables as they found them, but depended greatly on the bison for meat and clothing. Its skin made tepee coverings, its bones became tools, its paunch a cooking vessel, its horns ladles and headdresses. At his peak in the 19th century the Plains Indian developed the distinctive feathered headdress and colourful beadwork so often seen in the movies. But the coming of the railroad brought professional hide-hunters like Buffalo Bill Cody. Before long the bison was close to extinction, and with him went the culture he had supported.

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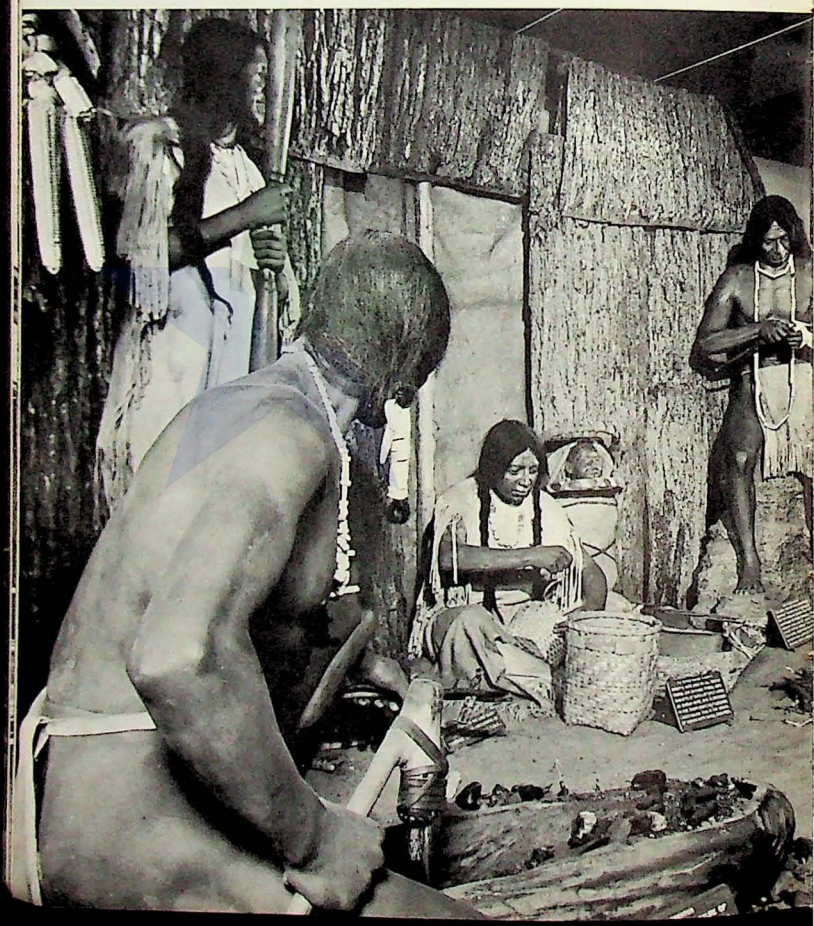
Indians of the woodlands

The Indians of our eastern forests were the first to meet the white man and to be affected by his civilization. Before he came, some tribes tilled the fertile land about Lake Erie and Lake Ontario. Many of the people, however, were purely hunters and fishermen. They killed deer, moose and smaller game with bow and arrow and snare. On the Great Lakes, particularly near Sault Ste. Marie, they caught



quantities of whitefish with dip nets and spears. The eastern tribes made extensive use of forest products: bark for canoes, saplings for houses, branches for ladles and clubs, herbs for medicine. Clothing was minimal and made of skins.

French and English fur traders gave the Indians cloth, firearms, metal cooking pots and iron axes. In return they gained wealth and knowledge. They learned how to make moccasins, snow-shoes, toboggans—in short, how to live and move in an unfriendly land.

Eskimos

In the white Arctic desert, the Eskimo survives by using every resource at hand. Where possible, his *igloo*—the word means a dwelling of any kind—is made of logs, or of sod, stone and whale-bone; only in the central Arctic, where none of these is available, does he build a home of snow. His clothes are of skin, principally from the caribou whose hollow air-filled hairs give light, strong insulation. Instead of oilskins, he keeps out wet with a slicker made of seal intestine. Snow glare can blind a man, and so the Eskimo carves slit goggles of wood, bone, ivory—whatever he can obtain. He also eats whatever he can find and catch: caribou, seal, whale, fish, eggs, ptarmigan, waterfowl. These are cooked over shallow oil lamps of stone, which also serve for light and heat. Because his food and raw materials are scattered, the Eskimo must travel widely. In summer he paddles the kayak and umiak, boats of skin stretched over wooden frames. In winter, he hitches the dogs to a sled. How do you make a wooden sled in a land without trees? Till the white man arrived, the Eskimo of the Central Arctic relied on small pieces of driftwood, painstakingly lashed together until they were big enough to form cross-braces and long runners.

Indians of the southwest

The southwestern United States is a land of violent contrast—of high snow-capped mountains and sudden thunderstorms, of brilliant-

Mohawk Indian families turned to wood and other forest products for building materials, tools, utensils, weapons.

coloured outcroppings and of arid wastes supporting only sagebrush and cactus. Here live the Pueblo Indians in their stepped-back "apartment houses" of adobe. They are peaceful people who raise corn, squash and beans; keep domesticated turkeys; hunt rabbit and deer. In so dry a land, water means life. The Indians learned to dig irrigation channels long before Columbus landed, but much of their rich ceremonial magic still pleads for rain. Most famous of these rituals is the Hopi snake dance, during which the priests carry live rattlesnakes in their hands and mouths without apparent danger. At the end of the dance, the snakes are freed to carry news of the ceremony to the rain gods. Often the message seems to get through!

Indians of Central America

Great stone cities rose in the Mexican jungle more than a thousand years ago. In temples atop giant pyramids, priests sacrificed to the Jaguar God and his brother deities. Here was an architecture as imposing as any the world has ever seen—built by Indians who had no knowledge of the wheel, no draft animals, and for the most part



no metal tools. To build a single pyramid—one of many in a ceremonial centre near Mexico City—it is estimated 10,000 people laboured for 20 years! These people were also keen astronomers; they had mastered the difficult art of making calendars; they had developed hieroglyphic writing and intensive farming. But their entire civilization crashed with the Spanish conquest in 1519, and for centuries the jungle reclaimed the cities.

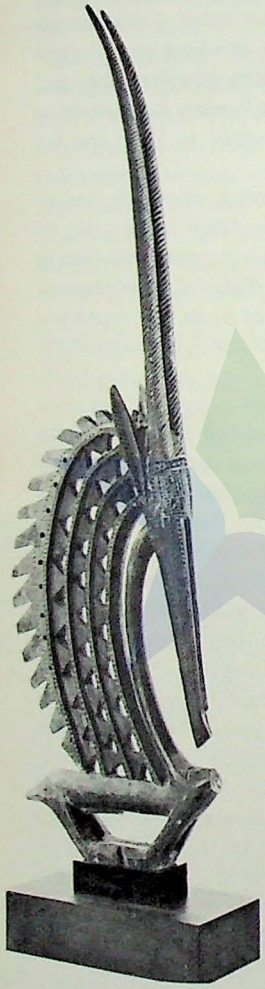
The Aztecs, dominant when Cortes landed, were only one of many Indian peoples in Mexico. At Monte Alban in the valley of Oaxacan, the Zapotecs built a culture which is represented here in one of the finest collections outside Mexico. Relics of the widespread Maya culture also are being newly unearthed by an ROM expedition to British Honduras.

Indians of South America

Another highly developed civilization flourished along the Andes coast of South America. We know much about it, thanks to the dry climate and unusual soil which preserved textiles, leatherwork, and even feather cloaks for more than 10 centuries. The Nazcas and Mochicas, in two separate areas of Peru, excelled in craftwork between 400 and 1000 A.D. So did the Incas who followed, but their greatest talent perhaps was political. Their warriors conquered most of modern Peru and part of Argentina, imposing Inca religion, language and economy. In this monolithic empire, villages which did not conform were apt to be uprooted and settled elsewhere.

At the other end of the scale are the Indian tribes who have learned to live in the jungle of the Upper Amazon. Shy and suspicious of strangers, they live today as they have for centuries in small pockets, raising meagre crops, and hunting monkeys and other game with blowgun and poisoned dart.

Pyramid built by the Maya Indians more than 1,000 years ago is being excavated by ROM *expedition in British Honduras. Once a temple stood on its flat top. This photograph was taken near the centre of three square miles of jungle-clad buildings which have been buried by time.*



Africa

Too often we still think of Africa as the Dark Continent of primitive peoples. Yet many centuries ago the negro had learned to smelt iron and work it into axes and knives; and in mediaeval times, when Europe was a mass of tiny states, the legendary Prester John ruled a great empire in Ethiopia.

