Temples and Tombs

Treasures of Egyptian Art from The British Museum

this is max size of image at 200 dpi; the sil is low res and for the comp only. if approved, needs to be redone carefully

Resource for Educators

American Federation of Arts

Temples and Tombs

Treasures of Egyptian Art from The British Museum

Resource for Educators

American Federation of Arts

American Federation of Arts
212.988.7700
800.232.0270
www.afaweb.org

interim address:
122 East 42nd Street, Suite 1514
New York, NY 10168

after April 1, 2007:
305 East 47th Street
New York, NY 10017

Please direct questions about this resource to:
Suzanne Elder Burke
Director of Education
American Federation of Arts
212.988.7700 x26
sburke@afaweb.org

Exhibition Itinerary to Date
Oklahoma City Museum of Art
Oklahoma City, Oklahoma
September 7–November 26, 2006

The Cummer Museum of Art and Gardens
Jacksonville, Florida
December 22, 2006–March 18, 2007

North Carolina Museum of Art
Raleigh, North Carolina
April 15–July 8, 2007

Albuquerque Museum of Art and History
Albuquerque, New Mexico
November 16, 2007–February 10, 2008

Fresno Metropolitan Museum of Art,
History and Science
Fresno, California
March 7–June 1, 2008

Design/Production: Susan E. Kelly

Front Cover: *The Tomb Owner's Sister* (p. 34)

Back Cover: TK

Temples and Tombs: Treasures of Egyptian Art from the British Museum is organized by the American Federation of Arts and The British Museum.

The AFA is a nonprofit institution that organizes art exhibitions for presentation in museums around the world, publishes exhibition catalogues, and develops education programs.

CONTENTS

Designed to complement the exhibition *Temples and Tombs: Treasures of Egyptian Art from The British Museum,* this Resource for Educators provides information and ideas to assist you in teaching your students about ancient Egypt and its rich artistic legacy. We recommend that, if possible, you use this resource in conjunction with a visit to the exhibition. Encourage your students to look closely at the works of art and to learn about their historical context. The experience of careful looking, combined with thoughtful questioning and access to information about history and culture, creates a rewarding and powerful learning experience. Please note that those words that appear in boldface can be found in the glossary. The Discussion Starters can be adapted to the level of your students.

This Resource for Educators was prepared by Suzanne Elder Burke, AFA Director of Education, with the assistance of Education Interns Erica Patino and Bailey Skiles. Some of the text has been excerpted or adapted from the exhibition catalogue, *Temples and Tombs: Treasures of Egyptian Art from The British Museum* (New York: American Federation of Arts in association with University of Washington Press, 2006), and from *Eternal Egypt: Masterworks of Ancient Art from The British Museum—A Teacher's Guide to the Exhibition* (New York: American Federation of Arts, 2001). The quotations at the end of some of the object descriptions are from three prominent Egyptologists: Vivian Davies, Keeper of Egyptian Antiquities, The British Museum; Edna R. Russmann, Guest Curator of the exhibition and Curator of Egyptian, Classical and Ancient Middle Eastern Art, The Brooklyn Museum of Art; and Richard Parkinson, Assistant Keeper of Egyptian Antiquities, The British Museum. These quotes have been reprinted with the permission of the Acoustiguide Corporation. The AFA is grateful to the Acoustiguide Corporation for generously granting permission to include some of their material in this publication.

This exhibition of approximately eighty-five magnificent objects selected from one of the foremost collections of Egyptian antiquities in the world spans the full range of pharaonic history—from shortly before the Third Dynasty, about 2686 B.C., to the Roman occupation of the fourth century A.D.—covering the four periods into which modern scholars divide ancient Egyptian history: Old Kingdom, Middle Kingdom, New Kingdom, and the Late Period. Sculpture, reliefs, papyri, ostraca, jewelry, cosmetic objects, and funerary items in a variety of media—including stone, wood, terra cotta, gold, glass, and papyrus—reflect the richness and scope of the British Museum's exceptional collection. Selected by Edna R. Russmann, Curator of Egyptian, Classical and Ancient Middle Eastern Art at the Brooklyn Museum, with Consulting Curator Nigel Strudwick, Assistant Keeper, Department of Ancient Egypt and Sudan at the British Museum, *Temples and Tombs* explores four themes: the king and the temple; objects from the lives of artists and nobles; statues of Egyptians from temples and tombs; and the tomb, death, and the afterlife. These divisions of the exhibition allow for an examination of these masterworks in the context of the Egyptian temporal and cosmic worldview.

THE KING AND THE TEMPLE

The king was the highest ranking mortal and served as the intermediary between the divine and human worlds. The temple functioned as the central physical expression of the unique relationship between the king and the gods. Immediately recognizable by his garments, crown, and the oval cartouche in which his name was usually inscribed, an Egyptian king was the individual best able to please the gods. He performed his role as the one true priest almost entirely via his images in the temples—he is portrayed on temple walls making offerings to the god or goddesses, as small statues adoring the main divine image in the sanctuary, and as towering colossi near the main gateways. The kings undertook the building of great royal tombs, at first in the form of pyramids, later tunneled deep into the cliffs outside of Luxor. They were believed to join the gods in the afterlife, near his tomb, each king had his own funerary temple where, by venerating his images, the Egyptians hoped to encourage him to continue caring for his people.

OBJECTS FROM THE LIVES OF ARTISTS AND NOBLES

The objects used by artists and nobles reflect activities such as fishing, hunting, grain harvesting, boat building, dancing, and banquet scenes from celebrations. The hieroglyphic writing on many of the stelae and reliefs in the exhibition demonstrates the masterly level of graphic communication attained by the Egyptians. Statues and paintings of figures portray the

Egyptian's enjoyment of jewelry; their hairstyles, make up, and clothing; their household furniture; the company they kept, including servants and family; and tools symbolizing their professions, the bases for their positions in society. Ironically, it is because so many of these objects were buried in their owners' tombs that they and the scenes of life they depict have been preserved for our study today.

STATUES OF EGYPTIANS FROM TEMPLES AND TOMBS

Private statuary was often made for placement in tombs and temples; such statues served important functions for the Egyptians. The earliest statues were made for tombs and served as a place for the spirit of the deceased to reside. While the deceased's spirit would ideally reside in the mummy, private statuary ensured that it would always have a home. In the temple, private statuary represented status, wealth, and an ability to partake of cult offerings. When examining statues of human forms from ancient Egypt, we must take into account that private statuary may have been created to match an idealized form rather than the actual appearance of the subject.

THE TOMB, DEATH, AND THE AFTERLIFE

Seeking to extend life after death, the Egyptians made provisions in their burials for the afterlife, although only the affluent could afford the full array of tomb items and rituals intended to protect the body of the deceased and insure a successful afterlife for the soul. Many of the bowls, palettes, headrests, ostracas, and other utilitarian objects in the exhibition are decorated with protective symbols because they were intended to accompany their owners to the tomb. The scenes on tomb walls and doors, funerary temples, and coffins invoke funerary deities; *shabti* figures acted as surrogate laborers for their owners; and generous piles of food were shown on stelae and tomb walls to provide sustenance throughout eternity. Also depicted on tomb walls were celebrations, scenes of offerings being made, and other activities that the Egyptians wished to have continue in the afterlife.

Figure 1. *Head of Amenhotep III*

From Thebes, funerary temple of Amenhotep III
New Kingdom, Eighteenth Dynasty, reign of Amenhotep III (ca. 1390–1352 B.C.)
Quartzite
Height 52⅜ inches
Acquired in 1823 with the purchase of the first Salt Collection (EA 7)

Fig. 1 *Head of Amenhotep III*

From Thebes, funerary temple of Amenhotep III
New Kingdom, Eighteenth Dynasty, reign of Amenhotep III (ca. 1390–1352 B.C.)
Quartzite
Height 52⅜ inches
Acquired in 1823 with the purchase of the first Salt Collection (EA 7)

Figure 1. *Head of Amenhotep III*

From Thebes, funerary temple of Amenhotep III. New Kingdom, Eighteenth Dynasty, reign of Amenhotep III (ca. 1390–1352 B.C.). Quartzite. Height 52⅜ inches. Acquired in 1823 with the purchase of the first Salt Collection (EA 7)

Fig. 1 *Head of Amenhotep III*

From Thebes, funerary temple of Amenhotep III. New Kingdom, Eighteenth Dynasty, reign of Amenhotep III (ca. 1390–1352 B.C.). Quartzite. Height 52⅜ inches. Acquired in 1823 with the purchase of the first Salt Collection (EA 7)

Ancient Egypt—the oldest known African civilization and one of the earliest of all cultures—flourished for more than three thousand years. Many important aspects of Egyptian thought and culture—most of the gods, much royal symbolism, and the basics of hieroglyphic writing—developed before Egypt was unified in the First Dynasty, around 3100 B.C. However, the country's unification under a strong central government stimulated the development of culture and the arts, and brought Egypt several periods of enormous wealth and power.

Most Egyptian art was created for temples or tombs and as such expressed a religious faith that was charged with magical powers. The Egyptian king—who came to be called pharaoh, from the Egyptian *per aa,* meaning "palace"—played a central role in religion, as well as government. Royal statues of colossal size (see fig. 1) symbolized his power to both keep Egypt strong and uphold the divine order of the universe. Nonroyal people also commissioned and possessed fine works of art, which reveal an enormous amount about the lives and beliefs of the men and women who owned them.

The Egyptians referred to themselves as "the people of the black land," a reference to the rich soil of the Nile Valley (as opposed to the "red land" of the desert). The Nile River, the longest river in the world, made agriculture possible in Egypt's dry, desert climate. The river's annual flooding, caused by heavy monsoon rains upriver in Ethiopia, created arable land on both riverbanks as receding floodwaters left behind rich deposits of silt that replenished the topsoil. Moreover, the Nile provided the main artery of transportation of both goods and people, connecting the population centers of Egypt to one another. The importance of the Nile in practical and philosophical terms cannot be overstated. Its yearly, predictable cycles not only provided the basis for the Egyptians' agricultural activity—planting, growing, and harvesting—but also reinforced their confidence in divinely regulated cycles of life and death.

Egypt's recorded history begins in about 3100 B.C., when writing was introduced. At about the same time, a single ruler—known by the mythical name of Menes—brought together Upper Egypt (the land south of Cairo) and Lower Egypt (the land to Cairo's north, including the fertile Nile Delta). Ancient records list thirty dynasties, or families of pharaohs, in power from about 5000 B.C. to A.D. 642. Modern scholars have organized these dynasties into four major periods—the Old Kingdom, the Middle Kingdom, the New Kingdom, and the Late Period—separated by three "intermediate periods" when central rule broke down.

Over ancient Egypt's three-thousand-year history, the core aspects of its society endured. This was due in part to Egypt's secure location—protected by forbidding deserts to the west and east, the Mediterranean Sea to the north, and the first Nile cataract, or great waterfall, to the south. Egyptians, however, were far from isolated. Egypt enjoyed a central location on trade routes to and from western Asia, the Mediterranean region, and central Africa, bringing the Egyptians into contact with representatives of diverse cultures. Not surprisingly, their art and culture reflect the complex changes one would expect from a long-lived civilization in which trade, political circumstances, and belief systems changed and evolved.

Figure 2. ***Nude Figure of the Seal Bearer Tjetji***
Probably from Akhmim, cemetery of el-Hawawish. Old Kingdom, Sixth Dynasty (ca. 2321–2184 B.C.). Wood, traces of paint, inlaid eyes. Height 29¾ inches. Acquired in 1898 (EA 29594).

OLD KINGDOM (THIRD–SIXTH DYNASTIES)

By the beginning of the Early Dynastic Period (First–Second Dynasties, ca. 3100–2686 B.C.), the Egyptian religion was well established, as were the attributes and rituals of kingship and many of the basic conventions for hieroglyphic writing and two-dimensional imagery. Enormous tombs reveal an early striving for monumentality. Surviving statues and statue fragments show that the basic types of seated figures and of male figures standing with the proper left foot forward had been developed. Following the important advances in the Early Dynastic Period, the Old Kingdom was a period of intense creative activity. Our knowledge of this first major period comes mainly from objects found in tombs, both royal and nonroyal. The Egyptians believed that proper burial was the pathway to eternal life, and they built elaborate tombs to protect the mummified body for eternity. The representations of the deceased, both in tomb statues and in reliefs and paintings, were intended to house the spirit and receive offerings of food, clothing, and other practical necessities for use in the afterlife. A slender nude body, large head, and staring eyes are often characteristic of figurative art during the latter years of the Old Kingdom (see fig. 2). Previously, figures had been depicted clothed and with more natural proportions. This new style of representation indicated an increased emphasis on the afterlife—an attitude that survived the decline of the Old Kingdom into the politically fragmented, socially destabilized time known as the First Intermediate Period.

MIDDLE KINGDOM (ELEVENTH–THIRTEENTH DYNASTIES)

Nearly two hundred years after the collapse of the Old Kingdom and the ensuing economic and social turmoil, an Eleventh Dynasty king, Mentuhotep II (ca. 2055–2004 B.C.), reunified Egypt, initiating the Middle Kingdom. While later Middle Kingdom kings continued to honor their great predecessor, Mentuhotep, concepts of the kingship were changing.

Figure 3. ***Colossal Head of Amenemhat III***
From Bubastis, temple of Bastet, entrance to Great Hall. Middle Kingdom, Twelfth Dynasty, reign of Amenemhat III (ca. 1854–1808 B.C.). Granite. Height 30½ inches. Gift of the Egypt Exploration Fund, 1889 (EA 1063)

Charged with ensuring order among all the inhabitants of the universe and linking the mortal and divine worlds, the Egyptian king was the most powerful person in Egypt. In the later Middle Kingdom, this responsibility had come to be seen as a tremendous burden. Whereas earlier images of kings had appeared smiling and youthful, in the *Colossal Head of Amenemhat III* (fig. 3), the somber tension of the Twelfth Dynasty king Amenemhat III (ca. 1854–1808 B.C.) is harsher, even brutal. Thus, this statue is not only a portrait of Amenemhat III the individual but also a reflection of a changed attitude toward kingship and of the somber outlook of a culture that seems to have lost faith in the goodness of people.

Several generations after the reign of Amenemhat III, the Middle Kingdom disintegrated under a series of weak Thirteenth Dynasty kings, and Egypt came under the control of Middle Eastern rulers who established a stronghold in the Nile Delta.

