



EGYPT

GIFT OF THE NILE

Ancient Egyptian Art and Architecture from the University of Pennsylvania Museum

***Egypt, Gift of the Nile: Ancient Egyptian Art and Architecture
from the University of Pennsylvania Museum***

October 15, 1998 through January 10, 1999

This exhibition was organized by the University of Pennsylvania Museum
of Archaeology and Anthropology and the Dallas Museum of Art.

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Introduction

The Exhibition

Egypt, Gift of Nile celebrates the abundance of the lives and artistry of the ancient Egyptians. Nourished annually by the life-giving floods of the Nile, the ancient Egyptians developed a civilization based on the principle of *ma'at*—order, justice, and balance. A continual cycle of offerings to the gods and one's ancestors maintained a harmonious balance between the celestial and earthly realms. *Egypt, Gift of the Nile* explores the richness of this worldview through the eyes of the people who lived it. Moving from the settings of a noble's house through a ruler's palace to a temple and tomb, students will explore portraits of a barber, a scribe, and a lion-headed goddess beside gifts to the gods and stories in stone. The final passage from this abundant world to the next is marked by a massive limestone spirit door and twenty feet of subtle relief carvings from the tomb chapel of the New Kingdom nobleman, Kaipura. Hieroglyphic prayers and rows of gift-laden servants prepare the way for Kaipura into everlasting ease in the afterlife.

The Artisan's Workshop

After exploring the “gifts of the Nile” in the galleries, students will have an opportunity to enter the Gifts of the Nile Workshop, a hands-on learning gallery where they will discover traditional Egyptian offerings and create one of their own. The giving of gifts to the living and the dead, to humans and gods—was one of the many ways the ancient Egyptians maintained both social and cosmic harmony, or *ma'at*.

Curriculum Resource Unit

Egypt is a complex and rich subject to teach. In order to focus on the most significant aspects of the exhibition and the ones most applicable to your teaching, we have organized the lessons into four themes, with two lessons in each theme. The theme of Communicators recognizes the contributions Egypt has made in developing a pictorial language. It also highlights the importance of communication between individuals as well as between the earthly and heavenly realms. Daily Life focuses on the elements of everyday life and the different societal roles in Egypt. Gods, Goddesses, and Creatures connects the natural world of the Nile—all the animals in Egypt—to its representation of Egyptian gods and goddesses. Finally, Measurers of Life emphasizes the principles of *ma'at* that are found throughout Egyptian art, leadership, and spiritual beliefs.

How to use this Curriculum Resource Unit

This CRU contains several sections, which can be used individually or as a whole. Each section has been designed with teachers' needs and requirements in mind.

Lesson plans

The eight lessons in this unit are developed for specific grade ranges—mainly, third through fifth and sixth through eighth—but they are flexible enough to be adjusted to meet your classes' needs. The lesson plans outline what you need to know in order to conduct a 45- to 50-minute lesson. We have also included extension ideas in case you would like to take the lesson beyond one class period.

Overhead transparencies

Four overhead transparency sheets with two images on each provide you with visual aids for your lesson and a way to prepare your students for the works of art they will see at the Museum.

EALRs

The lesson plans in this unit are interdisciplinary. They often apply not only to teaching visual arts and social studies, but also to the curricular areas of communication, reading, geography, and mathematics. At the end of the unit we include a chart to help you align the lessons with the Washington State Essential Academic Learning Requirements for each subject. In this way, we hope these lessons will integrate well with your teaching requirements.

Resource list

If you have ever taught about Egypt before you know there are multitudes of resources available. At the end of the unit, we include a list of the ones we found most valuable. Several of these resources are available for loan, free of charge, from the Seattle Art Museum's Teacher Resource Center; please call (206) 654-3186 for more information.

Methodology

Inquiry-based learning

Often when we approach a work of art from a different culture or an ancient time we have more questions than answers. We may ask ourselves: Why was this made and for what purpose? Who used this? What or who does it represent? What more can this object tell us about the culture in which it was created? As many educators know, asking questions is an important part of learning. In this Curriculum Resource Unit, we embrace the questions we might have when we approach the object and use these questions as starting points in our further investigation of the work. You will notice that each lesson plan title includes a subtitle that is a question. These are generative questions—in other words, questions that generate more questions and engage students' interests. We feel these are the best types of questions to encourage learning. Guidelines to good questions when learning from works of art could include:

- Center questions on your initial response to the work of art.
- Use questions to make connections to a broader perspective of the object by considering its social, political, historical, and cultural contexts.
- Ask questions that look for meaning in the work and further reveals the who, what, where, when, and why of the work.

Galef principles

The pedagogical principles underlying the lessons are derived from guidelines promoted by the Galef Institute, a non-profit organization dedicated to school improvement. Galef has developed a curriculum called *Different Ways of Knowing*, which promotes the arts as integral to learning. Several of the Seattle Public elementary schools will be adopting this curriculum and the Galef pedagogy over the next few years. The Museum saw the development of the *Egypt, Gift of the Nile* Curriculum Resource Unit as an opportune time to apply the Galef principles that integrate best with object-based learning. We asked ourselves the following questions to guide our lesson plan development.

- Does the question that initiates the lesson lead to more questions, addressing new possibilities, leading the learner into new realms of exploration?
- Does the lesson build on the strengths of the students and take into account their different styles of learning?
- Does the lesson enable students to enhance content knowledge as well as skills they need as lifelong learners?
- Does the lesson allow the students opportunities for self-evaluation and self-reflection?
- Does the lesson provide students the ability to collaborate with others?
- Are there opportunities to assess student learning at the completion of each objective?

Acknowledgements

This Curriculum Resource Unit is the result of hard work and dedication by some very gifted Seattle-area teachers. We would like to thank Sarah Alsdorf and Mary Maffia of Lowell Elementary, Gail Schalk of Montlake Elementary, and Karen Taylor of Villa Academy. Each teacher wrote a lesson plan and contributed significantly to the development of the entire Curriculum Resource Unit. In addition, lesson plans were written by SAM staff: Beverly Harding, Museum Educator for Family and Art Studio Programs and lead educator for the *Egypt, Gift of the Nile* exhibition; Ann Kurtz, Museum Educator for Docent and Public Programs; Kathleen Peckham Allen, Museum Educator for School and Teacher Programs; and Jonathan Parley, Associate Museum Educator. We would also like to thank Pam McClusky, Curator of African and Oceanic Art, and Mimi Heggelund, Outreach Coordinator of the Middle East Center at the Henry M. Jackson School of International Studies, University of Washington.