Africa, third largest of the continents, straddles the equator. Its fabric ranges from desert to tropical rainforests, from woodland to the great grass plains which support the lion, giraffe and antelope. In general, the people a century ago were farmers; the women tilled the soil while the men hunted or kept herds. Within this general pattern, we find great diversity: the natives of the Guinea coastal strip depended almost entirely on agriculture; in the open spaces of East Africa, a family's wealth was tied up in cattle and farming was less important; while in the Congo jungles, the pygmies lived entirely by hunting, and by trading such prizes as wild honey with farmers. Anthropologists have divided Africa into nine major culture areas, described in the southwest corner of the gallery. The rest of the exhibits show this diversity, mainly through tools and weapons, sculpture, weaving and basket work.

Antelope headdress, nearly five feet tall, was worn in ritual dances of Mali, west Africa. It was attached to a basketwork cap.

Oceania

Here is an area many times the size of Canada—and most of it water. The natives of its scattered islands vary greatly. At the western edge, Indonesia reflects the nearby Asian mainland. Australia is home to aborigines, still living in the Stone Age. On New Guinea and nearby islands, the people are blackskinned and generally negroid in appearance; further east, in Polynesia, they have brown skins but otherwise European features. The cultures are as diverse as the peoples, except where the land has imposed common characteristics. There is little clay in the Pacific, for example, so pottery has developed in only a few places. Metal is rare except in the west. On the other hand, trees grow everywhere, and from the Pacific comes some of the world's most intricate wood carving, richly ornamental even on tools and weapons. The islanders are expert sailors and fishermen. As you can see in the galleries, they also practised the art of war. Lacking metal, some armed their wooden spears and daggers with nature's own effective weapons: the sharp, jagged teeth of sharks.

Postage stamps

Britain produced the world's first postage stamp, the "penny black", in 1840. Almost immediately the hobby of stamp collecting began. The Museum displays special collections in wall cases off the lower rotunda near the coffee shop. A small permanent collection is housed in cabinets on the first floor to the west of the armour court.

The gardens

In the Museum garden stands a tomb suggesting those built for rich Chinese officials in the 17th and 18th centuries. It was originally located in a large family cemetery. The two gateways, and the stone figures of men and camels, formed part of the traditional "spirit path" leading to the grave. The burial chamber itself was underground, and reportedly eight feet deep and ten feet square; over it

was piled a mound of earth enclosed by marble plaques. In the original setting the two gateways were spaced much further apart and the avenue of approach extended nearly half a mile. The two large Buddhist lions in front of the tomb are of later date.

The fountain is modified from a Chinese garden stand, while to the north of the tomb the sundial rests upon a balustrade from old Westminster Bridge in London.

The rocks in the garden are separately labelled but they are all erratics—borne to the site by long vanished glaciers of the Ice Age.



Geology

Geology is the study of more than rocks; it is a key to the history of our changing planet . . . for the landscape never stands still.

Long ago, Ontario was covered by rolling ocean, and much more recently by sheets of ice a mile deep. Their record, here buried beneath your feet, stands exposed with exceptional clarity only a few miles from the Museum, in the Don Valley brickyard. Working down its quarry face, geologists can trace the debris of great glaciers. At the very bottom they find sandstone and shale—rocks formed from the sand and clay of a seabed 425 million years old.

Other rocks, like granite, tell of more violent change. Aeons ago they were thrust into the earth's crust as hot liquid magma, and froze. Scientists call these *igneous*, or fiery rocks; shale and sandstone are *sedimentary* rocks. Even after they have hardened, both forms sometimes suffer further transformations through heat and pressure. Hence a third class, *metamorphic* rock.

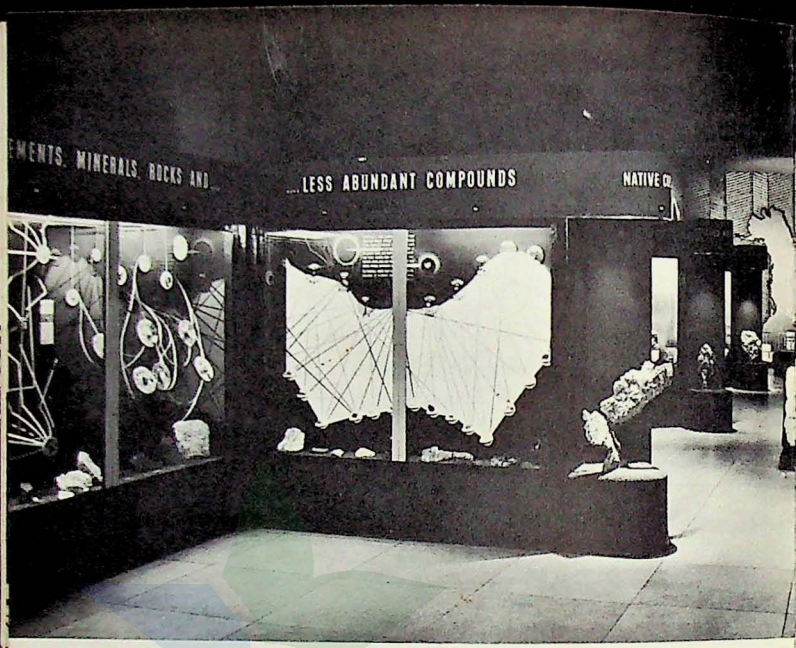
Today, the land still changes. Volcanoes erupt. Earthquakes and tidal waves level cities. At home, Niagara Falls retreats ceaselessly toward Lake Erie. Even Lake Ontario's shoreline is tilting: it is a slow process, but every century Kingston rises another eight inches with respect to Hamilton.

Bickell Globe

Here is our earth—8,000 miles across, almost totally unexplored, its internal processes unknown. What lies below the crust? We think we know. The core of the earth is very hot, very heavy, partly liquid, probably a mixture of nickel and iron. Riding above that is the mantle, a zone of gradually decreasing temperature and density which merges finally with the thin skin of rock on which man lives and digs.

(The six-foot globe is named for the J. P. Bickell Foundation, whose grants made this gallery possible.)

Spirit path in the Museum gardens: tomorrow's artists study the work of China's yesterday.



Mineral deposits

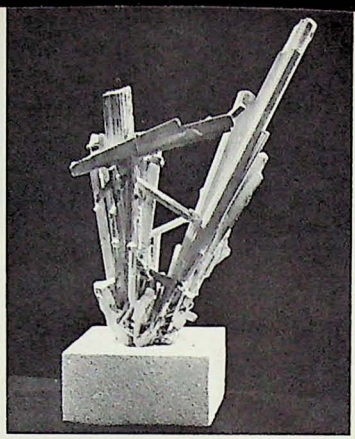
Luckily for man, Nature is not an efficient blender. Her elements combine to form more than 2,000 minerals, many of them in relatively small amounts. If they were evenly mixed throughout the earth's crust, we might never have learned to use copper, lead, zinc, uranium, gold and silver. There would never have been enough in one place to mine. But "accidents of nature"—in fact, chemical and physical processes within the earth and on its surface—have concentrated certain minerals locally, and man exploits these lodes. In Ontario, they have given us the mining romance of Cobalt and Porcupine, the engineering feats of Steep Rock and Blind River. For Canada as a whole, as shown on the giant map at the gallery end, minerals provide a plentiful source of wealth, much of it still untapped.



Geology galleries reveal the hidden structures of the earth and the riches locked within its crust.

Precambrian geology

The final section of the geology galleries is devoted to the Canadian Shield, a mineral-rich horseshoe of ancient rock surrounding Hudson Bay. The Shield was formed during the precambrian era—a period which began when the first rocks evolved on the earth's crust at least four thousand million years ago. Precambrian time covers four out of every five years that have passed since then. Beside this enormous span, even the longest human life is less than a second in an entire year. Locked in the Canadian Shield lie the world's oldest rocks, its earliest fossils, even evidence of what may have been the first glaciers. Its "provinces" contain a wide variety of rock formations, each one of them part of a gigantic jigsaw puzzle in time and space for which man can pose only theoretical solutions.



Some mineral crystals grow naturally into patterns that a sculptor might envy. These are of stibnite, a compound of antimony, which has altered to stibiconite.

Minerals are natural substances which are neither animal nor vegetable in origin. Yet like plants and animals, minerals have features by which they can be recognized: shape, colour, hardness, specific gravity, the way they break. Some, like salt, have a distinctive taste, or, like iron, are magnetic. Others glow, or fluoresce, under ultraviolet light. Minerals grow, though not as we do; occasionally they assume deceptive forms like the stony desert rose, but normally they take on geometrical shapes which are characteristic for each mineral. In nature this may produce spectacular crystal caves, such as the one reproduced within the museum wall; in the laboratory, crystal growth has given us the modern scientific marvels of the transistor and the laser.

In some cases, a crystal's natural colour and lustre can be enhanced by cutting to make it more attractive to man—and woman! Gemstones of Canada and abroad form part of the mineralogy display, among them a particularly fine star sapphire, 194 carats in weight, the Star of Lanka.