NEW KINGDOM (EIGHTEENTH–TWENTIETH DYNASTIES)

The next unification of Egypt was achieved by the Eighteenth Dynasty pharaoh Ahmose (ca. 1550–1525 B.C.), who ushered in the New Kingdom. Ahmose's successors, especially the conqueror Thutmosis III (1479–1425 B.C.), built a vast and powerful empire. Thutmosis's great grandson, Amenhotep III (1390–1352 B.C.), ruled over the greatest empire the world had ever known.

Figure 4. ***Sety II Seated, Holding an Emblem of Amun-Re***
From Thebes, Karnak Temple. New Kingdom, Nineteenth Dynasty, reign of Sety II (ca. 1200–1194 B.C.). Sandstone. Height 64⅞ inches. Acquired in 1823 with the purchase of the first Salt Collection (EA 26)

For at least two thousand years, the Egyptians had worshiped numerous deities. Amenhotep III's son, Akhenaten (1352–1336 B.C.), rejected these traditional gods for the exclusive worship of the sun, which was called the Aten. Some scholars have suggested that this radical new religion—which recognized only three divine beings, the Aten, Akhenaten himself, and his queen, Nefertiti—was an early form of monotheism.

During the Nineteenth and Twentieth Dynasties, often called the Ramesside Period, was dominated by Ramesses II (ca. 1279–1213 B.C.), known in history as Ramesses the Great. His statues and structures are notable for their numerous quantity and huge size, yet despite this proliferation, no coherent style or specific representation of his features ever developed. Ramesses's long reign, military prowess, and impressive building program were legendary among his successors, many of whom also called themselves Ramesses and sought to emulate his monuments and representations. The statue *Sety II Seated, Holding an Emblem of Amun-Re* (fig. 4) depicts one of Ramesses' successors; this is one of the most complete sculptures from ancient Egypt.

Figure 5. *Divine Consort or Queen*
Probably from the Theban Area. Late Third Intermediate Period, Twenty-fifth Dynasty (ca. 716–656 B.C.). Bronze, gold and silver inlays. Height 8⅜ inches. Acquired in 1919 (EA 54388)

THIRD INTERMEDIATE PERIOD (TWENTY-FIRST–TWENTY-FIFTH DYNASTIES), AND LATE PERIOD (TWENTY-SIXTH–THIRTIETH DYNASTIES)

During much of the Third Intermediate Period, Egypt was ruled by men of foreign birth or descent and sometimes divided among rivals for the throne. Centralized rule was restored during the Late Period, but Egypt would never again be the dominant international power it had been. Throughout this period, however, Egyptian art remained vital, and metal statuary—including gold, silver, copper, tin, and bronze—reached a pinnacle of splendor. *Divine Consort or Queen* (fig. 5), sumptuously inlaid with gold and silver, shows the technique of combining different metals to create rich color contrasts. The consort's figure, with its high narrow waist, from which a long continuous line joins the hips to the low-slung curve of the thighs, is derived from female statues of the Middle Kingdom. During the Third Intermediate Period, artists often imitated the styles of earlier periods. This practice, called archaism, can be detected in all but the earliest periods of Egyptian art, but it reached its peak at this time.

SECOND PERSIAN OCCUPATION AND GRECO-ROMAN PERIOD

The great conqueror Alexander the Great took Egypt in 332 B.C. but soon headed east, leaving his general, Ptolemy, in charge. The Ptolemaic Dynasty ruled for three hundred years until the notorious Cleopatra VII was defeated by the Romans. Throughout this period, most aspects of Egyptian religion and culture remained intact.

For thousands of years, the Egyptians had believed that preserving the body, which they did through mummification, was essential to the eternal survival of the spirit. In the Ptolemaic period mummification continued to be practiced and traditional funerary symbols were still placed on the coffin, but the representation of the deceased often showed him or her with Greco-Roman hairstyles, clothing, and jewelry. The individual represented in the *Panel Portrait of a Young Man* (fig. 6) is shown wearing Roman fashions, and his features are painted in the Greco-Roman portrait tradition. From the three-quarter view of his face to the subtle shadowing, this image differs greatly from traditional Egyptian art. Nonetheless, panels of this kind were made to be attached over the face of the mummy.

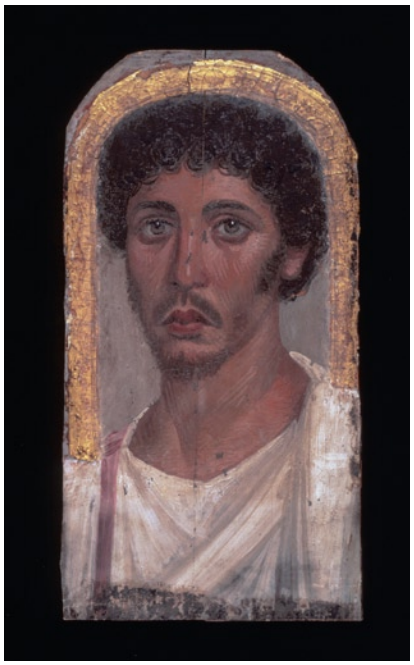


Figure 6. ***Panel Portrait of a Young Man***
From Hawara. Roman Period (ca. A.D. 150–170). Limewood, encaustic, gold leaf, 16⅞ × 8¾ inches. Presented by the National Gallery in 1994, excavated by W.M.F. Petrie in 1888 (EA 74704)

Like the mummy panel in Greco-Roman style, the traditions developed under the thousands of years of pharaonic rule slowly gave way to Greek, Roman, and Christian intellectual and artistic influences. The Arabs' conquest of Egypt in A.D. 641 brought Islam and the Arabic language to Egypt, beginning a new era in its history and culture.

Predynastic Period	ca. 5000–3100 B.C.
Early Dynastic Period (First and Second Dynasties)	ca. 3100–2686 B.C.
Old Kingdom (Third to Sixth Dynasties)	ca. 2686–2181 B.C.
First Intermediate Period (Seventh to Tenth Dynasties)	ca. 2181–2040 B.C.
Middle Kingdom (Eleventh to Thirteenth Dynasties)	ca. 2040–1650 B.C.
Second Intermediate Period (Fourteenth to Seventeenth Dynasties)	ca. 1750.–1550 B.C.
New Kingdom (Eighteenth to Twentieth Dynasties)	ca. 1550–1069 B.C.
Third Intermediate Period (Twenty-first to Twenty-fifth Dynasties)	ca. 1069–656 B.C.
Late Period (Twenty-sixth to Thirtieth Dynasties)	664–343 B.C.
Second Persian Occupation	343–332 B.C.
Greco-Roman Period	332 B.C.–A.D. 642

Note: While the delineation of periods is standard in the study of ancient Egyptian history, the dating of objects, events, and periods may differ by up to fifty years in various resources.


Mediterranean Sea
DELTA
Alexandria
Sais
Tell el Balamun
Tanis
Bubastis
Kom Abu Billo (Terenuthis)
LOWER EGYPT
Tell el Daba (Avaris)
Athribis
Tell el Maskhuta (Pithom)
Giza
Heliopolis
CAIRO
Abusir
Memphis
Saqqara
Dahshur
FAYUM
Medum
Tebtunis
Er Rubayyat
Herakleopolis
Hawara
Deshasheh
Sedment
SINAI PENINSULA
Bahr Yussef
Nile River
Ashmunein (Hermopolis)
Amarna
Asyut
Mostagedda
Matmar
El Hawawish
UPPER EGYPT
Akhmim
Naga el Der
Abydos
Dendera
Diospolis Parva
Koptos
Medamud
Armant
Thebes
Hierakonpolis
Edfu
Gebel Silsileh
Elephantine Island
Aswan
Philae
SOUTHERN BORDER OF ANCIENT EGYPT
Red Sea
LOWER NUBIA
Qasr Ibrim
Abu Simbel
Faras
EGYPT
SUDAN
Nile River
Buhen
Amara
UPPER NUBIA
Soleb
Sesebi
Kerma
KUSH
Kawa
Gebel Barkal
Meroë
N
0 50 100 200 300 400 Kilometres
0 50 100 200 300 Miles

Ancient Egypt had a strictly organized, hierarchical society, with the king—the divine ruler—at its pinnacle. Early in pharaonic history, all high offices were held by members of the royal family. Later, these positions became hereditary posts among the upper class. Scribes were also influential in the Egyptian state as the population was largely illiterate; yet literacy was the foremost requirement for holding high office, including kingship. Images of officials indicate the person's rank through hairstyle, dress, and personal implements such as staves, scepters, and jewelry. Honorific and official titles also demonstrated a person's importance: they always preceded an office-holder's name and often were much longer than the name itself.

Most Egyptians worked in agriculture, and people were typically paid in food and material goods. Landowners and production centers paid taxes to the state. Additionally, all men worked periodically for the state on royal building projects, irrigation projects, or on expeditions into the mountains to find stone. Craftsmen and slaves made up only a small percentage of the population. (The Egyptians' understanding of slavery is similar to the contemporary concept of people who can be bought, sold, and bound to work without possibility of leaving. In Egypt, however, slaves had some legal rights, namely, they could own land and marry as they wished.)

Women were subordinate to men and excluded from high government positions, with some very notable exceptions. Several queens ruled Egypt, sometimes ruling for kings too young to assume the throne; among these regents, Queen Hatshepsut remains the most famous. Outside of such instances, women's most prominent public roles were in religious service. For example, women served as priestesses of Hathor and other, usually female, goddesses. In periods when the priesthood was exclusively male, women played instruments in the temples and, at certain points in Thebes, held the religious offices of "god's wife of Amun" or "divine adoratrice." Nonetheless, the primary role of a woman was a domestic one. Despite their subordinate social standing, however, in strictly legal terms women were essentially equal to men. Women were responsible for their own actions, could own land and dispose of it freely, enter into contracts, and sit on juries. Such rights indicate that women in ancient Egypt had a much better position than the women in most ancient cultures.

Egyptians created art for religious and magical purposes. In fact, they had no separate word for art, viewing it instead as one element in a sophisticated system of religious rites and practices. The objects they created reveal their beliefs about the world and their attempts to understand it.

The Egyptians believed that an image of someone or something could be "real." For example, tomb and temple statues were not simply representations but physical representatives and repositories for the spirits of the deceased. Intended to "live" forever, statues were made of durable materials such as stone, wood, or metal. Their features were idealized according to standards of beauty, decorum, ethics, and behavior—so much so that in many cases representations of an individual might be recognized only by inscriptions. Hieroglyphic writing was therefore integral to art, and—since it was a system of pictorial signs—writing was itself a work of art.

MAJOR THEMES IN EGYPTIAN ART

Cycles of Life

Like many other cultures, the Egyptians created myths about the origins of the universe. The Egyptians' myth held that at the moment of creation, a mound of earth rose out of an infinite, watery darkness called Nun—much in the same way that the earth seems to rise out of the receding floodwaters of the Nile at the end of its annual flood. On this mound of earth, the creator fashioned the universe, beginning with four deities: the earth god, Geb; his sister, the sky goddess, Nut; Shu, lord of the air; and Tefnut, goddess of moisture. To create order and maintain it against chaos, the creator also made the goddess Maat. Each year, when the Nile flooded and provided new vegetation and life, it was a reenactment of the creation myth. Annual cycles of planting and harvest and daily cycles of the sun's rising and setting were also seen as cycles of birth, death, and rebirth.

The Role of the Gods

The Egyptians believed that the gods controlled all events in the universe. They personified abstract concepts such as truth and justice, and they also embodied natural phenomena. The timely flooding of the Nile, for example, was not seen as the result of heavy rains upstream—as modern science would explain it—but as an indication of the gods' pleasure or displeasure with the king and the people. Much of the Egyptians' religious life was devoted to elaborate ceremonies intended to gain the favor and approval of the gods. Moreover, many customs in Egyptian society—deference to superiors, support for aged parents, and allegiance to the throne—were meant to keep order and appease the deities who oversaw such things.

No single physical form could fully represent a god's awesome and multiple powers. Egyptians imagined their deities in many different forms—often as animals or combinations of humans and animals. Some gods were represented by more than one animal, and some animals represented more than one god. For example, Thoth, god of writing, was often represented as an ibis (a kind of wading bird with a slender, curved bill) or as an ibis-headed human. At other times, Thoth was depicted as a baboon, an animal known for cleverness with its hands.

The association of animals with gods was natural for the Egyptians, who lived closely with the animal life in their environment. They must have appreciated these creatures' superhuman abilities, for example, flight, acute smell, and night vision. Thus animal and animal-headed images of the gods were not attempts to represent their physical appearance, but rather to provide symbolic images of their powers. Other divine attributes were conveyed through the headdresses the deities wore and the objects they held, such as the *ankh,* the hieroglyphic sign for life. Osiris, the king of the underworld, held the crook and flail—the emblems of Egyptian kings.

Life After Death

The Egyptians believed in an afterlife and filled their tombs with objects intended to ensure the safety, well-being, and happiness of the deceased. They did not view the afterlife as a distant paradise but rather as a continuation of their life on earth.

The tomb itself served as the spirit's eternal home, where it could receive the offerings and prayers necessary for sustaining life throughout time. The painting and reliefs decorating tomb walls usually depicted idealized versions of everyday happenings, enabling the tomb owner to dwell forever in a familiar environment. Some tomb scenes representing recurring phenomena such as annual rituals or the seasonal harvesting of grain had a deeper significance. The Egyptians believed that by associating themselves with such cyclical events, they would increase their own chances of experiencing the cycle of birth, death, and rebirth.

A secure afterlife required a proper burial. After death, the body underwent mummification. This process could take as long as seventy days, with each stage overseen by special priests. First the internal organs were removed and stored. The heart, believed to be the seat of understanding, was usually left in place. The brain, however, was not thought to be an important organ and was simply thrown away. Next, the body was covered with natural salt and placed on a slanted table. The fats and liquids drained

out and were collected in a container to be buried in or near the tomb. After forty days, the dried body was repacked with linen, sawdust, and even dried lichen. Incisions were then closed and covered with a protective amulet representing the *wedjat* eye of Horus. The body was massaged with lotions and perfume, treated with ointment, and covered in resin, a sticky gum from plants. Wrapping the mummy took fifteen days because the bandages had to be very tight in order to maintain the shape of the body. Lastly, a funerary mask was fitted over the head and shoulders to identify the wrapped mummy to the *ka* and the *ba*.