List of Objects

Block Statue of the Overseer of Priests Sitepehu

Abydos, tomb D9
Dynasty 18, reign of Hatshepsut (1479-?1458 B.C.)
Sandstone, 82.5 x 43.5 x 58 cm.
Egypt Exploration Fund, 1899-1900

Statue of a Scribe

Buhen
Dynasty 18, reign of Hatshepsut (1479-?1458 B.C.)
Diorite, 37 x 23 cm.
Coxe Expedition, 1909-10

Statuette of the Gardener Merer

Buhen, tomb K8
Dynasty 12-13 (1840-1640 B.C.)
Diorite, h. 28 cm.
Coxe Expedition, 1909-10

Statuette of the Barber of the Temple of Amun Meryma'at

Thebes, Dra Abu el-Naga, Lower Cemetery, tomb 45
Late Dynasty 18 or early Dynasty 19 (1332-1279 B.C.)
Limestone, h. 46 cm.
Coxe Expedition, 1922

Statue of Sekhmet

Thebes, Ramesseum
Dynasty 18 reign of Amenhotep III (1390-1353 B.C. or later)
Granodiorite, 86.4 x 45.7 x 48.3 cm.
Egyptian Research Account, 1896

Statue of Amun

Provenance unknown, possibly Thebes
Late Dynasty 18-early Dynasty 19 (ca.1332-1292 B.C.)
Graywacke, h. 45.2 cm.
Purchased from Spink and Co., 1926

Mummy Case of Nebnetcheru

Provenance unknown
Dynasty 21 or 22 (1075-712 B.C.)
Cartonnage over wood with painted decoration
Box: 172 x 45.5 cm.
Lid: 171.5 x 39.5 cm.
Purchased from N. Tano, 1924

West Wall of the Tomb Chapel of Ka(i)pura

Saqqara
Late Dynasty 5-early Dynasty 6 (2415-2298 B.C.)
Painted limestone, l. 6.82 m.
Gift of John Wanamaker, 1904



Lesson Plans

Talking Monuments

How do verbal and visual elements combine to honor a person in ancient Egyptian art?

Block Statue of the Overseer of Priests Sitepehu, Dynasty 18, reign of Hatshepsut, 1470-1458, B.C., sandstone

Theme:	Communication
Goal:	To uncover and construct layers of symbolic meaning in a work of art
Grade Levels:	6-8
Curriculum Areas:	Arts, Writing, and Communication

Materials

Image of Block Statue of Sitepehu

Sketch paper

Pencils

Sheet of Hieroglyphic characters: phonetic vs. symbolic meanings

Sheet of hieroglyphic characters: human gestures

For Extension Activities

Translation of inscription on the Block Statue of Sitepehu

Collage materials

White shirt cardboard/tagboard, magazines (especially with images of people: Time, Life, People), scissors, glue sticks, (optional: matte medium to cover completed images)

Talking Monuments: The Priest Overseer Sitepehu

The evocative Block Statue of the Overseer of Priests Sitepehu speaks to us over the centuries in many different ways. The statue honors a great communicator from the New Kingdom Dynasty of Hatshepsut, the female pharaoh. Unlike a Christian priest, an Egyptian priest was not a communicator in the sense of offering sermons or spreading the faith. Rather, like the pharaoh, he was an intermediary between humans and the gods. Sitepehu was a mid-level official in Egyptian society. As Overseer of the Priests, Sitepehu managed other priests, oversaw the maintenance of temple lands and the performance of daily rituals to the gods, and provided judicial advice.

The block statue, which once sat opposite the central doorway of Sitepehu's tomb in a cemetery at Abydos, expresses his role as great communicator in many ways. Sitepehu gazes into eternity with enlarged eyes and ears. His mouth is closed—he listens and

observes, rather than speaks. Sitepehu’s pose derives from a guardian stance and echoes the lines of an important hieroglyph, *netcher*, which means “seated god.” We are meant either to revere him in the afterlife as a deified being, or again recall his role as attendant to the gods.

Sitepehu’s cloak becomes a wall of text that wraps him in praise as well as states his wishes for an abundant, harmonious afterlife. The hieroglyphics honor his exemplary work in this life, and prepare the way for him to reap his reward in the next.

“One kindly of heart was he, of winning face; he was the heir of one excellent in character, he was indeed the son that God giveth, whom he placed deep in his heart; his enlargement is to eternity, his hand is unbounded, he praised and there was no lack of his gifts.”

Objective 1

Students will observe, analyze, identify, and describe the symbolic elements of the Block Statue of Sitepehu.

Procedure

What Teacher Does	What Students Do
Show students the image of the Block Statue of Sitepehu. Ask them to look carefully at the image.	Students will carefully observe and analyze what they see.
Without identifying the title of the piece or whom it represents, tell the students the sculpture is a symbolic monument to an important man in ancient Egyptian society. Ask the students to define “symbol,” giving visual examples. Draw students’ attention to the abstract nature of symbols, especially their simplified forms. Optional: Have students draw examples of symbols on the board or on a blank transparency on the overhead.	Students will define vocabulary term, “symbol,” both verbally and visually, i.e., with visual examples. Students will consider the abstract, simplified forms of symbols.
Tell the students that the man represented was a great communicator. Ask them to write down all the visual and verbal clues they can see that might be symbols of the man’s abilities as a communicator.	Students will infer and list possible symbolic attributes of the figure. Students may notice large ears and eyes, attentive facial expression, hieroglyphic texts on body.

Procedure

What Teacher Does	What Students Do
Have students compare their lists in pairs or small groups.	Students will work collaboratively to compare assumptions.
Ask students to share their lists with the class. Write observations on the board. As each attribute is described, ask the students to point out how they see it expressed in the sculpture. Point to the various aspects of the figure as students describe them.	Students will support their assumptions with visual information from the sculpture.
As a class, ask students to identify which symbolic attributes of the sculpture are universally understandable, and which require specific cultural knowledge to interpret. Note: Universally understandable attributes might include: the facial expression, large ears and eyes. Other symbols such as the gesture of the figure and the texts themselves might require culturally specific knowledge to interpret accurately.	Students will categorize their interpretations into those that are universally understandable and those that are culturally specific.

Assessment Strategies

- ◆ Students articulate their observations and analyze what they see.
- ◆ Students successfully define vocabulary term, “symbol,” both verbally and visually, i.e., with visual examples.
- ◆ Students infer and list possible symbolic attributes of the figure.
- ◆ Students work collaboratively to compare assumptions.
- ◆ Students support their assumptions with visual information from the sculpture.
- ◆ Students categorize their interpretations into those that are universally understandable and those that are culturally specific.

Objective 2

Students will reflect on the evolution of the ancient Egyptian writing system based on symbolic characters and discover the dual nature of hieroglyphs as objects and objects as hieroglyphs.

Procedure

What Teacher Does	What Students Do
<p>Explain that hieroglyphics is a system of writing that evolved from pictograms which came to represent both sounds (like our alphabet) and whole concepts or ideas. Show hieroglyphic alphabet sheet with the phonetic hieroglyphs (phonograms) and their symbolic meanings. Explain that we are going to focus today on the symbolic aspects of hieroglyphics.</p>	<p>Students consider the dual nature of hieroglyphs as both sounds and symbols.</p>
<p>Share that the ancient Egyptians had the same word for writing as for drawing—<i>medu netcher</i>—which meant literally “the words of the gods,” or “divine words.” Given that reading was concentrated in the temples and the royal residence of the semi-divine pharaoh, ask the students to consider why they might have assigned divine power to the written word.</p>	<p>Students will reflect on the ancient Egyptians’ respect for the written and drawn word and consider its power in a largely illiterate society. Students may consider the “divine” qualities of the written word to include its ability to remain unchanged over time and distance and to be universally translatable by any literate person. These attributes take on added power when the texts themselves are believed to be divinely inspired. (This is an interesting parallel for students to consider to contemporary Egypt where the Qu’ran is believed by Moslems to be the literal words of Allah.)</p>
<p>The Block Statue of Sitepehu carries a message for the gods both in the hieroglyphs that cover its surface, and in the form of the figure.</p> <p>Hand out sketch paper and pencils, and ask students to pair up. Have one student assume the pose of the figure and the other do a simple outline drawing of the profile of his/her partner. Then have the students switch roles and compare their drawings.</p>	<p>Students will collaborate in analyzing the pose of the figure through alternating between kinesthetically assuming the pose and drawing their partners in it.</p>
<p>Hand out sheet with hieroglyphics of human gestures. Ask students to select the hieroglyph that most closely resembles their partner’s drawing.</p> <p>Have the class compare their results. Is there a consensus as to which hieroglyph the Block Statue of Sitepehu represents in three dimensions? Most likely the hieroglyph <i>netcher</i>, or “seated god.”</p>	<p>Students will compare their partner’s line drawings with Egyptian hieroglyphs of various gestures and select the closest parallel to the pose rendered.</p> <p>Student will transfer their understanding of their partner’s drawings to analyzing the form of the sculpture.</p>