(The ROM's mineral collection is considered one of the best in the world. We are building a new gallery to display it properly. Meanwhile, only a small portion can be exhibited.)

Armour Court

Soldiers wore suits of armour long after gunpowder had blasted an end to knightly chivalry. Most of the English examples in this gallery saw action in the 16th and 17th century, when wars were fought with muskets and cannon; they include late examples from the struggle between Roundhead and Cavalier in 1640. More colourful, but equally effective, protection was devised in Asia and the Near East. Cases of swords, daggers, bows and firearms illustrate the corresponding development of weapons.

Lee Collection

This very rich collection of medieval and renaissance *objets d'art* and illuminated manuscripts was sent to Canada for safekeeping in 1940 by the late Lord Lee of Fareham. It was subsequently given to the Massey Foundation, which has placed it on indefinite loan here.

English galleries

To trace the taste of a nation, where better to look than in its homes? Because they are so personal, the decorative arts mirror with special sharpness the changes that also have taken place in painting, architecture, music, and in the people who enjoyed them. The trend in England for 300 years was clearly from simplicity to sophistication, from austerity to an ornateness which reached its climax in the 19th century.

Our survey begins in the Elizabethan room. The 16th century held few frills. Wood, particularly oak, dominated. Beds doubled as seats in the living room. Pewter was in general use, but gold and silver were reserved for the very rich. Most people ate from wooden plates; pottery appeared only late in this period, and then in very simple designs.

In the 17th century the English Channel ceased to be a major barrier to trade and travel. Continental influence entered the picture; and while Britain was torn politically by civil war, her domestic



Port wine and cards in a pine-panelled games room: how 18th century England passed a leisurely evening.

furnishings were revolutionized. The common oak gave way to walnut. Silversmiths began making porringers and forks. Hard pottery known as stoneware was developed, and a small industry began making heavy, massive glassware.

Modern sophistication in furniture appeared during Queen Anne's brief reign (1702–1714). For the first time, pieces were designed for specific uses. Instead of a single all-purpose table, 18th century cabinetmakers produced special models for dressing, for dining, or for cards—as in the pine-panelled games room. The 18th century also saw the foundation of today's best known pottery and porcelain factories. In silverwork, the heavy baroque gave way to the elegant rococo. Glass became more delicate, not so much because of fashion as economics; a money-starved Treasury in 1745 imposed a tax on glassware according to weight, and so manufacturers decorated their work with bubble patterns, enamel threads and engraving—all designed to lighten the finished product.

The Georgian drawing room (about 1790) and Regency dining room (about 1815) mark a revived interest in classical styles. Josiah Wedgwood's famous jasperware and other material in the wall cases clearly show this fascination with Greek and Roman themes. At the same time, cutglass and coloured glass appear, and the original soft-paste porcelain gives way to the harder bone china.

The Victorian period, rarely displayed in North American museums, is shown in a gallery off the armour court. For a time, artists were freed to imitate any style they chose—17th century French, 18th century English, Indian or Chinese. Ceramics and silver became increasingly elaborate. Eventually, reaction set in. The wheel has turned, and in today's homes the trend is again toward Scandinavian-inspired simplicity.

European galleries

The continent is treated as a unit in five galleries which are divided by centuries rather than nationalities. As in the English section the

emphasis is on furniture, pottery, porcelain and silver, and again these reflect successive dominant styles. They begin with the ascetic religious sculpture of the Middle Ages, here represented particularly well by a small Romanesque bronze Christ of about A.D. 1100, and the magnificent Gothic oak reredos from a Flemish church. With the Renaissance came a new interest in realism and humanity, strikingly illustrated in the bust of St. John by an unknown 15th century Italian. Then followed the styles known as mannerism, baroque and rococo, roughly corresponding to the 16th, 17th, and 18th centuries. But there are no clear-cut lines in this field: styles merged one into the other, and were interpreted differently from country to country. The galleries can do little more than offer characteristic specimens from Italy, Spain, France, Germany and the Low Countries. An adjoining gallery holds the R. S. Williams collection of antique musical instruments.

Chinese frescoes

These superb wall paintings, more than 600 years old, come from central China. Cut into two-foot slabs, packed in cotton batten, strapped on mule carts, they were carried past bandits and minor warlords in the 1920s to the coast and thence to Canada. The central fresco comes from a Buddhist temple; those on the side walls from a Taoist temple. They are located away from the main Chinese collection because of size—they are too monumental to fit on the third floor.

Origins of life

Life began in the sea. It happened perhaps two billion years ago—a molecule formed which could reproduce itself. In the millions of years that followed simple creatures developed. The first may have been single-celled like modern bacteria; later forms were the ancestors of all the animals we know without backbones. We can only guess at this progress for it is seldom that any evidence of their defenceless



From a scale model prepared by the display staff, a new gallery takes shape, portraying the beginnings of life on earth. New galleries are being planned or built on every floor.

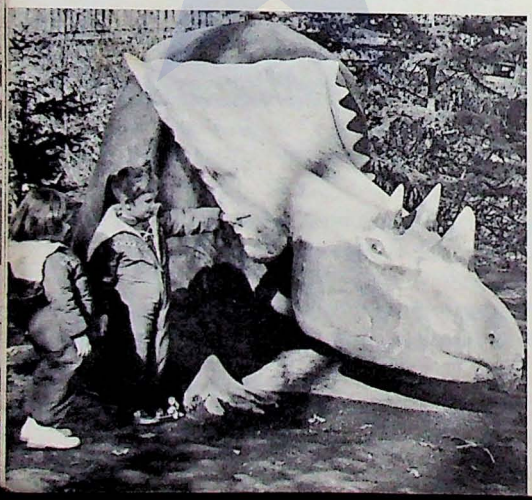
bodies has been preserved in the ancient precambrian rocks. In a few instances in southern Ontario, however, remains of lime-secreting algae have been found.

Most of this evolutionary progress is hidden in antiquity. But at the opening of the cambrian period, some 600 million years ago,

many kinds of invertebrates were represented, and some of these, like the trilobites, clams, sea scorpions, and squid-like cephalopods, had shells or external skeletons. From the fossil remains of this "armour" we have learned much about the development of life.

What is a fossil? Literally something dug up, usually the remains of an animal or a plant that died long ago. Its body was covered, sometimes quickly, sometimes slowly, by sediment if it died in the water, or by blown sand on land. The covering deposits were turned into stone during the passage of millions of years. Usually the shells and bones were themselves transformed, molecule by molecule, into different kinds of stone. There they remained, preserved and protected, until man or nature uncovered them. You may have some still buried in your backyard.

Under special conditions the rocks have trapped imprints of ancient feathers and skin, insect wings, footprints, even wave ripples and delicate plants. You can even see a fossil hole! The "devil's corkscrew", on the west wall of the fossil vertebrate gallery, was probably a tunnel made by small beaver-like animals: the tunnel filled with mud during a flood, and the mud turned to stone. Nearby in the gallery are burrows of lungfish preserved in the same way.





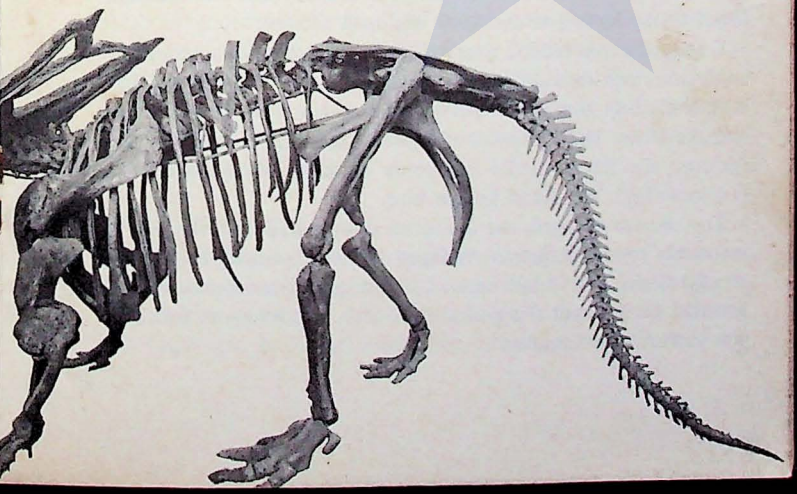
Dinosaurs

A hundred million years ago a great sea covered parts of Alberta and Saskatchewan. Along its tropical shore lived most of the dinosaurs now in this gallery: their bones were found by ROM expeditions in the Red Deer River badlands of Alberta.

Just inside the entrance stands a duck-billed dinosaur, one of several fine examples in the collection. This type of dinosaur spent much of its time in the water, and was specially adapted to feed on the sandy roots of water plants. Its jaws held hundreds of teeth which were continually being replaced as they wore down. Some forms, shown on the east wall of the gallery, had extraordinarily shaped heads that contained large air spaces.