The Egyptians believed human beings to be composed of three major elements: the physical body, the *ka*, and the *ba*. The *ka* was the life force, which separated from the body at death to return to its source, the creator. The deceased's goal was to rejoin with the *ka* each day in order to live again. Food and drink had sustained the *ka* during a person's life, and the same needs were attended to in death. In addition to actual offerings of food, people equipped tombs with representations and models of food, food production, and dining. The *ba* can be understood as a person's soul—everything that makes a person an individual except for the body. Represented as a bird with a human head, the *ba* linked life on earth with the afterworld. Each night it received the power of rebirth by reuniting with the mummy, where it met up with the *ka*.

Many symbols of protection surrounded the mummy, including representations of deities, amulets such as scarabs, and magic spells. To help guide the *ba* in its nightly journey to rebirth, people inscribed tomb walls with rituals and magic spells. In the New Kingdom, people also wrote such spells on papyrus scrolls and buried them along with the deceased; these scrolls are known as the *Book of the Dead*.

Only those people who had lived righteous lives could look forward to the promise of an afterlife. The fateful determination was made by Osiris, the god of the underworld, who tested one's life by weighing the deceased person's heart against a feather, representing Maat. To fail this test was considered to "die a second time," as the deceased would thus be denied the cycle of rebirth. If the test was passed, the deceased was declared "true of voice." Throughout the three thousand years of pharaonic rule this concept of an afterlife survived.

The Role of the King

Egyptian kings were charged with maintaining universal order; it was believed that the king received divine powers in order to fulfill this duty.

The divine nature of the king—known as the son of Re and living embodiment of Horus—allowed him to serve as the mediator between the gods and humankind. However, the ancient Egyptians did not see their rulers as fully godlike, and only in exceptional cases were pharaohs worshiped as gods in their own lifetimes. At death, the king became one with Osiris; on earth, the king's divine powers were passed on to the next ruler.

It was every king's duty to build temples and maintain the gods' cults. In actuality, priests performed most cult practices, but these were always done in the name of the king. Similarly, reliefs in the inner chambers of temples only showed the king communicating with the gods. The Egyptians believed these images continued to perform the religious rites, even when no person was actually present.

In Egyptian art, kings were generally portrayed as perfect human beings. Even when idealized, however, the king's face was usually characterized so as to allow his subjects to recognize him even if they could not read his name. Specific inscriptions and regalia identified the kings in art: the royal kilt, with an ornamental bull's tail symbolizing superhuman power; a group of traditional crowns with the sacred uraeus at the forehead; the rectangular false beard; the crook and flail, representing the king's role as the shepherd of his people and held by the king across his chest; and the **cartouches** encircling the king's two most important royal names—his throne name and his birth name, which identified him as son of Re, the sun god.

SYMBOLS OF UPPER AND LOWER EGYPT

Crown of Upper Egypt (White Crown)

Double Crown (Crown of Upper and Lower Egypt)

Crown of Lower Egypt (Red Crown)

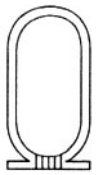
Vulture (Upper Egypt)

Lotus (Upper Egypt)

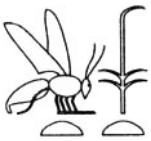
Papyrus (Lower Egypt)

Cobra (Lower Egypt)

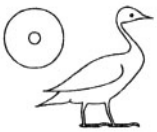
HIEROGLYPHS USED FOR ROYAL IDENTIFICATION



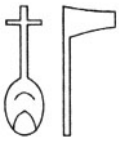
This sign, called a cartouche since the late eighteenth century, is an elongated version of the *shen* rope within which the king's birth and throne names were written.



"He of the Sedge and the Bee" is a royal title meaning the king of Upper (the sedge plant) and Lower (the bee) Egypt.



"Son [the duck] of Re [the solar disk]" is another title of the king.



"The perfect god" is the *nefer* sign, a stylized image of the heart and windpipe, with the word *god,* which is the emblem of divinity, a cloth wound on a pole.

ARTISTS, MATERIALS, AND FORM IN THE ART OF ANCIENT EGYPT

Artists

In ancient Egypt, painters and sculptors were considered craftsmen—indistinct as a group from furniture makers and potters. On rare occasions, individual designers of tomb reliefs were depicted and their names mentioned; there are also inscriptions in which certain named artists claim to have been special favorites of the king. As a rule, however, artists worked in teams, under the supervision of an administrator who was not an artist. Craftsmen and artists were dependent upon an institution, such as a royal household, a temple, or the household of a dignitary for assignments and supplies.

As with Egyptian society itself, artistic workshops were structured hierarchically. A relief decoration for a tomb, for example, probably began with a general layout and outlines of the figures drawn by a designer or draftsman. Next, relief sculptors carved the figures, and, finally, painters colored the reliefs. In each group, a master, or several masters, instructed and corrected the artists under them, perhaps drawing or carving important figures or parts of scenes themselves. In general, reliefs, sculptures, and

paintings from ancient Egypt must be thought of as the product of a particular workshop, rather than of a particular artist.

Materials and Techniques

Egypt's dry climate has allowed many perishable materials—wood, leather, linen, and **papyrus**—to survive in much greater quantities than in other ancient cultures. Even offerings of food found in tombs have survived to the present day.

Stone

The hardness and durability of stone make it an ideal material for structures and objects meant to last for eternity. Temples and tombs were therefore made of stone, while dwellings for the living, both kings and average Egyptians, were built of mud bricks. Limestone and sandstone were plentiful along the Nile valley, as were basalt, granite, greywacke, and gneiss in other parts of the country. Egyptian sculptors' tools evolved from flint to copper to bronze to iron. For the hardest stones, such as granite or diorite, artisans used stone hammers to work the stone into its final form, shaping and smoothing it with hard rubbing stones and fine sand pastes.

Stone is a hard but brittle medium. This accounts for the many Egyptian sculptures' missing noses, fingers, beards, and other small, projecting parts that would have broken off easily if a statue fell or was vandalized. Furthermore, ancient Egyptians believed that a statue contained the spirit of a person, and it may be that the features of some statues were broken or smashed to kill the figure or destroy its senses.

For three-dimensional sculpture in stone, artists started with a block upon which they drew guidelines on all sides. They then carved until a figure emerged and redrew the guidelines from stage to stage. In most cases though, the block remains in some form: artists did not carve out space between the arms and torso or between the legs of standing figures; seated figures adapted to the rectangular shape of the blocklike seat; the backs of standing figures remain attached to an upright slab, termed a "back pillar" by Egyptologists.

The Egyptians employed two types of relief carving: raised and sunk. In raised relief, also called bas relief, the space around the figures is lowered. In sunk relief, only the outlines of the figures are recessed. In either type of relief, the depth of carving is usually less than one inch, and artists achieved detailed modeling inside the figures by carving slight differences

in depth. In scenes where figures overlap, both types of carving were combined.

Wood

Few large trees grow in Egypt's arid climate. Thus artists used the trunks and branches of trees to make small statues, and for larger figures and wooden coffins, carvers had to peg pieces of wood together. To cut away and shape the wood, the artists used tools of flint, copper, and bronze. Egyptians imported cedar, ebony, and other hard woods for the largest wooden constructions, such as ships and architectural structures, and also for fine statues, furniture, and coffins. The most beautiful statues and finest furniture were often inlaid with precious metals and ivory.

Stances of Egyptian wooden statues tend to seem livelier than those in stone because they are free of the back pillar and the solid area between the limbs that is required to support the figure in a stone sculpture. Some poses, such as that of an official holding his long staff, were impractical to reproduce in stone and were, instead, often executed in wood.

Metalworking

The Egyptians prized gold for its beauty and its symbolic relation to the sun. Furthermore, gold does not tarnish, and it was thus seen as a metaphor for eternal life. Some gold was mined in the Egyptian deserts, but most metal, including gold, silver, copper, and tin, was imported.

Metalworkers are known to have cast solid or hollow figures using the lost-wax method. In solid bronze casting, wax figures—complete with the final details of the sculpture—are covered in a thin layer of clay. The form is fired, which causes the wax to melt away and the clay to turn to terra cotta. Finally, molten metal is poured into the space where the wax was. When it has completely cooled, the terra cotta is broken away. In another, more complicated procedure called hollow casting, the wax model is formed around an anchored clay core. This core remains as the inside of the metal statuette. In either technique, the surface of the metal can be burnished and detail added with pointed tools.

In addition to cast figures, metalworkers fabricated items, including jewelry, from sheet metal and also produced weaponry. Jewelers in the royal workshops excelled in making gold cloisonné-inlay adornments such as pectorals, broad collar necklaces, bracelets, and diadems. Semi-precious stones or pieces of colored glass were set in cells, called cloisons, formed of thin gold strips. Bronze was used, among other materials, for tools, weap-

ons, and armor from the Middle Kingdom onward. Before that time, and on occasion even during the Middle Kingdom, copper was the most common metal for tools and weapons.

Painting

Egyptian artists usually decorated houses with striped decorations; palace ceilings, floors, and walls received elaborate painted designs and representations. Artists also painted the walls of temples and tombs, wooden and stone statues, and the surfaces of coffins, boxes, and furniture. Painted scenes and symbols of events in the afterlife were integral parts of funerary papyrus scrolls.

The Egyptians used reeds with pointed or frayed ends as brushes and pens. Pigments were made from various natural substances. Red and yellow generally came from ocher, a kind of iron ore found in abundance in the desert. White was often made from gypsum, black from soot or manganese. Blue was mostly an artificial pigment known as "Egyptian blue." This was made by heating a mixture of ground desert sand, natural salt, and a copper compound such as malachite. The resulting substance, called frit, was also used to create beads, small vessels, and figures. Yellow added to the blue frit produced green. To make paint, these substances were ground into powders and mixed with water to which a binder, such as a vegetable gum, was added to make the paint adhere to the surface.

Colors had more than aesthetic appeal for the Egyptians; they also had symbolic meaning. Blue and green were associated with water, the Nile, and vegetation. Yellow and gold stood for the sun and the sun god. Red represented the sun and resurrection. White was the color of Osiris, god of the underworld. Black represented the earth of Egypt and thus growth. Gender was also indicated by color; by convention, men were depicted with reddish-brown skin and women with tannish-yellow skin.

Composition and Conventions

Egyptian art—whether colossal statues or figures in hieroglyphic script—maintained a remarkable order and uniformity. Egyptian artists began their work with basic structural elements: the cube and the horizontal and vertical axes. When preparing to carve a statue or decorate a wall, they first drew horizontal and vertical guidelines on the surface so that the proportions of the figures would correspond to the established canon. They arranged their figures in horizontal rows, called registers, and used clear outlines, simplified shapes, and flat areas of color.

Egyptian artists developed ideal forms that became the standard way of expressing certain meanings. The major figure of a composition, for instance, was usually larger than the secondary ones, and its poses (standing, walking, sitting, or kneeling) were the most stylized. Even for the secondary figures, a limited number of arm and hand gestures were used to explain what the figure was doing. To show distance, artists overlapped one figure with another or placed more distant figures above those in the foreground of the composition. Groups of servants, attendants, and animals were often shown overlapping, sometimes in rhythmic patterns. Important figures, however, stood alone; overlapping would make them seem less than complete.

Artists depicted figures, objects, and landscapes from multiple points of view in order to convey the most complete information. For example, in tomb paintings of gardens with pools—a favorite afterlife scene symbolizing rebirth—the pool is viewed from above so that its exact shape is clearly visible. Trees and flowers surrounding the pool, however, are shown in profile, as are the patterns of the pool's ripples. Animals such as ducks or fish swimming in the water would also have been shown in profile.

Writing and art developed in Egypt at about the same time and were inseparable. As scribes were finalizing the standards and signs of hieroglyphic writing, artists were creating conventions for representation of figures and objects in sculpture, painting, and relief. In fact, the same word, *sekh,* is used for writing, drawing, and painting, and many painters and sculptors were also trained as scribes. Images that conformed to artistic conventions are often larger versions of the images in **hieroglyphs**; for example, the common image of a seated man is the same as the ideogram, or picture-word, for *man.*

In Egyptian hieroglyphs, some objects can be represented simply with pictures. Abstract concepts like justice, understanding, life, and power had to be signified using the rebus method, by which a sign is used to indicate the sounds of the word the writer wishes to convey. To aid reading, a symbol meant to be taken literally as the image represented is followed by a single stroke.

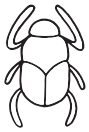
Egyptians used twenty-four hieroglyphs to represent single sounds, a system similar to our alphabet. Because the language had no written vowels—and thus all signs represented consonants—English spellings of names often vary from source to source. Also, some words share the same consonants, leaving the true meaning of the words ambiguous to modern scholars.

In order to write well, Egyptian scribes needed to know some seven hundred hieroglyphs and to be able to draw them clearly. Thus scribal training typically included the repetitive copying of standard hieroglyphs. In documents on papyrus, which are usually written in cursive script, the scribe would write from right to left. Hieroglyphs, however, could be combined in a variety of ways; they could be read from left to right or the reverse. The faces of the human or animal figures in the hieroglyphs indicate the proper direction from which to begin reading: for example, if a bird faces right, the text is read from right to left. Hieroglyphs also could be arranged horizontally or vertically, allowing scribes to combine inscriptions and figures in a great number of ways.

The word *hieroglyph* in Greek means "sacred sign." The Greeks saw these writings in Egyptian temples and so gave them this name. The handwritten version of hieroglyphs was, in Greek times, used primarily by priests. The Greeks called this hieratic or priestly script, although it was the everyday manner of writing during most of Egyptian history.

HIEROGLYPHS

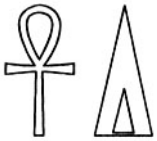
The following hieroglyphs represent some of the most frequently used.



The *kheper* represents the sacred scarab beetle, which is associated with the rising sun and symbolizes rebirth.

The *shen* is a circle of rope knotted with the ends tied off, and it symbolizes eternity and protection.

The *ankh* means "life" and "to live." It is held by deities who frequently offer it to the king.



"Given life" is represented by a conical loaf of bread, which means "to give" or "given," and by the *ankh*.

Djet, the Egyptian word for eternity, is written with three signs: a cobra, a round loaf of bread, and a flat piece of land.

This combination of symbols means "given life forever." Note how hieroglyphic signs are always arranged to fill a square or rectangle in a balanced way.

The sign for "stability," the *djed* may represent a tree with the branches cut back or a backbone, possibly of the god Osiris.

The *sa* sign, which represents a life preserver made of bent papyrus stalks, is used to write "protection."

A symbol of power, the *was* scepter has a forked base and a crooked handle in the shape of an animal's head.