Assessment Strategies

- ◆ Students work collaboratively, either in small groups or in a full class discussion, to analyze the power of the written word in ancient Egyptian society.
- ◆ Students create outline drawings of their partners seated in the posture of the statue of Sitepehu.
- ◆ Students compare their partner's line drawings with Egyptian hieroglyphs of various gestures and select the closest parallel to the pose rendered.
- ◆ Students transfer their understanding of their partner's drawings to analyzing the form of the sculpture.

Extension Activities

Sitepehu's Words

Have one student read the translation of the hieroglyphic inscription from the Block Statue of Sitepehu aloud. Explain that the ancient Egyptians believed that writing and reading the "words of the gods" made them come true. Encourage the student to read the inscription with dignity and poise, as s/he is proclaiming the merits of Sitepehu before the gods. Ask the students to consider what attributes of Sitepehu the writer praises most highly and how they would characterize Sitepehu's wishes for the afterlife.

Explain that Sitepehu was an important official in Egyptian society—the Overseer of the Priests. Priests, like the Pharaoh, were intermediaries between humans and the gods. Sitepehu was a mid-level manager of priests. Ask students to reflect on the various symbolic aspects of the sculpture that they have explored—its facial expression, pose, and inscription—and explain how each aspect reveals Sitepehu's role in his society.

Praise Poems Collages































Have each student select an important leader in their community, U.S. history, or world history, and research them in person or on the Internet. This activity can be linked to a current Social Studies or History unit by selecting figures from the culture or period the students are already studying.

Have the students write free verse praise poems for their selected leaders, focusing on the attributes of the leader that the student most admires and on the student's best wishes for the leader's continued happiness (whether in this life or the next).

Ask students to determine a characteristic gesture for their leader and do a line drawing of it. Using their praise poems, outline drawings, and images of their chosen leader from magazines, books, or the Internet, have each student create a collage portrait of their selected leader.

Moving Monuments

Have students research other monuments to individuals or groups of individuals which combine images and text, e.g., the Lincoln Memorial and the Vietnam Memorial in Washington, DC, the Martin Luther King, Jr. Memorial in Birmingham, the memorial to Chief Sealth in Pioneer Square. Have students choose one of these memorials and write an essay comparing and contrasting its symbolism with the symbolism in the Block Statue of Sitepehu.

A		EAGLE	I/E/Y		REED	S/Z		CLOTH
A		ARM	J		COBRA	SH		POOL
B		FOOT	K/C		BASKET	T		LOAF
C/K		BASKET	L		LION	TH		ROPE
D		HAND	M		OWL	U/W		CHICK
E/I/Y		2 STROKES	N		WATER	V/F		VIPER
F/V		VIPER	O/U/W		LASSO	W		CHICK
G		JAR	P		DOOR	X		BASKET/ CLOTH
H		HOUSE	Q		SLOPE	Y		2 REEDS
H		FLAX	R		MOUTH	Z/S		DOOR BOLT

Supplemental Materials

Which of the following hieroglyphic characters most closely resembles the pose of the Block Statue of the Priest Overseer Sitepehu?



PRAISE (henu)



MOURNING WOMAN (iakbyt)



SEATED MAN (se)



MA'AT (ma'at)



SEATED GOD (netcher)



HEH (heh)

(Source: R. Wilkinson, Reading Egyptian Art: A Hieroglyphic Guide to Painting and Sculpture, pp. 15, 17, 31, 35, 37, 39)

Egyptian Hieroglyphs



The Egyptian hieroglyphic writing system consists of several hundred picture signs. The signs can be divided into two classes, phonograms and ideograms.

Phonograms, or signs used to write the sounds of the Egyptian language. The particular sound value of a sign was usually obtained from the Egyptian name for the object represented. Since the Egyptians did not normally write the vowels, only the consonantal “skeleton” of the word is given. Although each consonant can be written with a single sign (the alphabet signs), most sound-signs express a series of two or more consonants. Some of the Egyptian consonants have no equivalents in most modern scripts, and Egyptologists use conventionalized signs to represent these when transcribing Egyptian.

Ideograms, or idea-signs, in which each picture stands for the object represented or for some idea closely connected with the object.

A particular word could be written using only sound-signs, or only an idea-sign, but most words were written using a combination of both. It was a particularly common practice to use one or more idea-signs at the end of a word to give the general meaning of the word. A sign used in this way is called a determinative.



(source: <http://www2.torstar.com/rom/egypt>)

Pub: Egypt Exploration Fund, London 1902

From: El Amrah and Abydos, 1899-1901, by D. Randall Maciver, A.C. Mace

PL. XXXIII. Squatting status of Sa-dep-ahu.

The Egyptian hieroglyphic writing system consists of several hundred picture signs.

Inscription on the Block Statue of the Priest Overseer Sitepehu

“May the king give an offering and Anheret, god of gods, king of heaven, ruler of the two lands, universal lord, in every place of his, great god that came into being of himself, creator who formed creators, a leader prepared (?), coming forth from the primeval waters, giving light to mankind, making brilliant his glory for his cycle of deities, and by it they live and see.

“(May he grant) attendance to his call for food so that (?) he command and the plan never fail eternally, divinity in heaven, power on earth, magic triumph in the underworld, renewal of life after burial (?). These things are the pension of one without blame, just is he that receiveth it. He shall be honoured in presence of the ancestors, his name shall exist remaining as a monument, what he hath done shall not be wholly undone; his should joineth the owners of offerings, “welcome” to him is in the mouth of men, and his image is among them (?). Pouring libations, there shall never again be an ending (?); bringing offerings without ceasing. Every man of knowledge puts forth the book-roll to him. One kindly of heart was he, of winning face; he was the heir of one excellent in character, he was indeed the son that God giveth, whom he placed deep in his heart; his enlargement is to eternity, his hand is unbounded, he praised and there was no lack of his gifts (?).

“The Osiris, the prince, superintendent of the prophets in This of Ta-ur (the nome of This) Sa-dep-ahu deceased.