A number of dinosaurs at this time were heavily protected by plates, shields and horns. The reason for this armour can be seen at the back of the gallery: here the skeletons of the giant flesh-eaters, like *Gorgosaurus* and *Albertosaurus*, show the lengths to which tooth and claw could be developed. Not every dinosaur, however, was vast

There were no people, of course, when this horned dinosaur lived. But from fossil skeletons we can tell what Chasmosaurus *looked like. The life-size statue stands in Dinosaur Park of the Calgary Zoo. It is based on research by Dr. L. S. Russell, now chief biologist of the* ROM.



or terrifying. The gallery also contains skeletons of the small, swift-running, delicate *Ornithomimus* (bird-mimic).

All the dinosaurs—the mighty rending kind such as *Tyrannosaurus* whose skull is in the gallery, the lightly moving ones and the bony animal "tanks"—died out at the end of the cretaceous period, 70 million years ago. Today they are known mainly by their bones, although a case shows chips of fossil eggs and, alongside them, a model of newly hatched horned dinosaurs.

Animals of the past

Since they were first discovered in the early nineteenth century, dinosaurs have fascinated man. But before and after them lived many other creatures, equally strange and wonderful.

The first animals with backbones were primitive fish. Many kinds, like the "terrible fish", *Dinichthys*, have disappeared and are known only by fossils. Others have a great story to tell. The rhipidistian crossopterygians of 300 million years ago were lungfishes with stout bases to their fins. They were able to breathe air; during a time of drought they began to crawl over the dry beaches—and accidentally conquered the land. From them comes the famous coelacanth, a more or less direct descendant which has survived to the present. They also gave rise to the amphibians and reptiles, and through these, to the birds and mammals and man himself.

During the 100 million years that the dinosaurs dominated the land, other reptiles ruled the seas and the air. Some evolved fairly rapidly to meet new conditions and from them came the mammals and the birds. The evolution of flight is shown in a display which features the finest model in North America of *Archaeopteryx* (ancient-wing), the oldest known bird.

The climate changed, the dinosaurs disappeared, and the age of mammals began. Large new varieties developed, among them giant ground sloths, sabre-tooth cats, mastodons, and mammoths. We are learning much about this period from ROM expeditions to fossil tar pits in Peru and Ecuador.

Meanwhile, change continues. Amidst the bones of prehistoric animals stands a modern symbol of extinction—the dodo, which still was alive in 1690.

Prehistoric man

In the history of the earth, man is a Johnny-come-lately who has made his way to the top by using his brain and hands. Birds, wasps and other animals build complicated nests—but only man makes tools and uses them to produce further objects. This ability to extend his own limited strength has made him master of more powerful forces and creatures.

Probably the earliest humans lived in east-central Africa. Their first tools likely were pieces of bone, wood and stone, naturally shaped to use as clubs or choppers. Man began manufacturing his tools perhaps 500,000 years ago by chipping fragments of flint into sharp-edged chopping implements and hand-axes. Later he learned to polish them. Little of those momentous years has been left to us except the scattered stones, but we know that some time after 10,000 B.C. our ancestors began to settle in communities and practise primitive farming.

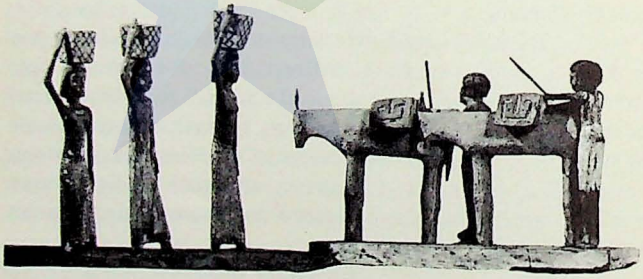
Slowly, mankind spread over the world. Human industry has evolved on every continent at different times: five centuries ago, large parts of the earth were still in the Stone Ages without metal or the wheel. The first great civilizations, however, sprang up some 5000 years ago along rich river valleys of the Near East. In Mesopotamia first, and almost immediately afterwards in Egypt, man learned to write, to make tools of copper and bronze, and to organize into large complex societies.

Western Asia

Civilization began in western Asia. Here man first learned to domesticate animals, to live by farming instead of hunting, to write, to live together in villages. By 3200 B.C. in the fertile crescent between the Tigris and Euphrates rivers, the Sumerians had already built

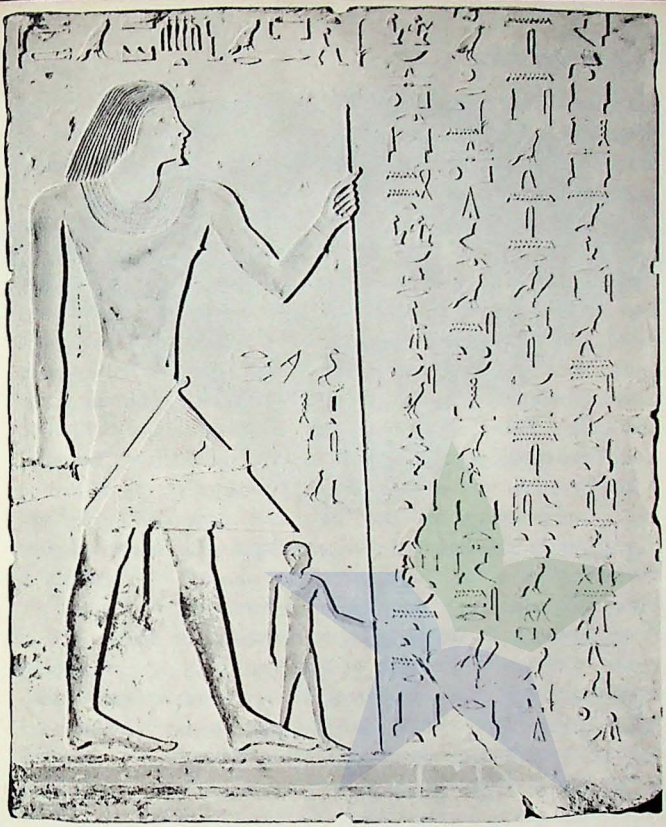
the world's first great civilization. In succeeding centuries a series of great powers rose and fell. Their names are in the Bible—the Akkadians, Babylonians, Assyrians and Hittites—and some of their cities and kings—Ur and Nineveh, Hammurabi and Nebuchadnezzar. They reigned supreme until the Medes swooped down from the eastern mountains in 612 B.C., and after them the Persians.

Inevitably, the empires of the fertile crescent met those of Egypt in trade, in political exchanges, and not infrequently in war. The bridge between them was a thin strip of habitable land along the eastern Mediterranean—Palestine. Archaeological expeditions are constantly shedding new light on this important land. (The ROM has taken part in recent important digs in Jerusalem and Jericho.) Palestine was a melting pot of the ancient world, influenced by Mesopotamia in the north and Egypt in the south, by the cultures of the Arabian desert to the east and the Aegean islands to the west. With a group of desert nomads known as the Hebrews, these cross-currents coalesced in the monotheism and ethics which today are common heritage of Jew, Christian, and Muslim.



Egypt

The ancient Egyptians believed in an afterlife for which they could prepare with goods as well as deeds. They had their bodies embalmed to serve as permanent homes for their spirits, and encased them in



The exploits of Metjetjy, an Egyptian noble, were set down in stone about 2420 B.C. (*Facing page:*) *Wooden figures of more humble folk were buried with their masters to serve in the afterlife.*

elaborate coffins and tombs. Beside these mummies were placed the needs for future ease: household objects, tools, jewellery, and proxy servants represented in models and wall paintings. From their great interest in the other world, we have a remarkable knowledge of the Egyptians' life in this one. We have the tools with which they built

the pyramids and palaces, the dishes from which they ate, the images of gods and goddesses they worshipped. In still-vivid colours we have paintings of them milking cows, building furniture, playing games and fighting wars.

Our record goes back long before the pharaohs. Prehistoric man lived in the rich Nile valley more than 15,000 years ago, and by 3000 B.C. had evolved a high level of civilization. About that time were united the twin kingdoms of Upper Egypt (the river valley) and Lower Egypt (the delta at its mouth). Subsequent history is divided into 32 dynasties, or ruling families; it is marked by peak periods in the Old Kingdom (about 2780–2280 B.C.), Middle Kingdom (about 2040–1786 B.C.) and New Kingdom (about 1570–1085 B.C.). The dynastic periods end in 30 B.C. with the death of Cleopatra.

The Egyptians very early developed a complex system of writing and a highly stylized art. Both have been preserved by the dry climate, which has also saved over centuries their linen and papyrus. But the Egyptians took no chances: they also left their records in stone. Such is the epic journey which has been cast for the ROM from a wall carving in the temple of Queen Hatshepsut at Thebes. It tells of an expedition to the Land of Punt (probably part of modern Somaliland) in 1496 B.C. Every detail is set down, even the deformities of the Queen of Punt. Only the royal sponsor's features are missing: Hatshepsut's image was defaced after her death by a jealous successor to the throne.