A human eye and eyebrow with falcon markings beneath, this image represents one of the eyes of the falcon–god Horus. In various myths, one eye is injured or stolen, but it is always healed or returned. The *wedjat* eye, often worn as an amulet, symbolizes healing and protection.

The *ka,* the life force of an individual, is repre–sented by two extended arms seen from above.

Tyet, the knot of the goddess Isis, resembling the knot in a sash of a robe, is a symbol of protection.

The *hetep* sign represents a pointed loaf of bread centered on a reed mat. The general meaning is "offering."

Selected Works of Art with Discussion Starters and Activities

This section provides background information on seventeen selected images from *Temples and Tombs: Treasures of Egyptian Art from The British Museum.* These represent a range of chronological periods, types of objects, and materials used by the ancient Egyptians. Digital reproductions of the images can be found on the CD at the back of this resource.

Each object also has a set of questions or Discussion Starters. You may wish to begin with open-ended questions such as the following: What do you see? What do you think the object is made of? Can you describe the images or decoration on the object? What colors do you see? Ask your students to note the size of the object (some of the objects are surprisingly small, others surprisingly large.) As in any discussion, students' opinions may differ; ask them to explain their answers and back them up with direct observations. Comparing answers and noting differences in perspective can be a fruitful avenue for discussion.

Following the Discussion Starters are suggested classroom activities that relate to the object. The activities are designed to utilize a range of student skills: some are language based, others are linked to mathematical skills or art projects. All of the activities can be adapted for use with students of any age.

1. Seated Statue of Ankhwa

From Saqqara
Old Kingdom, Third Dynasty (ca. 2686–2613 B.C.)
Granite
Height 25⅞ inches
Acquired in 1835 at the sale of the Salt Collection (EA 171)

This statue is a key piece in the understanding of Egyptian art history. It dates from a period when Egyptian sculpture was beginning to attain its classical form. The sculpture provides many clues about its subject, a shipwright named Ankhwa, and about the artistic conventions of its early date. The inscription in raised hieroglyphs on Ankhwa's lap identifies him and his trade. Another title in the inscription ranks Ankhwa among the few men who, though not directly related to the king, were nevertheless associated with the court. The statue confirms Ankhwa's favored status, for its quality and material—granite, which was quarried at the king's pleasure—attest to its manufacture in a royal workshop.

Ankhwa sits on a stool with inverted U-shaped supports. This type of household furniture was included in "inventory lists" of necessities for the afterlife depicted in reliefs and paintings on tomb walls. Shortly after the Third Dynasty, seated figures were shown seated on simple blocks, rather than stools like these. Another clue to the statue's date is the position of Ankhwa's arms. He raises his left arm and grasps an **adze**, a woodworking tool indicative of his trade. Later seated figures usually rested both hands on the lap. The statue's stocky posture and sloping shoulders are some of the stylistic traits that also date this statue to the Third Dynasty. In sculpture of the Fourth Dynasty and later, the subject's pose becomes more angular and the proportions more elongated. Ankhwa's wavy coiffure, which may in fact represent a wig, is known from reliefs from the same period, as well as from another Third Dynasty statue now in the collection of the Louvre Museum in Paris.

> *Sculptures made out of hard stone are miracles of achievement, because the Egyptians only had very primitive tools to work these stones with. The kinds of metal tools that would cut hard stone had not been invented. The Egyptians only had drills and pounders to work on these stones. And when you think of the results, it is really quite extraordinary. Even from the earliest period they had mastered the technique, right from the beginning of the dynastic period through to the end. It's one of the great achievements of ancient Egypt, the working of hard stone sculpture.* (Vivian Davies)

Discussion Starters

1. How do we know who Ankhwa was and what he did from this sculpture?

2. Think of images of people you have seen – whether from other historical times, such as colonial America, or the present.
   a. What visual clues—such as clothing, hairstyles, medium, the activity of subjects—tell you about the period in which an image was made or the period it represents?
   b. What elements do you see in the statue of Ankhwa that help you determine when it was made?

3. Egyptian artists often carved their sculptures from a single piece of stone. Can you tell if this statue was made that way?
   a. This sculpture is made of granite, a very hard stone. Why is granite a good choice for tomb statues?
   b. Do you think there is a relationship between the material used to carve the stone and the style of the statue?

Activity: Drawing and Identifying Tools

Procedure:
1. Ankhwa is holding an adze, a tool he would have used in his work as a ship builder and carpenter. Ask students to think of the tools their parents or other adults use in their jobs and draw those tools. (Today, many people use only electronic tools such as computers, telephones, and fax machines in their job.) Can these tools be used for more than one profession?

2. Have other students in the class guess what each implement or tool would be used for. Make a list of the tools as they are identified by the class.

2. Raised Relief: Daily Life, Children

From Giza (?)
Old Kingdom, Fifth Dynasty (ca. 2494–2345 B.C.)
Limestone
20 × 35½ inches
Acquired in 1879, purchased via the Reverend Greville Chester (EA 994)

This fragment of a tomb relief shows several scenes of everyday life. Egyptians filled their tombs with scenes like this one to help the deceased in the afterlife. They believed that these representations would help the tomb owner live on forever in a familiar environment. The upper register of the relief illustrates three stages in boat building: cutting down a tree (right), transporting a log (center), and sawing planks and scraping the deck with an adze (left). At the bottom of the relief, three scenes depict food being stocked for the tomb. At the far right, four sailors catch fish in a net; next a trio of workers cut grain; on the left, two men lead a pair of donkeys laden with huge bags of grain. All three vignettes were commonly found in Old Kingdom tombs.

The action represented in the central register is more difficult to explain. Some scholars have identified the two women at the left, with hands raised to their mouths, as dancers or singers. The scene at the right shows a boy struggling to escape from an enclosure. Another boy lies on his back, trying to prevent the first boy from leaving. A boy outside the enclosure says—in hieroglyphs above the scene—"You must flee from it [the enclosure] alone." The group at the center depicts a group of red-bodied, nude boys, each holding a sheaf of grain and wearing the braided sidelock that signifies youth. They are running or dancing around a white figure, perhaps a statue, wearing a loincloth and what seems to be a mask. The figure holds a folded cloth and a scepter or a baton that ends in the shape of a human hand. The hieroglyph above the group seems to read, "Dance of the Youths."

> *Because the boys* [in image no. 2] *are carrying grain, some scholars have suggested that this is some kind of a harvest ritual, practiced when the grain was harvested to ensure fertility for the coming growing season. Since most of the participants here are young boys, others have suggested that this is some kind of initiation ritual where the boys would pass to manhood.* (Edna R. Russmann)

Discussion Starters

1. Many of these scenes show people harvesting and gathering food. Can you find the fishermen? Workers harvesting and transporting grain?

2. What objects in the middle register might have led scholars to think that the scene represents a harvest festival or religious ceremony?

3. Why do you think this relief is divided into three registers? What role do the hieroglyphs play in these scenes?

4. What do you think the group of boys in the middle register are doing? Do they appear to be moving or standing still? How do their poses let you know that they are meant to be seen as a group?

Activity: Imagining You Are an Ancient Egyptian Preparing for the Afterlife

Procedure:

1. Ask students what belongings, special people, and food they would want to have with them forever. What activities would they like to continue into eternity?

2. Have each student write or draw an "inventory list" of the necessities and personal items they would have buried in their tombs.

3. Ask the class as a whole or in groups to work on mural-size paintings of scenes depicting the activities and objects mentioned. When the project is finished, have a class discussion comparing your mural's subject matter and style to *Raised Relief: Daily Life, Children.*

Activity: Illustrating Contemporary Daily Life

Procedure:

1. Ask students to name some of their typical activities. Have each student choose an activity to depict.

2. Using a horizontal format as in this relief, ask students to draw an illustration of the activity.

3. Have students add dialogue to their drawings.

3. Tomb Statue of a Man

From el-Bersheh, probably the tomb of Gua
Middle Kingdom, Twelfth Dynasty (ca. 1985–1878 B.C.)
Wood, traces of paint
Height 13⅝ inches
Acquired in 1899 (EA 30715)

This wooden statuette is believed to come from the tomb of Gua, a physician. The custom of placing small wooden statues in the subterranean part of a tomb, which began in the late Old Kingdom, continued well into the Middle Kingdom in some parts of Egypt. Statues of this type have also been found inside coffins; these do not always bear the name of the person represented as the close proximity of the statue to the mummy presumably made such inscriptions unnecessary. As was often the case, even on wooden statues as small as this one, the arms, fronts of the feet, and base were made separately.

Elegantly made and deceptively doll-like, this small figure exemplifies several Twelfth Dynasty developments in the representation of the male figure. His short curly hairdo was particularly popular during the Eleventh and early Twelfth Dynasties, for both men and women. His long kilt—in the Old Kingdom always a sign of middle or old age—may also be meant to indicate maturity here, despite the youthful hairstyle and body. Alternatively, it may be a sign of his profession as a physician, or it may reflect the tendency of Middle Kingdom male clothing to cover more of the body.

Discussion Starters

1. What material was used for *Tomb Statue of a Man*? How do you think the choice of material affected the artist's work and the appearance of the final piece? (Consider the ease with which the material can be carved and the ease with which pieces of wood can be joined together, as well as the expense of material, weight, and structure.) How would the sculpture be different if it were carved in stone? Would your perceptions of the sculpture change if it were made of stone?

2. The man is depicted wearing a long kilt, the significance of which has been interpreted in many ways. Today what clothing or uniforms carry special significance, i.e., judicial robe, graduation gown, sports uniform? What words or ideals do you associate with each clothing item? If these same articles of clothing were shown to students in another culture, do you think they would carry the same associations?

Activity: Dating Artwork through Art Historical and Scientific Methods

Procedure:

1. Refer to *Tomb Statue of a Man.* Explain that the practice of placing small wooden statues in the tomb began in the Old Kingdom and continued well into the Middle Kingdom. Ask students what attributes (i.e., hairstyle, clothing, representation of the body) help scholars date this work more specifically to the Twelfth Dynasty?

2. Ask students what other methods scholars might use to date a work, i.e., comparison to other dated works, scientific testing.

3. Optional science or mathematics discussion: explain the process of radiocarbon/carbon-14 dating:
   a. All living materials (such as wood) are made mostly of carbon and continue to maintain their carbon levels while they are still living. Once they die, they stop using carbon and the carbon begins to decay. Every 5,568 years, half of the carbon-14 remaining in a dead organism

disappears; this is called a "half-life." For instance, after 5,568 years, 50 percent of the original carbon-14 remains in the organism; after another 5,568 years, only 25 percent (half of 50 percent) of the original carbon-14 remains. After a third 5,568 years, only 12.5 percent (half of 25 percent) of the original carbon-14 remains.

b. Ask students if radiocarbon dating could be used to date the *Tomb Statue of a Man.* Could it be used to date a stone statue? Why?

Have students calculate the percentage of carbon-14 remaining in *Tomb Statue of a Man.* Using the oldest date (1985 B.C.), this statue is approximately 3,990 years old: 3,390/5,568 = .72 = 72 percent of the first half of carbon-14 has disappeared, and thus 28 percent (100–72 percent) of the first half remains. The amount of original carbon-14 remaining = amount remaining from the first half (.50 x .28) + second half (.50) = 64 percent.

4. The Tomb Owner's Sister

From el-Bersheh, tomb of Djehutyhotep
Middle Kingdom, Twelfth Dynasty (ca. 1878–1855 B.C.)
Limestone, painted
28¼ × 13¼ inches
Gift of the Egypt Exploration Fund, 1894 (EA 1150)

The sister of the tomb owner, whose name is lost, was once part of a larger wall painting. She originally stood at the head of a row of ten female figures, facing women on a smaller scale. The figure in front of her held a fly whisk, seen at the lower right edge. The nine women who once stood behind her were other female relatives of the tomb owner, Djehutyhotep. In back of them stood the slightly larger figure of his wife. Finally, there stood Djehutyhotep himself, on a much larger scale, literally overseeing them all.

Egyptian artists used different points of view to show each part of the body in its most complete form. Shoulders are seen from the front; torso and hips are in three-quarter view so that the legs and arms can be seen in profile. The head is also shown in profile to display the back and the front at the same time, but the eye is drawn as if seen from the front, looking directly at the viewer.

Discussion Starters

1. This figure is a good example of the way two-dimensional representations followed artistic conventions. What is the relationship of the torso and head of the figure to her feet? How is this different from what you would typically see in images from other cultures or from later times?

2. In the original wall painting, the tomb owner's sister stood among other figures of varying size. Why did the artist alter the scale of the figures? What does the scale of the figures tell us about their social or familial status in the group? Was the tomb owner's sister the most prominent person in the original composition? If not, who was? What are the effects of viewing the present, partial work versus seeing the tomb owner's sister as part of a larger complete composition? Does her prominence change?

Activity: Drawing a Self-Portrait

Procedure:

1. Look at the image of *The Tomb Owner's Sister* and *Pectoral Plaque: Amenemhat IV Before Atum* (image no. 5). Study the way Egyptian artists used different points of view to show the body as completely as possible.

2. Have students draw self-portraits in the style used in this relief. Remind them to include the following elements:
   a. the head, hips, arms, legs, and feet in profile
   b. the eye, shoulders, and chest from the front
   c. men posed with the left foot forward, women with their feet together
   d. a wig, jewelry, costume, and something magical and protective

Activity: Examining the Significance of Scale

Procedure:

1. Explain that *The Tomb Owner's Sister* was once part of a larger composition.

2. Read the description provided of the original composition.

3. Have students use stick figures to diagram the composition. Make certain that they vary the scale of the figures according to the description of the composition. Students may also wish to label the figures.

4. Discuss the significance of scale. What does scale represent? Who are the most important figures in this painting? How do we know this?

5. Discuss how scale is used today to suggest importance, i.e., billboards, full-page ads, front-page headlines/photos. It may be helpful to bring in magazines or newspapers for students to look through for examples.

5. Pectoral Plaque: Amenemhat IV Before Atum

Provenance unknown
Middle Kingdom, Twelfth Dynasty, reign of Amenemhat IV (ca. 1808–1799 B.C.)
Gold
1¼ × 1¼ inches
Donated by the Birmingham Jewellers' and Silversmiths' Association, 1929 (EA 59194)

Jewelry from the Middle Kingdom, such as this plaque, used natural materials that often had symbolic qualities. For example, turquoise imitated the life-giving waters of the Nile River. By virtue of its color, gold resembled the sun, an entity with inherent life-enhancing qualities. A characteristic form of Egyptian jewelry, this plaque depicts Amenemhat IV of the Twelfth Dynasty offering ointment to **Atum**, a powerful god associated with the setting sun. Hieroglyphs identify the king, the god, and the offering. Three pins on the back of this tiny scene suggest that it was part of a larger ensemble.