“Behold thy heart, it shall lead thy other parts, and they shall obey; thou shalt have water at command from the stream, and the north breeze that cometh forth from Natho: thou shalt eat thy bread as thou desirest, even as thou didst while thou wast upon earth: thou shalt gaze on Ra daily, thy face shall see Aten when he riseth: there shall be given to thee food in Heliopolis, the gifts of This of Ta-ur: thou shalt reach the hall of the two Truths, the Amahet shall open to thee its gates, and thou shalt adore the god upon his throne. Thou shalt not be debarred from the chariot, thou shalt sail the boat whither thou wilt, thou shalt plough in the field of Aru: thou shalt walk with those who accompany the attendants of Horus.”

Pub: Egypt Exploration Fund, London 1902

From: El Amrah and Abydos, 1899-1901, by D. Randall Maciver, A. C. Mace

PL. XXXIII. Squatting statue of Sa-dep-ahu.



Scribe School

Why would anyone want to be a scribe?

Statue of a Scribe Amenemhet, Buhen, Dynasty 18, reign of Hatshepsut (1479-?1458 B. C.), Diorite, 37 x 23 cm.)

Theme:	Communication
Goal:	To promote understanding of the role of scribes in ancient Egyptian culture
Grade Levels:	3-5
Curriculum Areas:	Reading

Materials:

Image of Statue of a Scribe

One copy of four different articles about scribes for cooperative groups

One Venn diagram per cooperative group for the lesson

One large Venn diagram for recording the input from the group

For extension:

Pot shards and children's scissors or reed pens, ink, and paper

Statue of a Scribe Amenemhet

This work of art is a statue of the scribe Amenemhet who was the son of a chief of the land of Tehkhet in Nubia. He was among the earliest of the Nubians who moved to Egypt. The hieroglyphs on his statue tell his name and his profession. On his kilt the hieroglyphs tell us he wishes to be remembered as the "sturdy manager of the king, vigilant manager of the god's wife, and king's acquaintance."

The statue was found in Buhen, which was between the First and Second Cataracts of the Nile. Statues like this were usually put in a temple near an image of a god, so the owner could share in some of the attention given to the god worshipped there and also to insure his name and reputation would be remembered. Amenemhet was active at a time when scribes were being elevated from managers to intelligensia capable of preparing texts of many dimensions. Ancient Egyptian scribes wrote manuals on medicine, geometry, astronomy, theology, illustrated maps, games, satires, and comics. In addition, scribes could be called upon to be mediators, interpreters, accountants, and organizers of all aspects of life. All of this began with a scribe's ability to write.

Objective 1

Students will observe and describe the figure of the scribe and conjecture about his role in society.

Procedure

What Teacher Does	What Students Do
<p>Guided Viewing:</p> <p>What is the first thing you notice about this statue?</p> <p>What do you find interesting about this statue?</p> <p>Is it a male or a female?</p> <p>What do you notice about the bearing of the person?</p> <p>How is he seated? (Students could try to sit in the same pose.)</p> <p>What expression does he have?</p> <p>What do you think he is doing?</p> <p>What does the placement of the hands tell you?</p> <p>What is the person wearing?</p> <p>What are the marks on his arm and on his kilt?</p> <p>Do you think this person was important?</p>	<p>Engage in discussion about the Statue of a Scribe.</p>

Assessment Strategies

- ◆ Students use descriptive vocabulary to articulate their observations about the sculpture.

Objective 2

Students will compare how literacy was taught in ancient Egypt with how it is taught today.

Procedure

What Teacher Does	What Students Do
<p>Read from excerpt from <i>The Golden Goblet</i>, to illustrate how the hieroglyphs were thought to have developed. (see Supplemental Materials)</p> <p>How would one learn to use/understand hieroglyphics?</p> <p>Ask students to form cooperative groups to investigate by reading several articles on just how someone would become a scribe. While in groups, ask students to record anything that is particular to ancient Egypt in this circle.</p> <p>Then ask students to decide whether or not it is anything like going to school today. Anything that is similar to modern schools, put in the middle.</p> <p>Variant procedure for younger classes: Choose the more story-like article, read it to the class and do a group Venn diagram.</p>	<p>Groups of three or four students will read several articles about scribes and record items according to the teacher's directions. After about 20 or 25 minutes share findings by group, each one adding only previously unshared facts.</p> <p>As a class, students will add the information for the modern side and will determine which ideas are common to both ancient Egyptian schools and modern schools.</p>

Assessment Strategies

- ◆ Students explain at least five ways that the schools of ancient Egypt were different from ours.

Extension Activities

Students could practice writing hieroglyphs (see page 6) by using student scissors and broken pieces of pots, or using a sharpened reed or pen made from large-diameter straws and diluted poster paint and paper.

Supplemental Materials

Excerpt from Eloise Jarvis McGraw, *The Golden Goblet*, pp. 45-56

Ranofer is a teenager whose loving father's death left him in the hands of a previously unknown, cruel half-brother who has physically and mentally abused him. Ranofer's father, a goldsmith by profession, made sure his son not only learned the fundamentals of gold working, but also learned how to read and write. His half-brother has placed Ranofer as a common laborer in a gold house. Not only is he within tantalizing sight of a now unattainable career, but he is seemingly involved in the theft of gold.

In this selection Ranofer has spent the night without any food after having been beaten and is restoring his self esteem by remembering the lessons he has learned in scribe school.

Great Lord Ra burst over the eastern horizon just as Ranofer turned into the broad road that edged the fields of the flower growers. Beyond the emerald fields he could glimpse the surface of the river, jeweled with sunlight. A flock of pintail ducks planed down over the papyrus marsh and vanished among the reeds.

"Sah," murmured Ranofer automatically, reminded of his lessons with the scribe. He halted and dropped to one knee, scratching the hieroglyph of the pintail duck in the dust with his finger. By adding a vertical stroke beside it and the picture of a man kneeling, one could write the word sah: "son." Ranofer admired his handiwork a moment, then changed the kneeling man to a sitting woman, obliterated the stroke and replaced it with a bread loaf. Behold! Saht: "daughter."

Ranofer smiled. It gave one a sense of power to be able to write words. He wished, though, that he had not added the bread-loaf "T." It reminded him of his empty stomach.

He got up and hurried on. There were many people in the street now, calling greetings to one another as they set out for their work. Once he had thought of it, Ranofer saw hieroglyphs everywhere. There on a doorstep was a wickerwork basket, "K"; yonder, "N," the ripples on the water. The vulture wheeling above the slow-moving boats was the guttural sound, "ah." Even the boats themselves and the rising sun, the amulet on his wrist and the beetle crawling in the dust were the same as the careful signs he had learned to draw on his clay tablet.

Sethi knew he was going to be late for school. He had stayed with his friend Ahmose much too long. He began to run, hoping he might still get there on time. When he got to the House of Life, where he studied, he was all out of breath. The building was a part of the temple of the god Amon. It was mainly used to teach future priest and transcribers of sacred texts. Sethi could have attended another school in Thebes. It was a school open only to sons of nobles and princes. But Rekhmire had preferred to send his son to the House of Life because the teacher, User, was his friend. User was a learned scribe. He spent much of his time reading, writing, and teaching.

User was already sitting on the floor cross-legged, and his pupils had formed a circle around him.

“Come in, Sethi,” User said.

“Good morning, Master,” the child replied as he sat down next to his friend Tuti. Sethi quickly took out his writing tools. He had a writing palette with two ink-pots. One contained red ink, the other black. In a small opening in the center of the writing palette, there were a couple of thin reed stems, which he used for writing. The end of the stem had to be chewed in order to obtain the right shape.