Greece

Across the Mediterranean from Egypt, the forerunner of Greek civilization sprang up. Secure on the island of Crete, the Minoans built a seafaring society, rich in art and architecture, more than 2000 years before the birth of Christ. It is said the Cretan palace at Knossos is the legendary Labyrinth where Theseus slew the Minotaur, a monster, half bull, half man, who demanded youths and maidens as sacrifice. Assuredly, we know from their art that in the immense



This carousing young Athenian, his wine cup held carelessly aloft, was painted on its twin about 470 B.C.

building young men and women competed in the deadly sport of vaulting over the horns and backs of bulls.

On the mainland another Bronze Age society flourished, culminating in the Mycenaean civilization. The Trojan War occurred about 1250 B.C. Half a century later, this rich and powerful culture was wiped out by invasions from the north, and the land entered a period of darkness. But the Greeks were not long in recovering. Old crafts resumed with new vigour, and about 1000 B.C. the discovery of smelting and working iron introduced a whole new stage in man's development.

The golden age of Greece lasted for fewer than 150 years, from the defeat of the Persian invaders in 480 to the death of Alexander the Great in 338 B.C. More than any others in the past, these years have shaped our thoughts, habits, art, and way of life. Their sculpture and jewellery reflect ideals of beauty which we still seek; even

their coins, invented as commerce grew, are minor works of art. It is obvious, too, that the ancient Greeks enjoyed themselves. They have left us clear pictures on their pottery of how they played, dressed and lived. Some of the vases in the galleries were presented, filled with olive oil, to the winners of the Panathenaic games, 2500 years ago.

The Athens Gallery recreates what Classical Greece really looked like—full of colour—before it was bleached by time. The sculpture on the walls has been reconstructed from the Elgin Marbles which once adorned the Parthenon and now rest in the British Museum. Models of the statue of Athena and of the Acropolis represent years of patient scholarly detection: even the tiles on the roof of the tiny Parthenon are correct in scale and number. Elsewhere in this gallery are other aspects of the leading state of Greece—its theatres, love of learning and beauty, freedom of speech,



and above all respect for the individual. The Athenians were the first to cast off the kingships of the Near East and grant each citizen an equal vote in the affairs of state. They gave us the word and concept of democracy—and at Marathon and Salamis they turned back overwhelming Persian forces to preserve it.

The Etruscans were a mysterious people who probably invaded Italy from Turkey. Their writing—what scraps have survived—is unlikely ever to be deciphered; but from their relics we know they were a luxury-loving race with a fine artistic talent, particularly in pottery, metalware and jewellery. From Tuscany they spread over a third of modern Italy. Rome, then still a small village, fell to them and was greatly influenced by their culture.

Rome

In 510 B.C., Rome threw off the Etruscan kings and established a republic. That victory was the first of many. From the banks of the Tiber the Romans extended their sway first in Italy, then in the Mediterranean, until by the second century A.D. they held the lands from Britain to Egypt and from Spain to Mesopotamia. Their empire was based in part on trade, but even more on the strength of the Roman legions and the law which they enforced. If Athens gave us democracy, Rome left us an ideal of personal discipline, civil rights and impartial justice, which survived even the worst excesses of the later emperors.

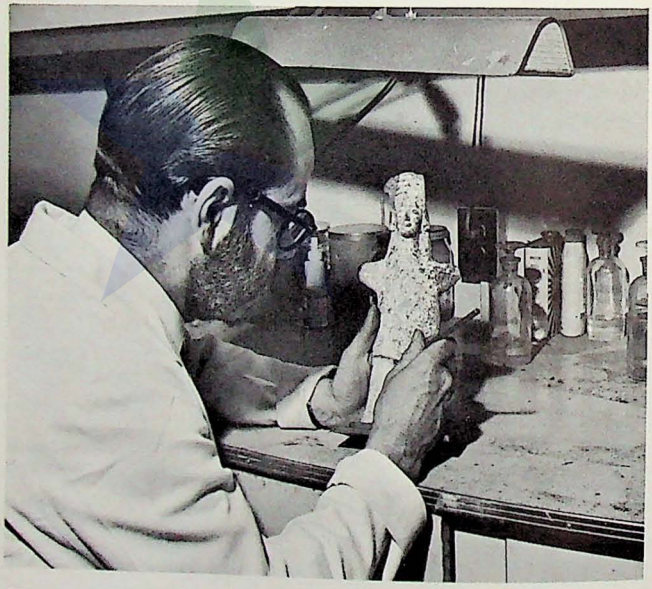
The Romans thought big and concretely—a colosseum to seat 50,000 persons; an empire linked by roads and bridges built to last for centuries. In art they imposed reality on Greek idealism, so that in busts and heads and paintings we are face to face with the men and women of imperial Rome. They were very human beings, a fact brought sharply home by the extensive collections of blown-glass vessels, toys, costumes, farm implements, carpenters' tools, weapons, writing materials—in short, the paraphernalia of everyday life.

Lilliputian Greeks parade across a model of the Acropolis to honour the goddess Athena in her principal temple.

Ancient Britain

Caesar hoped to invade Britain after conquering Gaul, but like more recent threats, his fell through. Nearly a century passed before Claudius hurled the Roman eagles across the Channel in A.D. 43. From then until the sack of Rome in 410, Britain was an imperial province with a Roman culture imposed upon its Celtic natives. The ROM collection of this important period is the only one in North America.

Toward the end of Roman rule, the British coasts came under attack from Saxon raiders, who eventually settled the country with the Angles and Jutes. This new Anglo-Saxon society in turn had to fight off other bands of seafaring warriors—the Vikings—in the two centuries before England's last invasion, by the Normans in 1066.



Museum conservators work continually to preserve centuries-old objects for the future.



What the well-dressed couple wore in the 18th century: the dress is of Chinese painted silk, the coat of Chinese velvet.

Textiles

From the day we are born till the day we die, we spend our lives wrapped in layers of cloth. Life would be a cold and comfortless affair without the warmth and colour of fabrics. Our ancestors knew

how to weave before they learned to use metal and pottery, and various forms of this art are shown in the Egyptian, Roman, Chinese, Oceanic and North American galleries. This section is concerned with western developments. It begins with 15th century silks, passes through later work in embroidery in England and lace in Italy, Belgium, and France, and carries on down to the latest synthetic fibres. Special attention has been given to Ontario's pioneer industry; exhibits include a hand loom from the Goderich area which is more than 100 years old.

Painted and printed fabrics clearly show international influences on design. The oldest pieces of this nature are painted and dyed cottons made in India. They became extremely popular in Europe during the 17th century, were quickly copied by local manufacturers —and proved so much in demand that they were banned to protect the local silk, linen and woollen industries. For more than 50 years chintz was "bootlegged" into Europe in great quantities to decorate the salons of Mme. de Pompadour and other notables. After this prohibition was lifted, the textile printing industry grew rapidly, using woodblocks and later engraved copper rollers to mass-produce designs still popular today.

Changes in fashion—and repetitions—are traced in some 500 costumes, only a few of which can be displayed at a time. The ROM collection of yesterday's fabrics and dress is constantly being culled by today's designers, seeking inspiration for tomorrow's styles.

Pioneer Ontario

The "wooden age" of Ontario—its tools, furniture and buildings—has been reconstructed in scaled detail by John M. McCrea. As a child, Mr. McCrea knew the Ontario countryside, and as an old man he began making models of it for a hobby. His information came from books and people. The first models in the collection were made after he turned 70; the last, the pioneer church, was completed when he was 90, two years before his death in 1957.

Animals of today

The animals we know today are the products of evolution over millions of years. The forces of nature have shaped innumerable variations in size, colour and form—every one of them resulting from special needs of life under particular conditions. The variations are so great, and the shading between them so fine, that no one knows exactly how many species of animals actually live on earth. Best estimates are that two million separate species have already been identified, with many more yet to be discovered. But some guesses are much higher.

Special adaptation is illustrated in two exhibits in the north gallery. One, just inside the entrance, shows the different forms of life to be found in a swiftly running stream and in a quiet marshy bay. In the other, woodpeckers at work on a rotting tree stump demonstrate how effectively tail, feet, bill and tongue have been specialized for gathering food.

Just now the animal galleries themselves are in a process of evolution, responding to new knowledge and techniques in display.

Behind the galleries, staff carry on intensive research. These tanks are used for rearing insects. Museum entomologists also advise public health officers on insect identification and control.



Seven large scenes are being prepared to show animals of many kinds in their natural habitats. To gather the material, Museum expeditions are travelling around the world. While work is under way, the general exhibition arrangement has had to be disrupted.