You can see the cartouche of Amenemhat IV at the upper right. Immediately to the left of the oval appears the hieroglyph *nefer,* an image of the heart and windpipe, meaning "perfect, beautiful," and to the left of that, the word "god," the emblem of divinity, which looks like a flag. Together, the two mean "the perfect god" (see Hieroglyphs Used for Royal Identification, page 19).

> *Jewelry was as much a status symbol to the Egyptians as it is to us today. But the Egyptians also valued their jewelry for its symbolic and protective qualities. For example, gold and silver were linked to the gods and they associated one, in a sort of indirect way, with the gods. This representation of the king pleasing the god* [image no. 5] *was a protective symbol to ensure that this relationship between the king and the god would continue forever.* (Edna R. Russmann)

Discussion Starters

1. As students look at the image of this work, point out that the plaque is only 1¼ inches tall. It may be beneficial to have students draw a 1¼-inch-square to reinforce this fact. If you are able to visit the exhibition, compare the way the reproduction of this image looks with how it looks displayed in the gallery.

2. Which one of these figures is making the offering to the other? What elements of this object help you guess which figure is the god?

Activity: Understanding the Roles of Leaders

Procedure:

1. Explain to students that Egyptian kings were considered the sole intermediary between the divine and human worlds; in its simplest form, the king provides the gods with the sustenance and homes on earth they needed, and the gods maintain the cosmic order and security of Egypt.

2. Refer to the *Pectoral Plaque: Amenemhat IV Before Atum.* How is the intermediary role of the king depicted by the artist? What is the king doing in this scene?

3. Ask students to think of the roles and responsibilities of modern leaders. List student responses and discuss what roles or responsibilities students think are most important.

4. Have each student draw an image that represents the role or responsibility that he/she believes is most important for a modern leader.

6. Headrest in the Shape of a Hare

Provenance unknown
New Kingdom (ca. 1550–1069 B.C.)
Tamarisk wood
Height 7⅞ inches
Acquired in 1888, purchased via Sir E. A. W. Budge
(EA 20753)

Egyptian homes probably had little furniture. People used long, mud-brick sofas covered with pillows, and they had jar stands, stools, and different kinds of chairs. An Egyptian would also have possessed a wooden bed-frame and a headrest, which would have been cooler than a pillow in the hot climate. Some headrests were decorated with the name and title of the owner, and perhaps a prayer for a good night's rest. Because it supported the head when it was most at risk from the powers of darkness, the head-rest was also intended for magical protection. Those made for tombs might include chapters from the *Book of the Dead,* such as a spell that promises, "Your head shall not be taken away from you forever."

A desert hare is like a rabbit but has longer ears and larger hind feet. The meaning of the hare in this headrest is not certain. As a desert creature, the hare was considered potentially dangerous, but it was also associated with positive things like alertness, speed, and fertility. As a hieroglyph, the hare means "to be" or "to exist," so the hare may have been thought to protect the user's life. The Egyptians may have believed that the hare slept with its eyes open, a trait that would be especially appropriate for a headrest animal. This hare's eyes, however, appear to be almost closed.

Discussion Starters

1. What part of the hare is used to support the sleeper's head? How do you think it would feel to sleep on a wooden headrest?

2. The Egyptians associated hares with the perils of the desert, but they also appreciated the animals' special characteristics and abilities. What are some other animals that have desirable properties? What animals could be used as symbols of protection? Why?

Activity: Imagining How an Ancient Egyptian Might Experience Contemporary Society

Procedure:

1. As a class, review what you have learned about Egyptian society, religious beliefs, and daily life.

2. Ask each student to write an essay from the perspective of an ancient Egyptian who finds himself or herself in present-day America. What are some of the differences (s)he might notice from the time and place in which (s)he lived? What objects or aspects of life might (s)he miss? Why? What objects or aspects of contemporary American life might (s)he prefer to the ancient Egyptian ones? Why?

3. Have students present their essays to the class. If necessary, have them do additional research in order to focus the essays on a particular aspect of life such as burial practices or government, using the bibliography on page 63.

Activity: Designing a Headrest–Exploring the Relationship between Form and Function

Procedure:

1. Refer to *Headrest in the Shape of a Hare.* Ask students to describe the object. What features of a hare did the artist choose to include, exclude, or exaggerate? Is this a realistic representation of a hare? How has the artist modified the animal's form to create a functional headrest?

2. Have students design their own headrests using the form of an animal. Encourage them to consider what features of the animal could be utilized or exaggerated to make the headrest more functional in its design. Have students share their designs. Ask them to explain their choice of animal.

Discussion Starters

1. This guide includes representations of the heads and faces of five different kings, executed in different styles and materials. This sculpture shows Thutmosis III wearing the conical crown of Upper Egypt (the White Crown). How does this representation of Thutmosis III compare with the statue *Kneeling Figure of Nekhthorheb* (image no. 14)? What differences do you notice between the facial features of the statues? What feeling or mood does this statue seem to convey?

2. This statue was made for a festival celebrating the king's renewed powers. Why would the king or the artist have chosen graywacke for this statue? (Think about its association with nature, growing plants, the Nile.) How does the color of the stone affect your reaction to the statue?

Activity: Making a Calendar

Procedure:

1. Discuss with students the fact that the statue of Thutmosis III was created for his *sed* festival, a festival of rebirth. Discuss the significance of the choice of stone, greywacke.

2. Have students work in small groups to conduct research into the annual flooding of the Nile and the ways in which activities such as harvesting, building, and festivals were connected to the timing of the floods.

3. Have students create an illustrated calendar that shows the main activities and events related to the Nile that occurred during a typical year in ancient Egypt.

7. Head from a Statue of Thutmosis III

Probably from Karnak
New Kingdom, Eighteenth Dynasty, reign of Thutmosis III
(ca. 1479–1425 B.C.)
Graywacke
Height 17½ inches
Acquired in 1875, purchased from Selima Harris (EA 986)

At the beginning of his rule (soon after the death of his aunt and stepmother, Queen Hatshepsut), Thutmosis III commissioned a festival hall for the celebration of his ***sed* festival**, or royal rejuvenation. This jubilee festival, typically celebrated in principle every thirty years of a king's reign, was meant to rejuvenate the king—to make him able to rule as a young person again.

This sculpture was probably one of those intended to represent the pharaoh in that hall. Symbolic of rebirth, the green color of the stone used for this portrait, a stone called graywacke, was appropriate for sculptures intended for a festival celebrating the king's own renewal. For more than a century, however, scholars deliberated over whether this head represented Thutmosis III or Hatshepsut. The features of both rulers were often rendered with confusing similarity: large, almond-shaped eyes, prominent cosmetic lines, elegantly arching brows, slightly aquiline nose, and gently curved mouth, as seen in this piece.

> *Does this piece* [image no. 7] *represent Queen Hatshepsut, who was king of Egypt in the middle of the 18th dynasty, or her nephew and co-regent, Thutmosis III? Recent research has shed decisive new light on the subject. It's now generally agreed by Egyptologists that this head represents Thutmosis III. We can tell this because of the details of the facial portraiture, the shape of the eyebrows, the shape of the nose, in the shape of the lips. Also the wonderful polished green graywacke. We now know this was a stone especially favored by Thutmosis III.* (Vivian Davies)

8. Drawing Board

Provenance unknown
New Kingdom, Eighteenth Dynasty (ca. 1475 B.C.)
Wood, plaster, ink
14⅜ × 21 inches
Acquired in 1835 at the sale of the Salt Collection (EA 5601)

Originally a square grid ruled in red covered the thin layer of plaster on one side of this drawing board. The grid is still visible on the left half of the inscribed surface, where a seated figure of a king—identified by the cartouches as Thutmosis III—appears. On the right side, where the grid has been erased, a different artist (and perhaps several different artists) practiced drawing: a quail-chick hieroglyph; seven awkwardly drawn versions of a forearm with outstretched hand, also a hieroglyph; and a small sketch identifiable as a loaf of bread.

Artists used squared grids as a tool to aid them in obtaining acceptably proportioned figures. This system of drawing was developed in the late Eleventh or early Twelfth Dynasties from a series of guidelines used by artists in the later Old Kingdom and First Intermediate Period. Standing figures were comprised of eighteen grid squares between the soles of the feet and the hairline, with the knees, buttocks, junction of neck and shoulders, and bottom of the nose drawn at designated horizontal lines on the grid. Seated figures adhered to the same system but took up only fourteen squares from the bottom of the feet to hairline. The high quality of the drawing of Thutmosis on this board suggests that it was made by a master draftsman, possibly as a model for producing large-scale images of the king on temple or tomb-chapel walls.

> *Writing boards were used like blackboards. They provided a surface that could be cleaned or replaced very easily, and so they were usually used for practice in writing or drawing by apprentices. This board* [image no. 8] *is covered with a layer of gesso plaster—you can see where some fragments have flaked off. Clearly this board has been drawn by several different people of varying degrees of competence. It reminds you of all the people who must have been trained to make the monuments, and how much some of them must have suffered before they came up to standard, and how very little natural talent some of them had.* (Richard Parkinson)

Discussion Starters

1. Egyptian art followed very strict guidelines of form and proportions. In what ways would a grid like the one shown here have been useful to artists as they planned their work? Have students imagine that they are artists working on a large-scale monument for a temple. If they could not step back to look at their work as they progressed, how would they use a grid to make sure they were staying within the guidelines of the traditional Egyptian drawing system?

2. Which of the drawings of an arm do you think was made by the most practiced artist? Have students describe the qualities of the arm and hand that led them to their conclusion.

3. Seated figures drawn on a grid were meant to take up fourteen squares from the baseline to the hairline (as opposed to the top of the head, because people were often depicted wearing headdresses of different heights). Did the artist who drew Thutmosis III on this drawing board stay within this guideline? Based on this drawing, on which line was the nose supposed to be drawn? The knees?

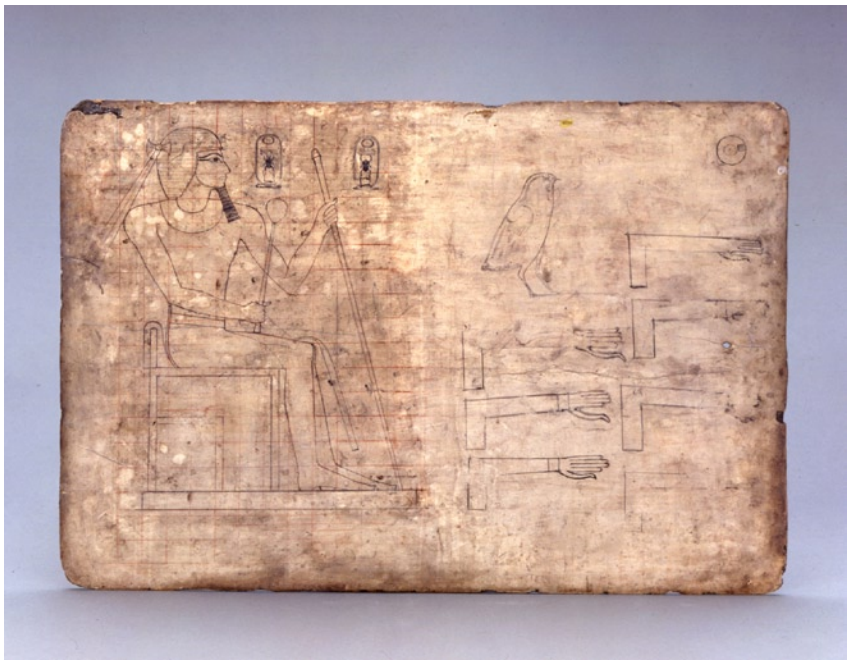
Activity: Drawing the Human Body Using Ancient Egyptian Proportions

Procedure:

1. Explain to students that the Egyptians used the human body in the following ways as a standard for measurements:
   a. The proportions of the human figure were related to the width of the palm of the hand.
   b. The entire figure, from feet to hairline, was eighteen palms high.
   c. The face was two palms high.
   d. Shoulders were set at sixteen palms from the base of the figure.
   e. Elbows were set at twelve palms from the base.
   f. Knees were set at six palms from the base.

2. Review the grid system on the *Drawing Board*. Have students draw a similar grid on a piece of paper.

3. Have students draw standing figures using Egyptian artistic standards.



Class Activity: Using a Grid to Make a Mural

Procedure:

1. Make the following preparations before beginning this activity:
   a. Choose an image from a magazine or newspaper (a work of art with strong lines also works well).
   b. Copy the image in black and white; you may need to enlarge it.
   c. Draw a one-by-one-inch grid over the image (make the same number of grid squares as there are students).
   d. Rows of squares should be numbered; columns should be lettered (so that the uppermost row is made of squares A1, B1, C1, etc.). Write the column letter and row number on the back of each square.
   e. Cut the squares apart.

2. Give each student a square; mix them up so students do not know the order.

3. Have students mark their one-inch piece with a four-square grid (lines at ½ inch).

4. Have students draw a four-by-four-inch square on a separate piece of paper and cut it out. Have students mark the square into four equal parts.

5. Ask students to transfer the drawing from the smaller square to the larger square. Have them use heavy black lines for outlines and fill in the spaces or recreate patterns with colors of their choice.

6. When students are finished, discuss the benefits of using a grid system in relation to their individual drawings.

7. Using the grid locations on the back of the one-inch squares, put the four-inch squares together to recreate the original image.

8. Discuss the benefits and challenges of using a grid system. Can students identify the original image? How well do the black lines match up?

9. Bottle in the Form of a Bolti-fish

From Amarna
New Kingdom, Eighteenth Dynasty, reign of Amenhotep III or Akhenaten (ca. 1390–1336 B.C.)
Polychrome glass
Length 5¾ inches
Gift of the Egypt Exploration Society, 1921 (EA 55193)

Of the several surviving fish-shaped glass vessels made during or around the Amarna Period, this is the most complete, the most spectacular, and the most fish-like. Its staring eyes, gaping, turned-out mouth, and slightly curving dorsal fin, even the water-like blues of its bright coloring, evoke both the remoteness and the immediacy of an aquatic animal in its habitat. The vessel was treasured by its last owner, who buried it, along with several other small luxury containers, beneath the floor of a house at Amarna.