“Master, when will we be able to write on papyrus?” Tuti asked.

“First you must practice hard and get better,” he answered. “Papyrus is very expensive and is only used for important texts.”

“Why is it so expensive?” another child asked. “So much of it grows on the banks of the Nile.”

“That may be true,” User replied. “But although it is easy to pick, it is not easy to turn into sheets. First of all the plant must be as tall as two men before it can be cut. Then you have to remove the outer covering and cut the soft inner part into thin slices. After that the thin slices are placed on top of one another to form two layers. They are covered with a piece of cloth and then hammered to make a sheet of papyrus. To make a roll, a large number of these sheets are attached to one another.

“Do you think all this work is done so that you can have scrap sheets on which to practice your writing exercises? You have wooden tablets that you can cover with stucco (marble powder mixed with glue) as often as you like. You can also use potshards. They don’t cost anything. Be happy with what you have for now. Well, enough of this talk, let’s get down to work!”

When he finished giving a lesson on counting, User taught the children how to write a text, using hieroglyphics. The pupils dipped their reeds in water and then in ink. Then they wrote titles in red and the rest of the text in black. Sethi began practicing and carefully traced the complicated signs on his tablet.

Hieroglyphics were small drawings representing animals, objects, and human beings. They could be written in many different ways, horizontally or in columns, left to right, or right to left. It was difficult to write hieroglyphics, but if one worked very carefully, the result could be magnificent.

User looked at each boy's work and made some corrections. He praised Sethi's work, "If you keep working like that, someday you'll be a respected scribe. Your life will be one of pleasure and wealth. You will not have to be a soldier and fight far away from home, nor will you have your hands callused and blistered like workers. You'll never go hungry and you will give orders to others. You'll be responsible for counting the sheep and cattle the peasants bring to the temple to pay their taxes. You will be the one to check and see that each person gives the right amount.

"If you're good at your job you'll be rewarded, and you will become more powerful. The king may even place his trust in you. Perhaps he'll summon you to his side as he has done with your father, the surveyor, who helps build temples! I want all of you to know that he who can read and write will be wealthy men, because the profession of scribe is worth more than any other.

Tuti leaned over to Sethi and whispered, "You're lucky our teacher thinks so highly of you. Yesterday he was so angry with me that he called me goose of the Nile. 'You're like that animal,' he shouted at me, 'you only bring trouble!'" Sethi could not help laughing at the idea of his friend being called a goose.

From Philip Steele, *Step into Ancient Egypt*,

Papyrus and Scribes

The word paper comes from papyrus, the reed that grows on the banks of the river Nile. To make paper, the Egyptians peeled the outer layer off the reeds. The pith inside the stems was cut into strips, soaked in water, and then placed in criss-cross layers. These were hammered until they were squashed together. The surface of the papyrus was then smoothed out with a wooden tool. Other writing materials included fragments of pottery, leather, and plastered boards.

It is thought that only about four out of every 1,000 Egyptians could read or write. Scribes were professional writers who would copy out official records and documents, letters, poems, and stories. The training of young scribes was thorough, strict, and harsh. One teacher, Amenemope, wrote to his students, "Pass no day in idleness or you will be beaten." However, most workers envied the scribes for their easy way of life. They were well rewarded for their work.

School exercises were often written on broken pieces of stone or pottery that had been thrown away. These pieces were known as ostraka. Young scribes would copy exercises out onto the ostrakon and then have them corrected by a teacher. Many examples of corrected exercises have been discovered in Egypt.

Scribes recorded the size of the grain harvest. The farmer would then give a proportion of the grain to the pharaoh as a tax. Many scribes worked in the government, copying out accounts, taxes, orders, and laws. They were like our civil servants.

A scribe's pen case contained reed pens and an inkwell. The ink was made of charcoal or soot mixed with water. Scribes carried a grinder for crushing the pigments first. Often the scribe's name and the name of his employer or the pharaoh would be carved into the case.

Being a scribe often meant traveling on business to record official documents. Most had a portable palette for when they went away. Scribes often carried a briefcase or document carrier, too, to protect the information they had recorded.

*Accroupi was a famous scribe of the Old Kingdom. Scribes were often powerful people in ancient Egypt, and many statues of them have survived. The high standing of scribes is confirmed in the text *Satire of the Trades*, which says: "Behold! No scribe is short of food and of riches from the palace."*

From Geraldine Harris, *Cultural Atlas for Young People: Ancient Egypt*

Scribes and Writing

Being able to read and write was essential for a career in the Egyptian civil service. Not much is known about Egyptian schools. Some temples ran schools but many boys seem to have studied with local scribes (trained writers).

Reading, writing, and mathematics were the basic subjects. Pupils learned by copying out texts in the two main scripts, hieroglyphic and hieratic. They wrote with pens made from reeds on wooden tablets, pieces of pottery, or scraps of papyrus. Surviving school texts show pupils' spelling mistakes and teachers' corrections. Discipline was strict: "A boy's ear is in his back, he listens when he is beaten."

Be a Scribe!

Some of the texts that boys were made to copy out were about the advantages of being a scribe. They stress that scribes sit in the shade and watch while other people do the hard work. Wealth and success is promised to the good pupil. The texts conclude, "If you have any sense you will be a scribe!"

Scribes were employed to write official or private letters and to draw up legal documents. Other common tasks were recording the progress of all kinds of work and making lists of goods. Educated people read for pleasure so scribes wrote or copied out literature such as proverbs, stories, and love poems.

From Geraldine Harris, *What Do We Know About the Egyptians?*

Did Children Go to School?

We know little about Egyptian schools, as there are no pictures of teaching. The Egyptians were more interested in the results of education than in how it was achieved. Some of the temples had boarding schools attached to them known as “houses of instruction.” Boys were sometimes sent to “wise men” as pupils, and the sons of high officials were brought up at the royal court. Literacy and a good education were very important, and becoming a scribe opened the way to all the professions, such as medicine, the civil service, and the priesthood

Girls did not go to school but were taught at home. They learned all the household skills and there is evidence that many could also read and write. Poorer children followed their parents’ work by helping in the fields or looking after the animals.

Studying

Reading was learned by chanting aloud, beginning with whole words and phrases, not with individual letters. Model letters were copied out onto flakes of limestone. (Papyrus was too expensive for small boys to practice on.) Arithmetic was worked out silently. They calculated in 10s, but had no separate numbers for 2 through 9. So 35 was written as $10+10+10+1+1+1+1+1$.

*From James Putnam, Eyewitness Books – Ancient Egypt
Language*

The Ancient Egyptian language has an alphabet of 23 letters plus about 700 other phonetic signs (representing sounds). It can be read from left to right, right to left, or vertically depending on the way the signs face. Only the consonants are shown, not the vowels, and there are no full stops (periods). For everyday business a different script was used—more like our modern handwriting. Letters were written together and not written out as separate signs.

*From Tony Allan, The Usborne Time Traveler Book of Pharaohs and
Pyramids*

Scribes and Scholars

Scribes were near the top of Egyptian society, and capable scribes could do very well. One, Horemheb, even became king. Students were trained rigorously for about five years beginning at the age of nine. This was often a problem because the young pupils could see children of their own age playing in the fields. Papyri have been discovered containing reprimands from senior to junior scribes about neglecting lessons; physical punishment was sometimes recommended. One form of encouragement offered to pupils was a list of the drawbacks of other professions—exaggerated, of course. For example, jewelers and metalworkers were said to choke in the heat of their furnaces, weavers had to put up with cramped conditions. But the scribe could look forward to authority,

freedom from taxes, national service during times of flood, and immortality through his writings.