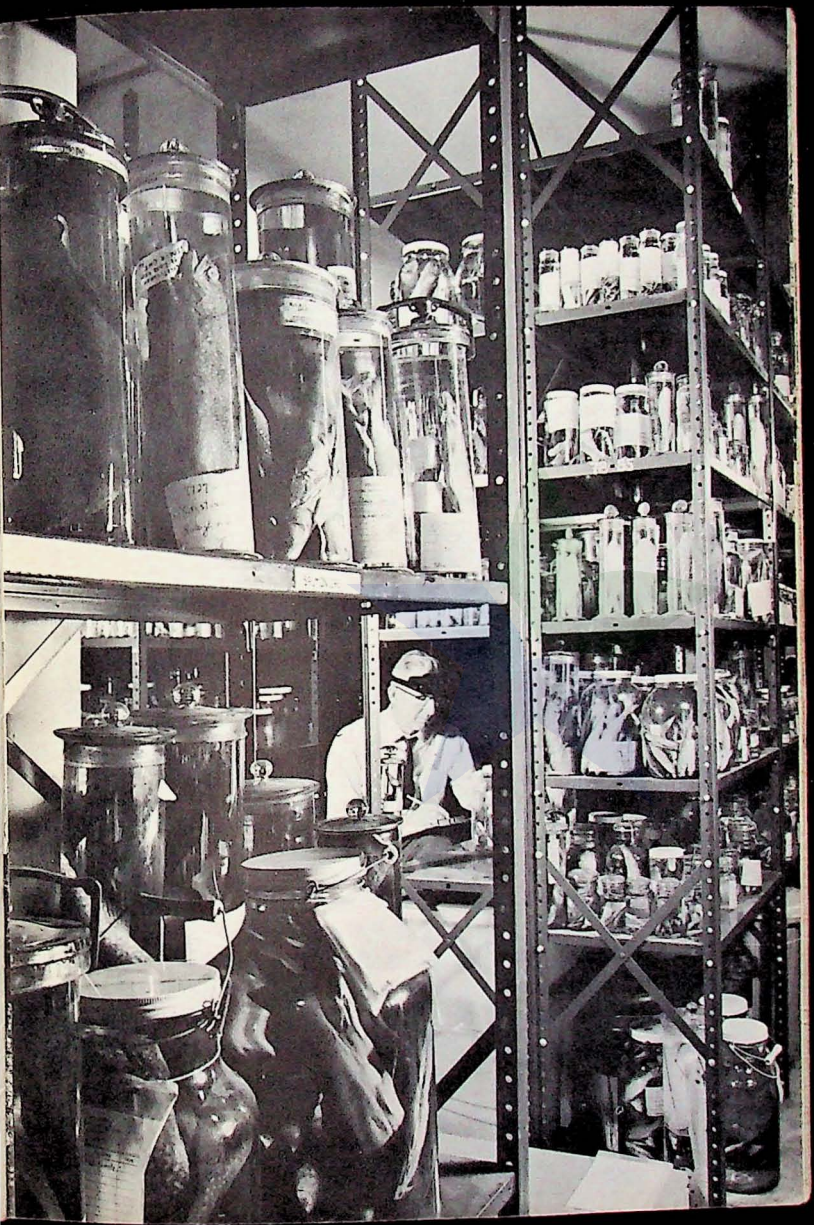
The invertebrates have suffered most from this disturbance. In one sense this is particularly unfortunate, for the vast majority of animals fall into this class; that is, they have no backbones. The few cases which can be displayed at this time are only an infinitesimal fraction of the Museum's invertebrate collection, which is particularly strong in insects.

Fish were the earliest animals with backbones. As a result they have had extra millennia to develop shapes and coloration fit for life in the difficult underwater world. Those in open water are almost uniformly streamlined for speed and efficiency. Others hug the bottom, and these tend to be flat and sluggish, while fishes which hide among rocks or weeds often are thin so that they can slip into crevices, or have irregularly-shaped fins which blend into the wavering foliage. Some fishes shift colour rapidly to match changes in the ocean bottom or in light and shadow. There are even species which carry their own fishing rods and lures, to trap their speedier but less sophisticated cousins.

Fish were the first of Canada's natural resources to be tapped and still are one of the most valuable. A special gallery shows the wide variety to be found in our fresh and salt waters, how they live and breed, how they are studied, and how they are caught. More than 150 kinds are represented. In four underwater habitat groups, some of our most important commercial and game fish are depicted in natural surroundings.

Reptiles from round the world are shown at the north end of the animal galleries. Original live material for the displays came from Trinidad, the Florida everglades, Mexico, British Guiana,

Only a fraction of the Museum's collections can be displayed. An example: for every fish shown in the galleries, nearly 1,000 more are preserved for scientific study, and filed on shelves like books in a library.

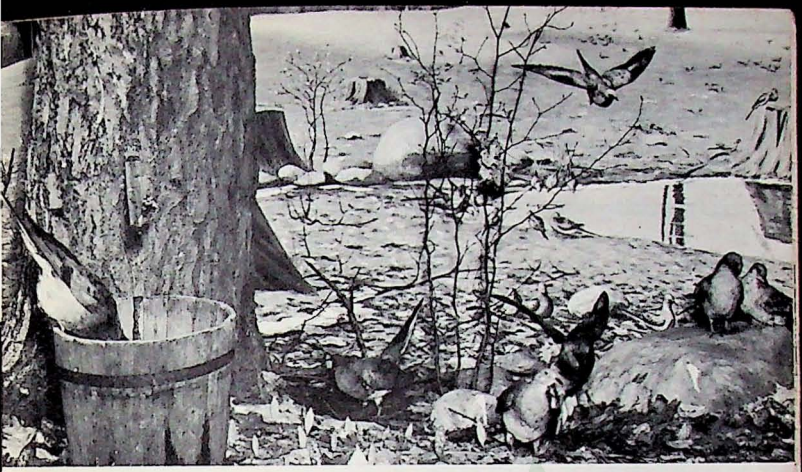


Malaya and other lands. But none of the animals in the cases ever lived. They are made of latex, cast from the real specimens by a process developed in the ROM, and then painstakingly painted by hand in the natural colours.

First on display is a tuatara, a living fossil from New Zealand which has survived unchanged from before the dinosaurs. The turtles and crocodiles have almost equally long pedigrees. Exhibits show how reptiles manage to live in the desert despite their lack of natural protection against extreme heat; the ways some have adapted to life in trees and in the water; and their various methods of defence, including the little skink which can break off its tail to escape from an enemy, then grow a new one. The great constrictors and the venomous snakes are well represented. One rattlesnake gives a realistic warning if you approach too closely.



Fangs erect, a rattlesnake strikes.



A flock of passenger pigeons settles in pioneer Ontario. Today we have only the skins and a memory: the bird is extinct.

Birds evolved from the reptiles and still have many features in common with them: scaly legs and claws are only the most obvious. Some birds never have been able to fly. Most kinds, however, developed keels on their breastbones, providing attachment for the great muscles which power the wings. (Some birds simply grow too big ever to fly, for after a certain point additional muscle cannot provide enough energy to lift its own weight. The theoretical limit is about 42 pounds, just about the weight of the largest flying bird, the South African bustard.)

Both animal galleries hold Canadian and foreign birds, mounted by families or by geographic distribution. They range from the earthbound ostrich (300 lbs.) to a tiny hummingbird which weighs one-fifteenth of an ounce. Special displays explain the various techniques of nest building, and the important role of predatory birds in the balance of nature. In a nostalgic scene from Ontario history, a flight of passenger pigeons alights to feed near the forks of the Credit. The passenger pigeon now is totally extinct, but in the 1870s they streamed across the sky in migrations of hundreds of thousands.

Mammals at the top of the evolutionary ladder, display a remarkable variety of forms within a single, and still young, class. All mammals produce milk for their babies; most are covered with hair and bear their young alive. But some whales are naked except for a very few bristles; the platypus lays eggs; and marsupials like the kangaroo have "premature" babies who must spend early life in the natural incubator of the mother's pouch. Moreover, mammals may swim (dolphins), fly (bats), walk on two legs (man) or four.

All Canada's big game and most of its smaller mammals are exhibited. It is impossible to separate these animals from the early history of our country: much of the land was explored by trappers hunting beaver and other fur-bearers, and larger animals provided an important source of food and clothing for Indians, Eskimos and pioneers. Yet compared with warmer countries, we have relatively few varieties of mammal. Naturalists have discovered a general rule that the colder the area, the smaller the number of species and the more individuals of any one kind. For example, eastern Canada



has about 107 species of mammals of all sorts—and tiny British Guiana has that many kinds of bat alone. The south gallery holds many foreign varieties, among them most of the large cats, several African antelopes, and two rare Asian animals, the giant panda and the Chinese takin.

China

Of all the world's ancient cultures, only the Chinese has endured unbroken to the 20th century. Through changes of ruling families, invasions, occupation and civil war, the language and culture have remained fundamentally the same. What effect the Communist regime will have is hard to say: an equally violent attempt to erase the past in 210 B.C. had little lasting success.

Here is a unique opportunity to stroll through 34 centuries of history. The collection is arranged in sequence for the visitor who starts at the rotunda and bears always to the right. Its story begins with ritual magic, the carved oracle bones in the first gallery. In the same room are bronze vessels made at a time when that metal was rarer than gold; they probably were used by kings in ancestral worship.