The fish represented is a bolti (genus Tilapia), found in shallow parts of the Nile and was then, as now, an important food fish. Because of its association with the lush papyrus marshes and also, perhaps, because the female hatches and shelters her young in her mouth, the bolti was a symbol of rebirth and regeneration, frequently worn as an amulet. This little bottle would have held a flowery scent.

Discussion Starters

1. Look at the *Bottle in the Form of a Bolti-fish*. How did the artist utilize color and patterns to make this object especially lifelike?

2. The bolti was a symbol of rebirth and regeneration because the mother shelters her young in her mouth. Why would such an action symbolize rebirth and regeneration? Consider what students have learned about religious beliefs and funerary practices in ancient Egypt; discuss the importance of rebirth and regeneration in ancient Egypt.

3. In ancient Egypt, glass was a slightly less expensive alternative to semi-precious stones. What does this suggest about glass at that time? What would it have been used for? What is glass used for today? Which do you think is a more versatile medium, glass or semi-precious stones? What are semi-precious stones used for today? Do you think glass was as common in ancient Egypt as it is today?

Activity: Researching Symbols of Rebirth and Regeneration

Procedure:
1. Explain that the Egyptians viewed the bolti as a symbol of rebirth and regeneration.

2. Ask students to brainstorm or research symbols that other cultures, both past and present, use to symbolize the themes of rebirth and regeneration. Consider symbols they have seen in art from other periods and cultures. Also consider symbols from nature, science, religion, literature, etc. In each case, why does the symbol represent rebirth or regeneration?

Activity: Exploring Glass Arts and Glassmaking

Procedure:
1. Show students the *Bottle in the Form of a Bolti-fish* and discuss the uses of the object and the process used to make it (as described in the paragraph above). Discuss glass in the context of ancient Egypt.

2. Common glass is a mixture of crushed white sand, crushed limestone, and sodium bicarbonate heated to 2500 degrees Fahrenheit for as long as 24 hours. The temperature and time requirements are necessary to ensure that no bubbles remain in the glass. Discuss this process with the class.

3. To visualize the conditions in a glass furnace, mix powered sugar in a beaker of corn syrup and watch the bubbles dissipate.

4. Have students research additional glassmaking techniques and contemporary artists working with glass.

10. Head of Amenhotep III

From Thebes, funerary temple of Amenhotep III
New Kingdom, Eighteenth Dynasty, reign of Amenhotep III
(ca. 1390–1352 B.C.)
Quartzite
Height 52⅜ inches
Acquired in 1823 with the purchase of the first Salt Collection (EA 7)

This colossal head comes from the ruins of the immense funerary temple of Amenhotep III on the West Bank at Thebes. The complete statue stood about twenty-six feet tall and showed Amenhotep III standing with feet together and arms crossed, wearing the **red crown** of Lower Egypt, with the **ureaus**, and a short royal kilt. The statue was one of a set of almost identical representations of the king that stood between the columns on two sides of a colonnaded courtyard. Similar statues made of red granite and wearing the **white crown** of Upper Egypt lined the opposite side of the court.

Amenhotep III outdid all earlier Egyptian kings in the number and size of his colossal statues, which were meant to be widely visible and universally recognizable. To this end, Amenhotep III's brilliant sculptors developed a likeness with very distinctive features based on the king's round face. The pose of this statue and its mates is thought to refer to Amenhotep III's first *sed,* a festival to renew royal power. At about this time, and possibly as a result of this celebration, Amenhotep III attained full deification, becoming a god while still on earth. He was worshiped through statues like this.

> *King Amenhotep III ruled the greatest empire the world had ever seen. He used the prosperity, the peace, and the resources to change the architectural landscape of Egypt, erecting countless temples and thousands of statues of himself, many on a colossal scale. This particular head* [image no. 10] *belonged to a statue that was probably about 26 feet tall. This is a characteristic of the scale of the Egyptian sculptor that he could work a piece, even a hard stone piece, like this—whether in miniature or colossal—and produce an even standard of achievement.* (Vivian Davies)

Discussion Starters

1. This head was part of a very large statue that stood on a walkway. Why would a king want to erect large statues of himself? What effect would the size of the statue have had on people walking by? In all of the large statues of Amenhotep III, the eyeballs are noticeably angled back from the top to the bottom lid. What effect do you think Amenhotep's face would have had on viewers seeing it from below?

2. During the reign of Amenhotep III, his subjects sometimes had images made of themselves that were based on the king's likeness. What features of Amenhotep's face do you think would have been easily identified when they were copied in portraits of other people?

3. If you can visit the exhibition, look at the way the stone of this head has been polished. Is it uniformly smooth? In which areas did the sculptors polish it more? Where did they leave the stone more rough? What effect does polishing have on the color of the stone?

Activity: Laying Out Paper that Corresponds to the Actual Size of *Head of Amenhotep III*

Procedure:

1. Show students the image of *Head of Amenhotep III.* Have them guess the size of this work.

2. Have students lay out pieces of typing paper (8½ × 11 inches) lengthwise on the floor to approximate the actual height of the head.

3. Have students repeat the exercise for the entire sculpture (29 sheets of paper = 319 inches = approximately 26½ feet).

4. Show the image of the *Head from a Statue of Thutmosis III* (image no. 7). Have students guess the size of this work. Lay out 1½ sheets of typing paper to represent this head.

5. Discuss with students how their perceptions of the *Head of Amenhotep III* might have changed after visualizing its full scale. Compare their estimates of the sizes of the two heads. How might our perceptions about works of art be distorted when we view them in books or as slides?

11. Fragmentary Stela with Akhenaten

From Amarna
New Kingdom, Eighteenth Dynasty, reign of Akhenaten
(ca. 1352–1336 B.C.)
Limestone, traces of paint
10⅝ × 6 inches
Acquired in 1891, purchased via the Reverend C. Murch (EA 24431)

During his seventeen-year reign, King Akhenaten renounced the traditional Egyptian religious belief system of worshiping many gods, instead choosing to worship one god alone: Aten, the sun god. The impact of this religious transformation was reflected in the revolutionary style of the artists at Akhenaten's new capital, Amarna. In the new figural style that developed there—the Amarna style—the traditional majestic and ideal forms of the kings and gods were replaced with exaggerated, elongated images of the king and his queen, Nefertiti.

This fragment of a stela came from a domestic shrine. The scene shows Akhenaten seated on a low-backed, cushioned chair, with the disk of Aten above him at the center of the stela. The hands at the ends of the disk's rays reach out to bless Akhenaten, the deity's self-proclaimed son. One of Akhenaten's hands is raised, apparently toward a small figure standing in front of him, who would have been one of his six daughters by Nefertiti. Judging from the standard composition of other, complete examples of stelae like this one, the queen almost always sat opposite Akhenaten, accompanied by more of the royal daughters.

The delicacy of the features and the round breast prompted some early observers to identify the figure as Nefertiti, but Akhenaten's names are written in the cartouches before his face. His appearance here is simply a softened version of his scrawny, unusual physique. The figure's slouching posture is an artistic innovation that emerged during Akhenaten's reign. The king's pose is dominated by the strong curve from neck to knee. Nefertiti's figure would have had the same curve in the opposite direction; thus both figures might have been seen as segments of the Aten disk above them.

> *At Amarna, when people traveled they brought with them stelae, like this one* [image no. 11], *with small statues, representing the king, the queen, and their six daughters. The Aten was represented up above, but it's quite clear that Akhenaten's courtiers worshiped the royal family as if they were a holy family and only through them could they attain the Aten.* (Edna R. Russmann)

Discussion Starters

1. How does this representation of Akhenaten differ from representations of other Egyptian kings you have seen in this exhibition? Describe visible elements that support your conclusions.

2. In this fragment, what do you see in the upper left-hand corner? Having learned that Akhenaten worshiped one deity, the sun disk, what do you think the lines were meant to represent? How does this relief characterize the relationship between Aten, the sun disk, and the king? What details on the relief indicate this aspect of the relationship?

3. This relief was made late in Akhenaten's reign. Does the king appear to be a young or an old man? Why? Art historians believe the king is wearing a short, curled wig in this image. Although wigs were often worn by the Egyptians, Akhenaten usually did not wear one. Ask students why an aging ruler might have chosen to be represented wearing a wig?

Activity: Designing a Personalized Cartouche

Procedure:

1. Have students look for the cartouches of Akhenaten's name in the image. What images or figures can you make out in the cartouches?

2. Have students design their own cartouches, using the hieroglyphs on page 25 or with a chart of the alphabet you find online or in the library. Ensure that it takes the proper oval form. The cartouches can be displayed or used as name markers for desks.

12. Lid of the Anthropoid Coffin of an Unidentified Woman

From Thebes
Third Intermediate Period (ca. 1000 B.C.)
Wood, gessoed, with paint and varnish
Length 72⅞ inches
Acquired in 1893 (EA 24907)

The Egyptians believed that the survival of one's mummy was essential for the eternal life of the soul; coverings and coffins were important as they provided both physical and symbolic protection. In the Third Intermediate Period, when many individuals were buried in communal graves without wall decoration, the coffin played a major part in supplying the needs for magical images and texts to equip the deceased for the afterlife. The surfaces of the coffins, both inside and out, were covered with a profusion of vignettes, figures of gods, symbols, and individual hieroglyphs, all projecting representations of rebirth and eternal life. This form finds its culmination in the coffins painted in the temple workshops of Thebes during the Twenty-first Dynasty.

As was typical of the period, this coffin is filled with images symbolic of rebirth and protection. It was thought that the flesh of the gods was gold and their bodies made of other precious materials, like silver and lapis. Many coffins were overlaid with gold to display wealth and to associate the deceased with the gods. The blue color in the three-part wig suggests lapis lazuli, the stone from which the hair of the gods—and by extension the deceased—was made. The three lotus blossoms in the band around the head symbolize regeneration. The broad collar was believed to have a protective force as an amulet against evil.

In the space between the hands, a miniature scene shows the sun god at dawn, represented both as a scarab beetle and as the solar disk on the horizon. Other images that fill the space below the collar in a complex mass include falcons, scarab beetles, divinities, and sphinxes. The sole inscription is located at the foot of the coffin and places the deceased under the protection of Osiris, god of the underworld.

Discussion Starters

1. Why did the Egyptians take such care turning corpses into mummies and preparing their tombs? What are some modern-day traditions for honoring the dead? How do you think our traditions might look to scientists studying our culture thousands of years from now?

2. Egyptians imbued colors and symbols with meanings that might seem strange to us today. Review some of the color associations discussed on this page and on page 22. With what do you associate the colors and symbols visible on this coffin lid?

3. We know a great deal about mummies because they were often removed from their tombs, sometimes by tomb raiders to be sold and sometimes by archaeologists for historical research. Ask students to consider the benefits and the dangers of removing mummies from their original sites. Assign half the class to argue the benefits and half to argue the negative side.

Activity: Making a Papier-Mache Mummy Coffin

Procedure:
1. Refer to the *Lid of the Anthropoid Coffin of an Unidentified Woman*. Have students describe the symbols, patterns, and colors they see. List or draw these patterns on paper or a chalkboard. For additional ideas, have students research other images of Egyptian mummy coffins.

2. Students will use long balloons as the form for their miniature coffins. Wrap the balloons in strips of newspaper that have been dipped in the papier-mache mixture (two parts glue and one part water). Students may wish to form the head and feet by building up the newspaper. Let dry completely and spray paint gold.

3. Have students decorate their miniature coffins with paint or permanent markers. To encourage individual creativity, ask them to think about the symbols, patterns, and colors they have discussed and create their own designs rather than replicate an existing coffin. Students may also wish to incorporate modern symbols into their decorative motif.

13. *Book of the Dead,* Papyrus of Nestanebetisheru: Adoring Re-Harakhty

From Thebes
Third Intermediate Period. Twenty-first Dynasty (ca. 950 B.C.)
Papyrus, ink
21⅝ × 17⅜ inches
Acquired in 1910, gift of Mrs. Mary Greenfield (EA 10554/61)

This drawing is part of a funerary papyrus roll (measuring almost 123 feet long) made for a woman named Nestanebetisheru. Of royal lineage, Nestanebetisheru was the daughter of Pinudjem II, the High Priest of Amun, and was herself a priestess of high rank. The vignettes that make up this series of large illustrations are executed in black ink.

Nestanebetisheru is shown adoring Re-Harakhty, a falcon-headed manifestation of the sun god at his rising. Drawn in great detail, the god sits atop a high throne wearing an *atef* crown and a divine wig, a collar necklace, a feather-patterned vest, and a traditional kilt with a pleated panel. Attached to the back of the belt is a royal bull's tail, the lower end of which emerges from under his knees. He holds an *ankh* sign and a *was* scepter, standard equipment for most male deities.

Nestanebetisheru stands behind a table piled with the flowers, vegetables, meat, and bread she is offering to the god, her hands raised in the conventional gesture of adoration. She wears a very long wig on which is set a perfumed ointment cone and a lotus bud. Other than the wig and a large half-hidden earring, she appears to be wearing nothing. Presumably this is an error: after drawing the upper line of her necklace, the artist for some reason neglected to add the billowing outlines of the draped robe fashionable in Nestanebetisheru's day and worn by her in almost all the vignettes. The garment hides neither her navel nor her plump hips and thighs, considered beautiful during the Third Intermediate Period.

Discussion Starters

1. Ask students to describe the image. What is occurring in this scene? Who are the two figures? What sits on the table between them? How are these items arranged?

2. Have students consider the formal elements of the work. How does the lack of color affect the work? Describe the artist's use of line (i.e., patterning, varying the thickness). Where is the viewer's attention directed? What formal elements direct the viewer's attention?

3. Have students look carefully at *"Book of the Dead," Papyrus of Nestanebetisheru: Adoring Re-Harakhty.* What materials were used by the artist? Can you see where the scroll was formed from many pieces of papyrus pressed together?

Activity: Making a Line Drawing of Favorite Foods

Procedure:
1. Discuss the artist's use of line in *"Book of the Dead," Papyrus of Nestanebetisheru: Adoring Re-Harakhty.* Have students describe the variations in the thickness of the lines and of patterns.

2. Have students look at the offering of food. Ask them what foods are depicted here and how they are arranged. Discuss the Egyptian convention of showing objects in their most descriptive view. What foods might be best shown in profile? What foods from above?

3. Have each student draw a favorite food in the Egyptian style. Remind them to stack the foods, consider their most descriptive view, and vary line thickness and patterns in their drawings.