Egyptian artists were professional scribes who specialized in draftsmanship for royal or funerary monuments. From unfinished tombs like that of King Horemheb it is possible to see all the stages involved in painting. First, junior draftsmen drew the scenes in red ocher on the dry plaster. Next, senior artists made corrections in black outline. The painters would then fill in the outlines with color, or sculptors would cut away the background plaster to form a relief for painting.

Scribes had to be experts in writing hieroglyphs, an elaborate form of picture writing using about 700 different signs. It was deliberately kept complicated so that not many people could master it and scribes could keep their special position. Hieroglyphs were used on state monuments, temples, tombs, and religious papyri. They could be written from left to right, right to left, or top to bottom. For business contracts, letters, and stories, scribes used a different form of writing (script), called hieratic, which was a fast-written version of hieroglyphs, always running from right to left. Later on, an even more rapid script evolved, called demotic. At the end of the Egyptian civilization, scribes also had to be able to write Greek, the language of their overlords.

From John D. Clare, Living History –Pyramids of Ancient Egypt

Cephren's highest officials, called imakhou (friends of the pharaoh), were usually members of the royal family. They led trade missions, commanded the army, and acted as nomarchs (rulers of the nomes). The chief minister of tjaty was in charge of the Treasury and the House of the Granary (the department of Agriculture) as well as being the chief judge. Sometimes the pharaoh allowed a favored imakhu to build a tomb by the pyramids, where he would receive food offerings for the afterlife.

All government officials were scribes (educated men). Below the imakhu were the secretaries, the sandal bearers, the supervisors of the royal meals, and the overseers on the pyramids. Many other scribes were priests in the hundreds of temples to the gods or in the mortuary temples.

At School

The Egyptians developed writing before 3000 B.C. They used picture symbols now called hieroglyphs from the Greek word for sacred carvings. They wrote on papyrus, a paper made from reeds, and worked from right to left across the page. Writing in hieroglyphs took a long time because each document was really a very complicated painting. For speed, Egyptians sometimes used a faster, "hieratic," script with simpler symbols.

The people who used the new writing held important jobs and were called scribes. The hieroglyph for "scribe" was a drawing of a paint palette with red and black paint, a water pot, and a brush.

All Egyptian children went to school when they were four years old. At twelve most left school. The boys began to learn their fathers' trades, while girls helped their mothers in the house. The sons of officials who were to become scribes went on studying for several years. Some girls stayed on and became scribes, but in the Old Kingdom people often mocked the writings of women.

Many careers were open to the scribes. They might work for the Army or the Treasury. They could go into medicine, the priesthood, or architecture. Teachers encouraged their students to work hard. The life of a scribe is better than most, one old document says. The scribe is his own boss, whereas "the metalsmith works in the heat of the furnace. He stinks like rotten fish eggs."

The scholars learn proverbs and stories by heart and copy texts onto specially prepared pieces of pottery and limestone slates.

They learn reading, writing, and arithmetic, and older pupils study geography and history. Teachers emphasize memorization. Questioning and lack of respect are punished, sometimes by beating.

Sometimes the pupils whisper and daydream and long for noon, when their mothers will bring them a meal of bread and barley wine.



Gift of the Nile: Gardens and Culture

Why were gardens important in Ancient Egypt?

Statuette of the Gardener Merer, Buhen, tomb K8, Dynasty 12-13 (1840-1640 B.C.), Diorite, h. 28 cm., Coxe Expedition, 1909-10

Theme:	Daily Life
Goal:	To understand and illustrate how gardens in Ancient Egypt were consistent with the concept of <i>ma'at</i> (harmony, balance, order)
Grade Levels:	6-8
Curriculum Areas:	Art, Communication, and Social Studies (History and Geography)

Materials:

Image of the statuette of the gardener Merer
Wall map or image of Egypt showing the Nile River (see p. ii)
Reading on “*Ma'at*” and “Gardens” from The Dictionary of Ancient Egypt

Art Materials:

Graph paper, overlay paper, colored pencils, pencil, tagboard for mounting overlay paper

The Gardener Merer

Poised, one foot forward to move calmly into eternity is the Gardener Merer. His capable hands and attentive ears celebrate his role as a faithful servant. His face is a mask of composure. Merer’s implacable expression and perfectly symmetrical body are physical embodiments of the ancient Egyptian principle by which he lived his life, *ma'at*—order, balance, harmony.

Inscriptions at the base of this statue state that the Gardener Merer attained high status in his life as the able overseer of the gardens of the Lady Nefru, a Middle Kingdom noblewoman.

The gardens of the ancient Egyptians were cool, shady havens of order. Symmetrical, precisely planned, filled with fragrant flowering bushes and trees, gardens celebrated the harmonious lives of the Egyptians. At the heart of each garden was a pool of still water. As the Nile continually refreshed and sustained the kingdom, so did the garden nourish the family and the home.

Objective 1

The student will be able to generate ideas about the significance of the Nile River to daily life in ancient Egypt.

Procedure

What Teacher Does	What Students Do
Ask questions on the geography of Egypt using a map of Egypt. Focus on the Nile River, pointing out that it looks like a lotus blossom with the Nile feeding the blossom from the south as it blooms into the delta at the north. Ask questions that generate responses that Egypt is a land where the Nile River has created a fertile strip across the desert. Ask questions that lead students to understanding the significance of a river in a desert.	Students will analyze the geography of Egypt and reflect on the importance of the Nile River to the ancient Egyptians.

Assessment Strategies:

- ◆ Students engage in reflective discussion and analysis of the impact of geography on the culture.

Objective 2

Students will be able to look at the statuette of the gardener Merer and respond to the work of art based on their observations.

Procedure

What Teacher Does	What Students Do
Show image of the gardener Merer . Then initiate discussion by asking the following questions: What physical features do you notice about this figure? Is it a male or female? Why do you think so? (continued next page)	Students analyze the figure of the gardener Merer.

Procedure

What Teacher Does	What Students Do
<p>(continued from last page)</p> <p>How would you describe the size and shape of the body?</p> <p>What do you notice about the general demeanor of the person?</p> <p>What expression does he have?</p> <p>Are the hands prominent or recessed?</p> <p>What do you notice about the placement of the feet?</p> <p>What is this person wearing? Is he ornately dressed?</p> <p>Do you think this person was important?</p> <p>Why do you think so, or not?</p> <p>Can you see any clues to the identity of this person?</p> <p>Describe the surface of the statuette. How would it feel to touch?</p> <p>What do you notice about the proportions of the statuette?</p> <p>Now that we've looked at the figure's attributes, his big ears and hands, his symmetry, the seriousness or peacefulness of his expression, what would you guess Merer did for a living? Why do you think so?</p> <p>If you knew he was a gardener, why would you think a statuette would be made of him?</p> <p>Why might a gardener be important in ancient Egypt?</p>	

Assessment Strategies

Students observe, describe, and analyze the attributes of the figure.

Objective 3

The teacher will explain the principle of *ma'at* (see attached reading), and students will apply their observations of the figure to their understanding of the concept.