For a thousand years before the birth of Christ, China lavished attention on the arts and learning. Among its sages at that time was the great Confucius. Yet life was not purely intellectual. On large tiles which formed the walls of noble tombs, we find lively scenes of hunting and camping. These are important records which have survived a climate little different from our own, in which paintings on silk and paper generally crumble with time.

During succeeding generations, the pottery record grows to include models of houses, carts, other belongings—and people. Just as in the Near East, most of it comes from tombs. The Chinese originally killed servants and animals and buried them with their dead master, to serve him in the afterlife. Then they decided clay models would do as well, and so they manufactured and entombed whole pro-

Mountain lion: a tribute to realism in Museum display.



cessions. Many of these have been preserved complete, or nearly complete. The earliest on display is 1400 years old.

T'ang dynasty tomb figures reveal a colourful and detailed insight into life in China. Imperial armies subdued the Tartars in this period and opened the camel caravan route across Asia to the Mediterranean. Trade flowed freely in both directions. Among the figures of court life—the servants and dancers, mail-clad warriors and richly dressed officials—we find strange faces and clothes: they belong to Syrian traders, Jews, Persians, Greeks and Phoenecians who had made their way to the Orient in pursuit of business. Of all the T'ang tomb figures, the best known perhaps are the fierce grave guardians and the life-like portrayals of horses and camels.

China gave the west ink, paper and printing, gunpowder and tea, but its name in our language commemorates a much later gift—that of making porcelain. This art flourished under the Sung rulers from 960 to 1279. The chaste and exquisite forms of porcelain, their transparent thinness and rich variation in colours, have never since been excelled.

New ceramic techniques and decorative patterns were introduced under the Ming emperors, who officially supported production of fine porcelain. The Ming era lasted from 1368 to 1644, when it was followed by the Ch'ing dynasty. For a time China was the greatest empire in the world, its richness reflected in the exuberance of its ceramics and court costumes. Then, in 1911, the Manchu rulers were toppled from the dragon throne, and the republic under Sun Yat-sen carried the country from isolation into the scientifically-oriented modern world.

Japan borrowed heavily from the much older civilization of China. In the wake of Buddhism, which crossed over in the sixth century, came Chinese art forms, writing, architecture and political theories. But, isolated on their string of islands, the Japanese deliberately imposed their own stamp upon them.

Faces from the Chinese galleries

Buddhism had a tremendous influence for centuries on Japanese culture. The large silk painting of the Taima Mandara in the galleries is an important example of religious painting, while two pieces of religious sculpture (one Buddhist, one Shinto) show the national love for wood. The museum also has several good examples of Japanese ceramics.

A purely local art form appeared in the 17th century—coloured prints, produced from woodblocks for the new middle class. Traditionally, art had been restricted to religious and political subjects. Now, for the many, superlative artists began printing pictures of popular actors, heroes, heroines, legendary events, even courtesans. Long scorned by court painters at home, these prints had a great influence on European art after Japan was forcibly opened to the west a century ago. A changing selection from the Museum's large collection is always on display.

Islamic Near East

With the invasion of Alexander the Great in the fourth century B.C., the Near East fell under the influence of Europe. After the Greeks came the Romans. Finally, in the seventh century A.D., Mohammed founded the crusading religion of Islam. Within three generations the Arab armies spread Muslim culture from central Asia through north Africa to Spain. While mediaeval Europe turned its back upon the scientific learning of the past, Islam preserved and built upon Greek and Roman knowledge of medicine, engineering, architecture and mathematics. This gallery illustrates the arts of historic Islam in Asia and Africa. Islamic influence on Spain and Sicily may be seen in the European galleries on the ground floor.

India and Southeast Asia

This gallery contains sculpture from the two great religions born in India, Hinduism and Buddhism. Of the many Hindu gods, the two most frequently portrayed are Shiva, the destroyer, and Vishnu, the

preserver. Statues of the reflective Buddha can be found with variations throughout Asia. The ROM collection is particularly rich in the Gandhara school of northwest India (now Pakistan) and Afghanistan, which combined classical naturalism (a heritage of Alexander the Great's conquest) with Indian formalism and detail.



The Sigmund Samuel Canadiana Building stands at 14 Queen's Park Crescent West, five minutes' walk south of the main building.

Sigmund Samuel Canadiana Building

Some three centuries ago the first Bishop of French Canada, Bishop Laval, founded a school for arts and crafts at Cap Tourmente, near Quebec City. Since then Canada has been the home of a distinctive culture. In the north gallery of the Canadiana Building, on the right at entry, is a room which shows the furniture and crafts of early New France. Near it on the walls are Quebec Church carvings of the 18th and 19th centuries. Opposite it is a room of early English Canadian

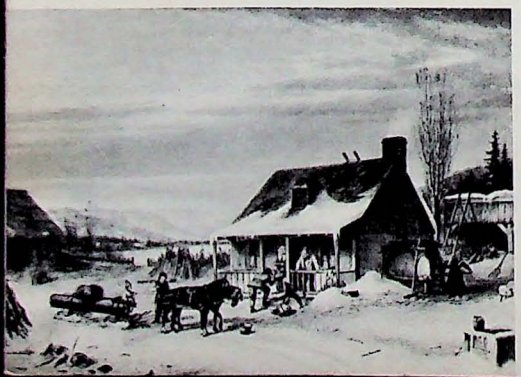
furniture and art. It is named the Kent Room after the Duke of Kent, Queen Victoria's father, who was Commander-in-Chief of the British garrison in North America at the end of the 18th century.

Furniture was not the only achievement of early Canadian crafts. Beyond these rooms are cases containing collections of fine silver, both French and English Canadian, and early Canadian glass. To show that these traditions are still very much alive there is a display of contemporary Canadian handicrafts.

At the far end of the north gallery are such historic items as the Nova Scotia Charter, dating from 1621, a royal grant from James I giving the entire region of the Canadian maritime provinces to Sir William Alexander for a penny rent a year. Nearby is Benjamin West's famous painting of Wolfe's death at the Battle of the Plains of Abraham, which transferred the empire of New France to Britain in 1759.

Two small rooms in the north gallery show Ontario Loyalist furnishings in maple, birch and pine. A more complete gathering of early Ontario arts and crafts is shown in the south gallery. Here the story of early development from first pioneer days through to the Victorian period is shown.

Throughout both galleries the walls are hung with a changing display of early Canadian paintings. Sometimes the work of a single artist, such as Colonel J. P. Cockburn, sometimes all the paintings of a single region may be viewed. The work of Cornelius Krieghoff remains on display as a witness to life in early Canada.



"Home from the Logging Camp" —an early Canadian scene by Cornelius Krieghoff (1812-1872).

FOR YOUNG PEOPLE

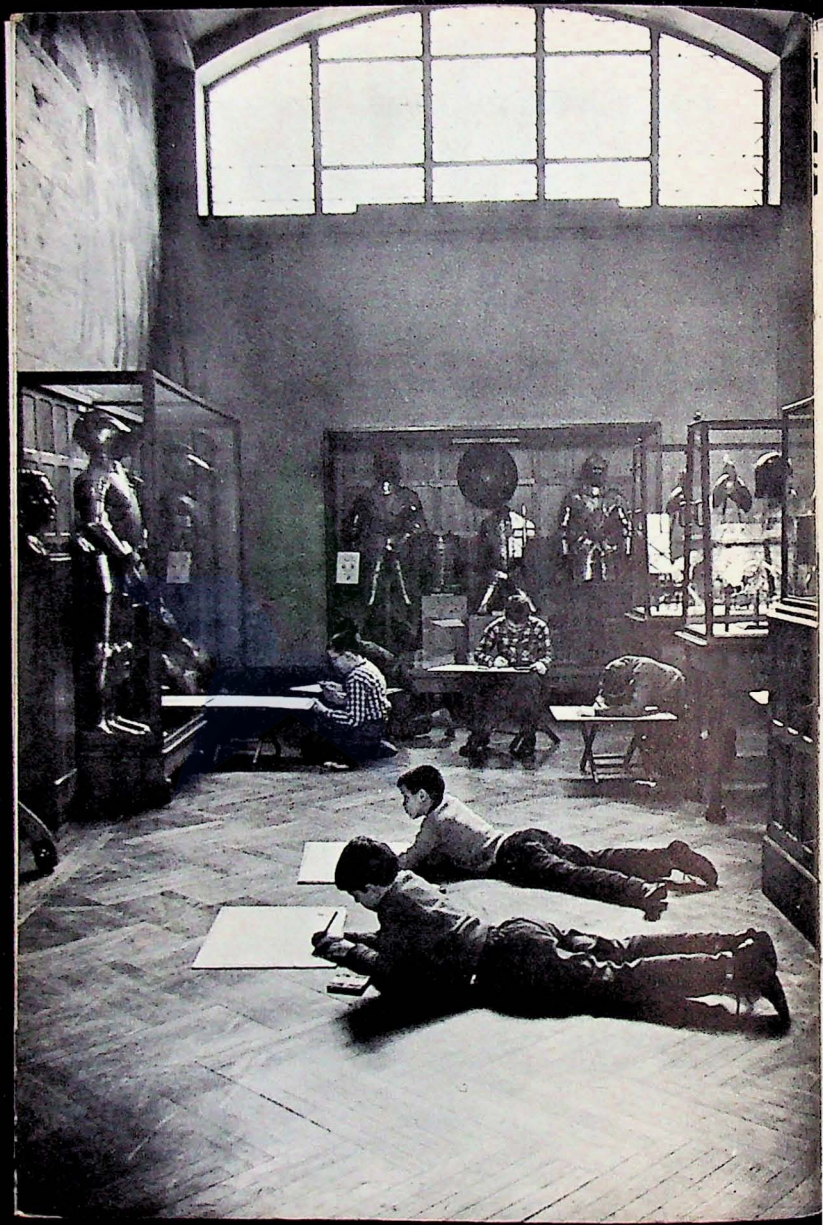
Changing displays of special interest to young people are mounted near the lower rotunda.