4. Ask students to share their drawings with the class; each student should explain how he or she used line, pattern, and the Egyptian system of representation to depict their favorite foods.

silhouette?

silhouette and put on black background?

this is 200dpi; quality is very poor.

14. Kneeling Figure of Nekhthorheb

Provenance unknown
Late Period, Twenty-sixth Dynasty, reign of Psamtik II (595–589 B.C.)
Quartzite
Height 44⅜ inches
Acquired in 1914, purchased from J. Backshall, formerly in the collections of H. T. Montresor and E. Coke (EA 1646)

This sculpture of Nekhthorheb shows how greatly sculptural style changed in the latter part of the Twenty-sixth Dynasty, when artists' use of archaism dwindled. Male figures from the Twenty-fifth and early Twenty-sixth Dynasties derived their forms—lean torsos with high pectoral muscles and a median groove running down the center—from Old Kingdom models. Nekhthorheb's torso, instead, is designed as three sets of swelling curves placed one above the other comprising the breast, the rib cage, and the abdomen. The large, round navel is set within a teardrop-shaped bulge. Nekhthorheb wears a plain rounded head covering, as opposed to a traditional wig, and is clothed in a simple kilt. These changes in sculptural style that occurred during the late Twenty-sixth Dynasty had a lasting influence. They provided the artistic vocabulary for rendering faces and bodies in sculpture and relief for many of the dynasties that followed.

Since the Old Kingdom, priests and kings had been shown kneeling in prayer. Beginning in the Eighteenth Dynasty, nonroyal people also began to have kneeling statues. At first, these were designed for both tombs and temples, where they were usually placed in niches on the facade to greet the rising sun. But the pose combines so well with the holding of large objects such as offering tables, shrines, and emblems that kneeling statues quickly became one of the most important types of temple sculpture for nonroyal people.

> *This statue of a very important official named Nekhthorheb* [image no. 14] *shows him kneeling, his hands flat on his thighs, and his head slightly raised. This is an attitude of prayer, and it combines with the simplicity of Nekhthorheb's kilt and headcloth to give a strong impression of tranquility and true faith. In the time of Nekhthorheb, the means of representing the human figure, particularly the male figure was changing. Notice how fleshy Nekhthorheb's face is, and how fleshy his body is and that big round navel. These are all innovations that were to continue into the following reigns and also into the Ptolemaic Period.* (Edna R. Russmann)

Discussion Starters

1. What basic geometric shapes do you see in this sculpture? Did the sculptor incorporate much carved detail? How might the medium have affected the degree of detail included?

2. Ask students to describe this statue. What position is the figure in? Where is he looking? Where are his hands? What do you think the figure is doing?

3. When this statue was created, Egyptian artists were moving away from archaism toward a new style. Have students describe elements of the style that they observe in the sculpture. Consider the symmetry of the body and face. Is the body naturalistic or abstracted?

Activity: Carving an Object out of Soapstone

Procedure:

1. Discuss how this figure was carved out of a block of stone. Ask students how the artist may have begun his carving. How would the artist have proceeded? What detailing was probably done last? What tools might the artist have used? How might the shape of the original block of stone have affected the final carving?

2. Give each student a small block of soapstone to carve. Have various tools (i.e., plastic knives, sticks, sandpaper, carving tools) available for carving and finishing. You may wish to give students a theme for carving (i.e., figures, animals).

3. Remind students to consider the shape of their soapstone block and the basic geometric shapes that form the object they wish to carve. They may wish to draw guiding lines on their soapstone to help them begin the carving process.

4. Afterward, discuss the ease or difficulty of working with soapstone. How might the carving process change when using a harder stone?

Activity: Comparing Two Works of Art

Procedure:

1. Ask students to look at the image of the *Kneeling Figure of Nekhthorheb* and the *Seated Statue of Ankhwa* (image no. 1).

2. Have them draw two large overlapping circles (a Venn diagram).

3. Ask students to write words or phrases that describe each object in one of the two circles. In the space where the circles overlap, describe characteristics the two works of art share. Pay attention to materials, size, pose, and dress.

4. Discuss what these similarities and differences tell us about the people depicted in these statues.

15. Panel Portrait of a Young Man

From Hawara
Roman Period (ca A.D. 150–170)
Limewood, encaustic, gold leaf
16⅞ × 8¾ inches
Presented by the National Gallery in 1994,
excavated by W.M.F. Petrie in 1888 (EA 74704)

This panel portrait was made for the mummy of a man who lived very late in the history of ancient Egypt. The portrait would have been placed over the face of the mummy, with parts of the outermost wrapping holding it in place. This kind of bundled mummy was not placed in a coffin but would have stood upright as a statue.

Called Faiyum paintings because many of them were found in the region of that name, panel portraits such as this one stand out from previous Egyptian portraits in their attention to naturalistic details, as well as depth, light, and shadow, all of which create a three-dimensional effect. Faiyum paintings were painted in encaustic, a kind of pigment mixed with beeswax. This medium allowed artists to create luminous, richly colored images that resemble modern oil paintings. The portraits usually showed their subjects facing the viewer, rather than being shown in profile.

The portrait subjects are dressed in a style that clearly displays the influence of Greek form and style on Egyptian art. The sitter wears a tunic and his hair follows the fashion of the time. Many of the Faiyum portraits bear Greek names or names that are Greek versions of Egyptian names. Although the manner of painting on Faiyum portrait panels is Greek, their use is entirely Egyptian. This panel portrait may have been painted while the man was still alive and may have hung in his home. After he died and was mummified, his wrapped body may have stood without a coffin in his home, so that his family could attend to and worship him as an ancestor.

Discussion Starters

1. This portrait was made approximately 1,000 years after the *Lid of the Anthropoid Coffin of an Unidentified Woman* (image no. 10). What changes do you see in the way people were being represented during this later period? How has the clothing changed? The hairstyle, headdress, and jewelry?

2. How would you describe the style of this portrait as opposed to older representations of Egyptian people? Is it more realistic? What aspects of the way this portrait is painted make the painting different from the others you have seen?

3. What does the painting tell you about the man being portrayed? Does he seem young or old? Happy or sad? Pleasant or mean? Why? How would this image affect his family's memory of him?

Activity: Making a Timeline

Procedure:

1. Preparation: For each student group, cut fifty four-by-four-inch squares of construction paper. Each square will represent a century.

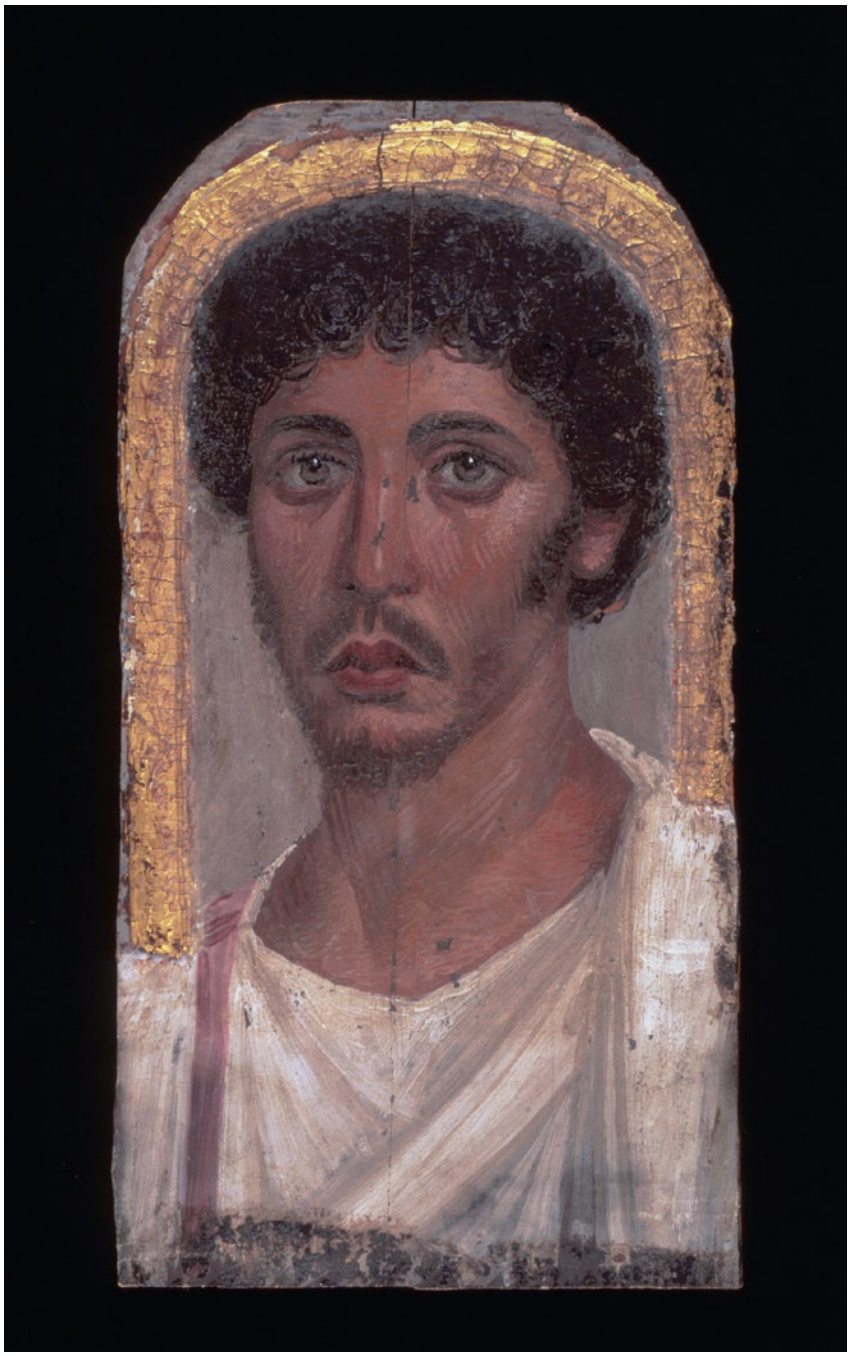
2. Have students work in groups of four or five to arrange and mark groups of century squares for the last 2,000 years. Mark milestone dates on the timeline (i.e., 1492: Christopher Columbus arrives in the Americas; 1776: Declaration of Independence; 1876: Telephone invented; 1969: First man on the moon).

3. Discuss the designations B.C. and A.D. and the concept of counting time backward from the year zero.

4. Ask students to guess or estimate how many squares it will take to count back to the year 3000 B.C., when the Egyptian dynasties began. Complete the timeline for those years. (Final timeline will be 200 inches long, or 16 feet 9 inches.)

5. Mark off significant events in Egyptian history. Where possible, mark the dates on which the objects represented in the packet were made and used.

6. Compare the length of Egyptian history to that of the United States or another nation.



Activity: Painting a Portrait on Wood

Procedure:

1. Have students look at and describe the *Panel Portrait of a Young Man*. Is this portrait realistic? What elements make the portrait realistic? How has the artist used depth, light, and shadow to create an impression of three dimensions?

2. Describe the painting medium of encaustic, a pigment suspended in beeswax. Ask students why the artist might have chosen encaustic. Consider, for example, its absorbability by wood, the ease with which colors can be blended for greater naturalism, and availability.

3. Give each student an unfinished piece of wood for painting. Have them use a pencil to lightly draw their self-portrait; then have them draw a vertical line down the center of their faces, dividing the wood in two.

4. Have students paint one side with watercolors and the other side with encaustic paint. (If encaustic paint is unavailable, have them use acrylic paint. However, explain to students that acrylics were not available to the Egyptians.)

5. Discuss the painting process. Did the wood absorb both paint mediums? How do the colors compare? Is one medium more brilliant than the other? Which paint was easier to work with? Why? As a class, list the benefits and drawbacks of each medium. Compare the effects of painting on wood with painting on canvas or paper. Discuss how the choice of one material (i.e., wood) can affect other material decisions (i.e., type of paint).

16. Sematawy Holding a Naos

Provenance unknown
Ptolemaic Period, mid-second to first century B.C.
Basalt
Height 22⅛ inches
Acquired in 1951, bequest of H. Swainson-Cowper (EA 65443)

A priest named Sematawy stands holding a naos, or shrine, containing a figure of the god Atum, who is identified by his royal double crown. The most notable feature of the statue is its oversized head, which, in contrast to the simple forms of the body and the divine figure, is elaborately modeled to show the shape of the skull, the eyes set under heavy, rounded eyebrow bones, the thin mouth, and wrinkled, sagging flesh. The carving of the head and body are so different that scholars conclude that two sculptors worked on the sculpture. One master would have carved the rather unremarkable body. Then, a specialist in portraiture would have carved the head, which was clearly meant to be the focal point of this figure.

Many art collectors prized Egyptian portraits such as this one. Nevertheless, these collectors considered the Egyptian bodies of such statues to detract from the quality of their heads. Many statues' heads were broken off in modern times to make them more marketable. As an unusual example of an almost intact portrait statue, Sematawy's figure remains in its original form.

> *Portraiture was an old tradition throughout Egyptian history, from at least the Old Kingdom on. Think about the Egyptian statues you've been looking at and I think you can understand that* [the features on image no. 16] *are not typical Egyptian features—either in portraits or in more stylized representations of men. What they reflect is influence from the Greek portrait tradition, which came into Egypt at the invitation of the Ptolemies in their capital in Alexandria, and gradually began to work its way into Egyptian artistic traditions. That was cut short by the Roman conquest, Cleopatra's defeat by Augustus. It certainly looks as if Egyptian art was tending to a more cosmopolitan, mixed style than at any point earlier in its very, very long history.* (Edna R. Russmann)

Discussion Starters

1. The priest in this sculpture is depicted in the conventional pose for Egyptian standing figures: he fully faces the viewer with his left leg forward. Does the figure's appearance seem typical in comparison to the other examples of Egyptian sculpture you have seen? Why or why not? Have students look at the figure's feet. Do they seem to have been sculpted in the same way or by the same sculptor as the head? Have students support their answers with details from the sculpture.

2. Egyptian artists generally portrayed people as youthful and idealized. Does the priest represented here appear to be young? Look at his face. What naturalistic features do you see?

Class Activity: Creating a Team Workshop Drawing

Procedure:

1. Remind students that this statue, like most Egyptian artwork, was created in a workshop: the body would be carved first, leaving a solid block of stone for the head. When a patron ordered a portrait, the head would then be carved out of the block by another artist.

2. With students sitting in a circle or in small groups, have each of them draw a headless human body on a piece of paper, leaving room for a head to be filled in.