Procedure

What Teacher Does	What Students Do
Read aloud or summarize the reading on the principle of <i>ma'at</i> .)	In small groups, students will discuss and generate a list of the attributes of the sculpture that express the concept of <i>ma'at</i> .
Write student lists on overhead or board.	Students groups share their lists with the full class.

Assessment Strategies

- ◆ Students demonstrate their understanding of the principle of *ma'at* by generating appropriate lists of attributes that illustrate the concept as it is expressed in the sculpture.

Objective 4

Students will design an ancient Egyptian garden using appropriate vegetation and illustrating the concept of *ma'at*—a garden reflecting harmony, balance, and order.

Procedure

What Teacher Does	What Students Do
In ancient Egypt, the concept of <i>ma'at</i> was made manifest in the secure, cyclical nature of the environment. Unlike neighbors in Asia and the rest of Africa, Egypt did not depend on rain. The Nile rose with remarkable certainty, inundating the land and allowing for cultivation and abundant gardens. Hand out reading (see Supplemental Materials) on Egyptian gardens. Ask students to summarize the elements of an ancient Egyptian garden.	Students will read one-page handout on Egyptian gardens and summarize the elements of a traditional Egyptian garden.

Procedure

What Teacher Does	What Students Do
<p>(continued from last page)</p> <p>Ask students to write their lists of elements on the board.</p>	<p>Students share their lists with the class by writing the elements on the board.</p>
<p>Ask students to select elements from the lists that illustrate the Egyptian principle of <i>ma'at</i>.</p>	<p>Students circle elements of traditional Egyptian gardens that illustrate the principle of <i>ma'at</i>.</p>
<p>Distribute graph paper and plain paper (to be placed on top of graph paper) and have each student design a contemporary garden that incorporates the elements of an ancient Egyptian garden: water, water plants, ornamental fruit and shade trees, flowers among trees. In addition, each student's garden must illustrate the principles of <i>ma'at</i> in its layout and design.</p>	<p>Students will design a contemporary garden (with plants and trees they know) that incorporates the elements of ancient Egyptian gardens and illustrates the principles of <i>ma'at</i>.</p>

Assessment Strategies

- ◆ Students' include many elements of ancient Egyptian gardens they include and on how clearly they illustrate the principle of *ma'at*.

Extension Activities

Research Project

Gift of the Nile: Gardening.

Using traditional research methods (note taking, writing and revising drafts, citing sources) students will produce reports on the role of gardens in ancient Egyptian daily life. Student learning will be assessed through student/teacher conferences, participation in group discussions on the theme, the improvement of successive drafts, use of standard research formats, and (optional) oral presentation (using Power Point, if available).

Supplemental Materials

Gardens

From Ian and Paul Nicholson, The Dictionary of Ancient Egypt

In an essentially arid land such as Egypt, the cultivated strip of the Nile valley represents an area of fertile green fields and watery irrigation channels. This same lush vegetation, often accompanied by a pool, was a highly desirable asset for houses and temples too. Secular gardens were mainly cultivated from vegetables and were set close to the river or canal, but by the New Kingdom (1550-1069 B.C.) they had developed into more luxurious areas, often of a semiformal place and sometimes surrounded by high walls.

Attached to temples there were often garden plots for the cultivation of specific kinds of vegetables; the growing of “cos lettuces” (sacred to Min) is frequently portrayed in reliefs and paintings. Similar small plots, made up of squares of earth divided by walls of mud, are known from the “workmen’s village” at El-Amarna, where vegetables may have been grown for use in the rituals performed at the chapels there. Ornamental trees were sometimes planted in pits in front of temples, such as that of Hatshepsut (1473-1458 B.C.) at Deir el-Bahri, where pits for two trees were found, unlike the whole grove of sycamore and tamarisk which stood in front of the 11th Dynasty temple of Nebhepetra Mentuhotep II (2055-2004 B.C.)

The houses of the wealthy often had large and elaborate gardens centered on a pool, which in the New Kingdom was sometimes T-shaped. Pools of this shape are known also from Hatshepsut’s temple at Deir el-Bahri, and the shape may therefore have had religious connotations. Such pools were stocked with ornamental fish and served as havens for waterfowl. Flowers, such as white and blue lotuses (a kind of water lily), grew in some of these pools, and papyrus is attested in the pools at Deir el-Bahri.

The provision of shade was an important element of the Egyptian garden, and from the paintings in the Theban tomb chapel of Kenamun (TT93) it is known that wooden columns were sometimes used to support a pergola arrangement of vines. As well as providing shade arbours, trees were used as a source of fruit, such as dates, figs, and dompalm nuts. Grapes might be used for the production of raisins or even homemade wine. The sacred persea tree was grown in both religious and secular gardens. Nineteen species of tree were represented in the garden of Ineni, architect to Thutmose I (1504-1402 B.C.), and among the most popular species were the pink-flowered tamarisk, the acacia, and the willow.

Cornflowers, mandrakes, poppies, daisies, and other small flowers were grown among the trees and, like the lotus flowers and some of the tree foliage, could be used in the making of garlands for banquets or other occasions. The pomegranate, introduced in the New Kingdom, became a popular shrub, and its flowers added to the color of the garden. The overall effect would be one of cool shade, heavy with the fragrance of the flowers and trees; gardens are therefore one of the most frequent settings of Egyptian romantic tales.

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Unfortunately, given the aridity of the Egyptian climate, gardens required constant attention, not the least irrigation, and representations such as that from the tomb of Ipuy (TT217) show a Shaduf in use. The gardeners employed by temples and wealthy households had several responsibilities, including the watering and weeding of plants, as well as the artificial propagation of date palms, a process that evidently required considerable skill.

(Source: G. Good and P. Lacovara, *The garden, Egypt's golden age*, ed. E. Brovarski, S. K. Doll and R. E. Freed (Boston 1982), 37-9; J. C. Hugonot, *Le jardin dans l'Egypte ancienne* (Frankfurt, 1989); Wilkinson, *Gardens in ancient Egypt: their location and symbolism* (London, 1990))

Ma'at

The goddess Ma'at personified truth, justice, and the essential harmony of the universe. She was usually portrayed as a seated woman wearing an ostrich feather, although she could sometimes be represented simply by the feather itself or by the plinth on which she sat (probably a symbol of the primeval mound), which is also sometimes shown beneath the throne of Osiris in judgement scenes. On a cosmic scale, Ma'at also represented the divine order of the universe as originally brought into being at the moment of creation. It was the power of Ma'at that was believed to regulate the seasons, the movement of the stars, and the relations between men and gods. The concept was therefore central both to the Egyptians' ideas about the universe and to their code of ethics.

Although the figure of Ma'at is widely represented in the temples of other deities, only a few temples dedicated to the goddess herself have survived, including a small structure in the precinct of Montu at Karnak. Her cult is attested from the Old Kingdom (2686-2181 B.C.) onwards and by the 18th Dynasty (1550-1295 B.C.) she was being described as the "daughter of Ra," which was no doubt an expression of the fact that the pharaohs were considered to rule through her authority. The image of Ma'at was the supreme offering given by the king to the gods, and many rulers held the epithet 'beloved of Ma'at.' Even Akhenaten (1352-1336 B.C.), whose devotion to the cult of the Aten was later reviled as the antithesis of Ma'at, is described in the Theban tomb of the vizier Ramose (TT55) as 'living by Ma'at.'