The Saturday Morning Club, for children 8–14 years of age, meets every week from the middle of October to the end of March. Members are encouraged to learn more about the past and the world they live in, through study in the galleries complemented by work in arts, crafts and drama. Registration is limited; enquiries should be directed to the education department, telephone 928-3706.

More than 60,000 school children visit the Museum each year in classes organized by their teachers or school boards. Qualified teachers from the ROM education department use the galleries for lessons which no book can duplicate. In general, classes come from schools within a radius of 150 miles of Toronto, but some have travelled 600 miles.

Throughout the school year, other classes profit from travelling cases of Museum objects. These carefully prepared selections are forwarded from school to school for use by local teachers.

During the winter, members of the education department visit towns and cities across Ontario. They have carried pieces from the collection as far as Red Lake, beyond Lake Superior. Sometimes they have had to travel by dog sled. Each year they take objects to 12,000 youngsters who are unlikely ever to see the Royal Ontario Museum itself.



INDEX TO GUIDE AND GALLERIES

	Page	Floor
Africa	16	GROUND
Ancient Britain	38	SECOND
Animals of the past	26	SECOND
Animals of today	41	THIRD
Armour	23	FIRST
Athens Gallery	36	SECOND
Birds	45	THIRD
Canadiana	51	
Chinese frescoes	26	FIRST
Chinese galleries	47	THIRD
Chinese tomb	17	GARDEN
Coffee shop	5	GROUND
Costumes	39	SECOND
Dinosaurs	29	SECOND
Egypt	32	SECOND
English galleries	23	FIRST
Eskimos	13	GROUND
Etruscans	37	SECOND
European galleries	25	FIRST
Fish	42	THIRD
Fossil invertebrates	26	SECOND
Fossil vertebrates	29	SECOND
Gardens	17	
General information	4	
Geology	19	FIRST
Globe	19	FIRST
Greece	34	SECOND
India & S.E. Asia	50	THIRD
Indians of:		
California	10	GROUND
Central America	14	GROUND
Plains	10	GROUND
South America	15	GROUND
Southwest	13	GROUND
West Coast	9	GROUND
Woodlands	12	GROUND
Insects	42	THIRD
Invertebrates	42	THIRD
Islamic Near East	50	THIRD
Japan	49	THIRD
Lee Collection	23	FIRST
Mammals	46	THIRD
McCrea models	40	SECOND
Mesopotamia (W. Asia)	31	SECOND
Mineralogy	22	FIRST
Oceania	17	GROUND
Pacific (Oceania)	17	GROUND
Palestine (W. Asia)	32	SECOND
Pioneer Ontario	40	SECOND
Postage stamps	17	GR., I
Prehistoric man	31	SECOND
Reptiles	42	THIRD
Rome	37	SECOND
ROM, history	7	
Sales desk	5	FIRST
Sigmund Samuel Canadiana Building	51	
Textiles & costumes	39	SECOND
Totem poles	9	
Western Asia	31	SECOND
Young people, For	53	

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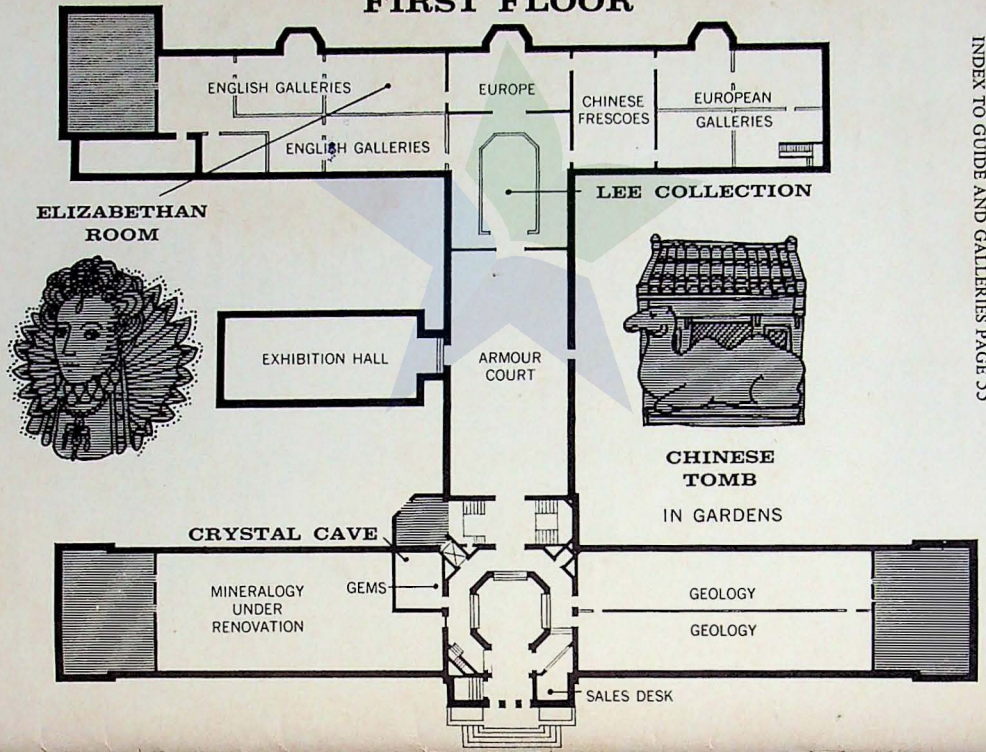
New perspectives on history at the Saturday Morning Club.

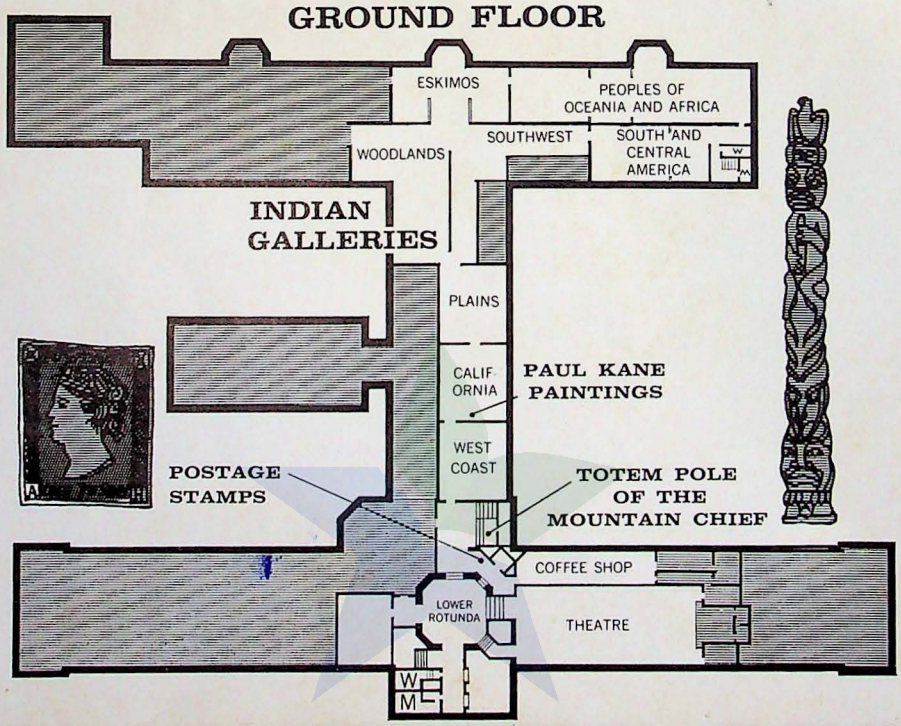
FIRST FLOOR



INDEX TO GUIDE AND GALLERIES PAGE 55

← SECOND AND THIRD FLOOR PLANS

GROUND FLOOR



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