3. Have students draw a portrait head on a second sheet of paper, leaving room for a body.

4. Have students pass their drawings of bodies one person to the left; have them pass their drawings of heads to the right. Then tape the two drawings together at the neckline.

5. Discuss with students the benefits and challenges of creating works as a group. Do the styles of the heads and bodies match? How would the work be affected if each student were to draw only one body part, i.e., a hand, an arm, a foot? Did you like having to pass your work to another person to complete?

amulet Small token, such as a hieroglyphic symbol or figurine of a god, that is believed to provide magical protection or other benefits to the wearer.

Amun God of Thebes, "the hidden one," shown in human form with a tall crown of feathers or with the head of a ram; during the Middle Kingdom, Amun gained national veneration in the form of Amun-Re.

ankh Hieroglyphic sign meaning "life" and "to live."

Anubis A jackal-headed god of embalming, protector of the deceased.

Aten Solar disk; worshiped under Akhenaten (ca. 1352–1336 B.C.) as the medium through which the divine power of light comes into the world.

Atum According to myth, the primeval being and creator of the world; depicted as a man wearing a double crown; also the god of the setting sun.

archaism The deliberate imitation or evocation of discontinued styles, costumes, etc.

ba An aspect of the personality or soul that remained active after death and was able to return to the tomb to receive offerings; usually pictured as a human-headed bird.

Book of the Dead A collection of spells and accompanying images intended to protect the deceased on the journey to the afterlife and guarantee sustenance there. Typically written on papyrus and placed in tombs during the New Kingdom and later.

cartouche A modern name for the oval frame within which the names of kings, queens, and some deities were written. The frame was represented by a loop of rope with the ends bound together and evoked the *shen* sign, which has the symbolic meaning "all that the sun encircles."

crook and flail Symbols of authority and power commonly represented in the arms of effigies of kings and gods (usually Osiris). The crook was a cane with a hooked handle, sometimes plated with gold and reinforced with blue copper bands. Originally the crook probably derived from a shepherd's stick; as a hieroglyph it signified the word "ruler." The flail was a rod with three attached beaded strands, which could vary in length and decoration, resembling a whisk for brushing away flies.

dynasty A series of rulers descending within a family; following the Ptolemaic historian Manetho, the history of ancient Egypt is divided into thirty dynasties.

Harakhty "Horus of the horizon," god of the rising sun, depicted as a falcon or a falcon-headed man crowned by a sun disk. Known as Re-Harakhty when fused with the sun god.

Hathor A goddess depicted as a woman, cow, or a woman with cow's horns and ears; associated with joy, music, and love.

hieroglyph A Greek word meaning "sacred symbol." In ancient Egypt, one of some seven hundred signs used in writing. *Hieroglyphs* refers to the signs themselves; *hieroglyphic script* is ancient Egyptian writing.

Horus A sky god shown as a falconer or falcon-headed man; the embodiment of the divine powers of the living king; son of Osiris and Isis.

Isis Wife of Osiris, mother of Horus, the divine magician because of her extraordinary powers, divine mourner of the dead; her name is written with the hieroglyphic sign for "throne," which she wears on her headdress.

ka Life force; the hieroglyphic sign is a pair of extended arms.

Lower Egypt The lower Nile Valley in Egypt; that is, northern Egypt, including the vast Nile Delta.

maat A ruling principle of rightness, order, and justice believed by Egyptians to permeate the cosmos; personified by the goddess Maat, who wears an ostrich feather on her head or is represented by the ostrich feather itself. The king was the guarantor of *maat* on Earth; the opposite of *maat* was chaos.

Osiris According to myth, Egypt's first king; created by the gods, Osiris suffered a violent death, was magically made whole again by Isis, and became the ruler of the dead in the underworld. He judges the heart of the deceased against *maat* and is the brother and husband of Isis and father of Horus. As a king, Osiris is depicted wearing a tall crown and holding the crook and flail; as deceased, he is a mummy.

ostracon (pl. ostraca) A flake of limestone or shard of pottery used for drawings or writings not worthy of expensive papyrus: school exercises, sketches, copies, etc.

papyrus The writing surface of Egyptian scribes, made from the pith of papyrus stalks separated into strips that were flattened and placed side by side, slightly overlapping. On top of this layer, another layer of strips was placed at right angles to the first. The surface was then repeatedly pounded to make it smooth. The plant juices released in the pounding caused the strips to adhere to each other permanently without the aid of glue. In art, images of papyrus plants symbolized the world, which arose from the primeval waters at the time of creation. The plant was also the heraldic symbol of Lower Egypt.

pharaoh (adj. pharaonic) From the Egyptian *per aa,* or "great house," meaning the palace; the term was not applied to the king himself until the New Kingdom.

Re "Sun," the most important name of the sun god, who was later combined with many other gods; the creator and sustainer of the world, who travels in a boat through the sky by day and through the underworld by night. One of the king's most important titles was "Son of Re."

scarab A beetle or a representation of a beetle; both are regarded as sacred.

***sed* festival** A festival generally believed to reaffirm a king's right and responsibility to rule by renewing his kingly power or some of its aspects via various rites.

stela (pl. stelae) An upright slab of stone carved and inscribed with religious or historical texts and representations.

Thoth God of writing, scribes, and the moon; depicted as an ibis-headed human or as a baboon.

throne name The designation "king of Upper and Lower Egypt"; one of the two most important names of the king, the other being his birth name, which identified him as the "son of Re."

Upper Egypt The upper Nile Valley in Egypt; southern Egypt.

uraeus The mythical fire-spitting cobra depicted rearing up with a dilated hood; a protector of kings and gods, worn on the front of the headdress.

***wedjat* eye** An eye with stylized falcon markings, meaning "that which is made whole." It symbolizes an eye of Horus, which was equated with the sun and moon. In some myths, the eye is injured or stolen only to be healed or returned; thus it is one of the most powerful symbols of revitalization and rebirth.

BOOKS FOR ADULTS

Aldred, Cyril. *Egyptian Art in the Days of the Pharaohs: 3100–320 B.C.* New York: Thames and Hudson, 1987.

Baines, John, and Jaromir Malek. *Cultural Atlas of Ancient Egypt.* New York: Facts on File, Inc., 2000.

Brooklyn Museum of Art. *The Art of Ancient Egypt: A Portfolio.* New York: The New Press, 1996.

Davies, Vivian, and Reness Freidman. *Egypt.* London: British Museum Press, 1999.

Faulkner, Raymond O. (trans.), and Carol Andrews (ed.). *The Book of the Dead.* New York: Macmillan Publishing Company, 1972.

Fazzini, Richard A., James F. Romano, and Madeleine F. Cody. *Art for Eternity: Masterworks from Ancient Egypt.* London: Scala Publishers Ltd., 1999.

Hart, George. *Egyptian Myths.* Austin: University of Texas Press, 1991.

Houlihan, Patrick F. *The Animal World of the Pharaohs.* London: Thames and Hudson, 1997.

Ions, Veronica. *Egyptian Mythology.* New York: School Specialty Children's Publishing, 1991.

James, T. G. *Egyptian Painting.* Cambridge, Mass.: Harvard University Press, 1986.

——. *Egyptian Sculpture.* Cambridge, Mass.: Harvard University Press, 1983.

Janssen, Rosalind M., and J. Jac. *Getting Old in Ancient Egypt.* London: The Rubicon Press, 1996.

Mertz, Barbara. *Temples, Tombs, and Hieroglyphs: A Popular History of Ancient Egypt.* New York: School Specialty Children's Publishing, 1990.

——. *Red Land, Black Land: Daily Life in Ancient Egypt.* New York: School Specialty Children's Publishing, 1990.

Reeves, Nicholas. *The Complete Tutankhamun: The King, the Tomb, the Royal Treasure.* London: Thames and Hudson, 1995.

Robins, Gay. *Women in Ancient Egypt.* Cambridge, Mass.: Harvard University Press, 1993.

Roehrig, Catherine H., Renee Dreyfus, and Cathleen A. Keller (eds.). *Hatshepsut: From Queen to Pharaoh.* New York: The Metropolitan Museum of Art, 2005.

Russmann, Edna R. *Egyptian Sculpture: Cairo and Luxor.* Austin: University of Texas Press, 1989.

——. *Eternal Egypt: Masterworks of Ancient Egypt from The British Museum.* Berkeley/New York: University of California Press/American Federation of Arts, 2001.

Smith, W. Stevenson. *Art and Architecture of Ancient Egypt.* New Haven, CT: Yale University Press, 1999.

Vercoutter, Jean. *The Search for Ancient Egypt.* New York: Harry N. Abrams, Inc., 1992.

Walker, Susan, and Morris Bierbrier. *Ancient Faces: Mummy Portraits from Roman Egypt.* London: British Museum Press, 1997.

Watts, Edith. *The Art of Ancient Egypt, a Resource for Educators.* New York: The Metropolitan Museum of Art, 1998.

Wilkinson, Richard H. *Reading Egyptian Art: A Hieroglyphic Guide to Ancient Egyptian Painting and Sculpture.* London: Thames and Hudson, 1992.

——. *Symbol and Magic in Egyptian Art.* London: Thames and Hudson, 1994.

BOOKS FOR KIDS

Aliki. *Mummies Made in Egypt.* New York: Thomas Y. Crowell, 1985.

Caselli, Giovanni. *Egyptian Craftsman.* Grand Rapids, MI: School Specialty Children's Publishing, 1991.

D'Alton, Martina. *The New York Obelisk: Or How Cleopatra's Needle Came to New York and What Happened When It Got Here.* New York: The Metropolitan Museum of Art/Harry N. Abrams Inc., 1993.

Defrates, Joanna. *The Egyptians.* Grand Rapids, MI: School Specialty Children's Publishing, 1992.

Harris, Geraldine. *Ancient Egypt.* New York: Facts on File, Inc., 2003.

——. *Gods and Pharaohs from Egyptian Mythology.* Grand Rapids, MI: School Specialty Children's Publishing, 1993.

Harris, Geraldine, Delia Pemberton, and Geraldine Hams. *Illustrated Encyclopedia of Ancient Egypt.* Grand Rapids, MI: School Specialty Children's Publishing, 2000.

Hart, Avery, and Paul Mantell. *Pyramids! 50 Hands-On Activities to Experience Ancient Egypt.* Sagebrush Education Resources, 2003.

Hart, George. *Ancient Egypt.* New York: Eyewitness Books, DK Publishing, Inc., 2004.

Knopp, Ruthie, and Janice Lehmberg. *Egyptian Art: Off the Wall Museum Guides for Kids.* Worcester: Davis Publications, 1998.

Macaulay, David. *Pyramid.* Boston: Houghton Mifflin, 1975.

McCall, Henrietta. *In the Daily Life of the Ancient Egyptians.* Grand Rapids, MI: School Specialty Children's Publishing, 2001.

Morley, Jacqueline. *Inside Story: An Egyptian Pyramid.* Grand Rapids, MI: School Specialty Children's Publishing, 1993.

——. *Egyptian Myths.* Grand Rapids, MI: School Specialty Children's Publishing, 1999.

Morris, Neil. *The Atlas of Ancient Egypt.* Grand Rapids, MI: School Specialty Children's Publishing, 2000.

Patch, Diana Craig. *Fun with Amulets.* New York: The Metropolitan Museum of Art, 1997.

Perl, Lila. *Mummies, Tombs, and Treasures.* New York: Houghton Mifflin, 1991.

Putnam, James, and Jeremy Pemberton. *Amazing Facts About Ancient Egypt.* New York: Harry N. Abrams, 1994.

Reeves, Nicholas. *Into the Mummy's Tomb: the Real–life Discovery of Tutankhamun's Treasures.* New York: Scholastic, 1993.

Robinson, Charles Alexander. *Ancient Egypt (First Book).* New York: Franklin Watts, 1984.

Roehrig, Catharine. *Fun with Hieroglyphs.* New York: The Metropolitan Museum of Art/Viking, 1990.

Stanley, Diane, and Peter Vennema. *Cleopatra.* New York: William Morrow & Co. 1997.

DVD AND VIDEO RESOURCES

Ancient Egypt. Schlessinger Media, 1998. 23 minutes.

Building the Great Pyramid. BBC Warner, 2003. 60 minutes.

David Macauley: Pyramid. PBS Home Video, 2000. 60 minutes.

Egypt: Beyond the Pyramids. A&E Home Video, 2001. 200 minutes/four–part series.

Egypt: Quest for Eternity. National Geographic Video, 1997. 60 minutes.

Egypt: The Quest for Lost Tombs. National Geographic Video, 2003. 60 minutes.

Egypt: Secrets of the Pharaohs. National Geographic Video, 2002. 60 minutes + bonus feature.

Egypt Uncovered. Discovery Channel, 1998. 260 minutes/five–part series.

Into the Great Pyramid. National Geographic Video, 2003. 90 minutes.

King Tut: Tomb of Treasure. Homevision, 2000. 28 minutes.

Mummies and the Wonders of Ancient Egypt. A&E Home Video, 2001. 200 minutes/four–part series.

This Old Pyramid. WGBH Production for Nova, 1992. 90 minutes.

WEB RESOURCES

The British Museum, London
http://www.ancientegypt.co.uk/menu.html
Interactive online student activities; well-linked collection offering extensive information.

Egyptian Museum, Cairo
http://www.egyptianmuseum.gov.eg/
Extensive glossary; images from the collection.

Louvre Museum, Paris
http://www.louvre.fr/llv/commun/home.jsp?bmLocale=en
Timeline of Egyptian history; items from collection can be sorted by theme or period.

The Metropolitan Museum of Art, New York
http://www.metmuseum.org/explore/newegypt/htm/a_index.htm
Educator and student resources, as well as an overview of the museum's Egyptian collection.

The Minneapolis Institute of the Arts
http://www.artsmia.org/world-myths/artbyculture/egyptian.html
Online curriculum on world mythologies, includes Egypt.

Museum of Fine Arts, Boston
http://www.mfa.org/egypt/explore_ancient_egypt/
Step-by-step online exploration of various topics.

Nova
http://www.pbs.org/wgbh/nova/pyramid
Based on an episode about building the pyramids; includes an online tour of a pyramid.

The Oriental Institute/University of Chicago
http://oi.uchicago.edu/OI/MUS/QTVR96/QTVR96_Image_EG_Menu.html
Virtual visit to a museum of ancient Egyptian, Near Eastern, and Mesopotamian art.

Royal Ontario Museum, Canada
http://www.rom.on.ca/egypt/
Many online and hands-on activities; solid, easy-to-read information.