Since the goddess effectively embodied the concept of justice, it is not surprising to find that the vizier, who controlled the law courts of Egypt, held the title 'priest of Ma'at,' and it has been suggested that a gold chain incorporating a figure of the goddess may have served as the badge of office of a legal official. Ma'at was also present at the judgement of the dead, when the heart of the deceased was weighed against her feather or an image of the goddess, and sometimes her image surmounts the balance itself. The place in which the judgement took place was known as the "hall of the two truths" (ma'aty).

(Source: R. Anthes, *Die Maat des Echnaton von Amarna* (Baltimore, 1952)

V. A. Tobin, *Ma'at and Šikn: some comparative considerations of Egyptian and Greek thought*, JARCE, 24 (1987), 113-21

J. Assmann, *Ma'at: Gerechtigkeit und Unsterblichkeit im alten Ägypten* (Munich, 199)

E. Teeter, *The presentation of Maat: the iconography and theology of an ancient Egyptian offering ritual* (Chicago, 1990)



A Snip Here, A Cut There . . .

What did ancient Egyptians communicate through their personal grooming?

Statuette of the Barber of the Temple of Amun Meryma'at, Thebes, Dra Abu el-Naga, Lower Cemetery, tomb 45, Late Dynasty 18 or early Dynasty 19 (1332-1279 B.C.), Limestone, h. 46 cm., Coxe Expedition, 1909-10

Theme:	Daily Life
Goal:	To evaluate the messages communicated through personal grooming
Grade Levels:	6-8
Curriculum Areas:	Writing, Communication, Arts

Materials:

Image of the Statuette of the Barber of the Temple of Amun Meryma'at, overhead projector, writing paper and utensils, scissors, glue, copy or construction grade paper, an assortment of magazines

Statuette of the Barber of the Temple of Amun Meryma'at

This statue is of the barber Meryma'at. Missing is the accompanying sculpture of his wife, whose hand partially remains on his left shoulder. As the temple barber, Meryma'at would have been responsible for attending to the temple priests, shaving their entire bodies as often as every three days. This helped to ensure the purity of the temple rituals. In addition to the role of barbers, we know something of the importance of hairstyles, dress, and makeup to the ancient Egyptians.

Hairstyles in ancient Egypt generally expressed an individual's age or status more than fashion trends over time. As a young boy, your hair would be shaved off with the exception of one long lock, which hung like a ponytail from the top of your head. All Egyptians shaved their bodies using bronze razors. Most adults also shaved their heads or cut their hair very short, and wore elaborately woven wigs. Meryma'at is seen here with such a wig. In general this was cooler than long, natural hair. Different wigs could be worn on different occasions. The pharaoh would sometimes wear a false beard - even if he were a she!

Meryma'at is also wearing a kilt with a lot of pleats. While Egyptians wore a great variety of cloaks, robes, and dresses, kilts were extremely common for many daily activities. Other adornments of the ancient Egyptians include makeup, perfumes of various types, and, of course, jewelry.

Objective 1

Students will conduct a critical visual analysis of an art object.

Procedure

What Teacher Does	What Students Do
<p>Facilitate an all class exploration of the art object. Questions should lead students to observe stylistic approaches to hair, facial features, body proportions and pose, clothing, and overall symmetry.</p> <p>Which way do you think this sculpture would fall if it fell over? Would it fall over?</p> <p>Does this statue look hard or soft?</p> <p>If this person were real, how would they be posed 30 seconds after this? One minute?</p> <p>Where is he looking?</p> <p>What do you think he is thinking?</p> <p>Do you think this figure is idealized? Why or why not?</p> <p>What is he holding?</p> <p>What is he wearing?</p> <p>What can you tell about the clothes?</p> <p>What do you notice about the hair?</p> <p>Is this person important?</p> <p>What do you think is the most important feature in this sculpture? Why?</p>	<p>Students will complete a critical visual analysis of the art object. Students should begin to draw conclusions from their observations, about general Egyptian canon and the qualities of the persona which has been represented.</p>

Assessment Strategies

- ◆ Students observe, describe and analyze the personal stylistic characteristics of the figure.

Objective 2

Students will analyze their observations about the sculpture, and hypothesize about the character of the man represented from external traits.

Procedure

What Teacher Does	What Students Do
Divide students into small groups (4-6 students) and share the following information. External form and imagery in Egyptian art is meant to inform us of the internal qualities of the individual. As a group, ask students to create a description of this barber's personality in the form of a list of traits. Encourage students to discuss different interpretations of the same physical feature.	Small groups brainstorm aspects of personality and compile a list of those traits that apply to the figure. With each trait, students should include which of their observations revealed that trait. If time permits, the group may attempt a second, contradictory analysis using different interpretations of the same observations.

Assessment Strategies

Students work effectively in small groups to analyze their observations about the figure and collectively interpret the personality of the figure from his physical traits.

Objective 3

Students will find contemporary, popular media images to illustrate a list of personality traits.

Procedure

What Teacher Does	What Students Do
<p>Divide students into pairs or singles and share the following: Daily dress and styles in ancient Egypt served to convey the same internal qualities as the artwork. Hair, dress, and makeup were as much an art form as any other. They served much the same function for the ancient Egyptians as they do for us today. We communicate our personality through our outward appearance. Here is a list of personality traits. Together, you and your partner will create a dictionary of these traits using images cut from magazines and newspapers as your definitions. Students should be provided with magazines, glue, and scissors. This may take the form of homework for individuals. Encourage students to find multiple “definitions,” or examples, for each trait.</p> <p>Traits: Wild, Smart, Cool, Funny, Wise, Old, Tough, Artistic, In Control, Rebellious</p>	<p>Working in pairs, students cut out images of hairstyles, clothing, bodies (not faces), and other personal decorations and group them according to which trait from the list they match. Student should write or be prepared to explain why they matched each selection. Images (and text) could be glued to a large sheet of paper to create a presentation or on smaller multiple sheets in a book format.</p>

Assessment Strategies

Students find several examples and support their selections.

Extension Activities

Use magazine images in place of the barber of the temple and conduct critical visual analysis of the figure. Look for personality traits that are expressed visually.

Try a discussion of contemporary morals and how they are represented in our dress and styles.

Make drawings that show what students would wear if they lived in ancient Egypt, or make wigs that express their personalities.

Have students dress as they would want to be remembered for all time. Takes photos of each student and have them write a caption explaining their dress, or have students try to figure out what other students are expressing.



Sekhmet to Bastet: Wild to Tame and Back Again!

How does the ancient Egyptian concept of ma'at, or balance, express itself through the transformation of the lioness goddess Sekhmet?

Statue of Sekhmet, Thebes, Ramesseum, Dynasty 18, reign of Amenhotep III (1390-1353 b.c. or later), Granodiorite, 86.4 x 48.3 cm., Egyptian Research Account, 1986

Supplementing the main work of the Statue of Sekhmet is a line drawing of the Sekhmet Amulet from Memphis (Mit Rahina), after 656 b.c., and of the Figurine of Bastet from Memphis (Mit Rahina), 664-332 b.c.

Theme:	Gods, Goddesses, and Animals
Goal:	Students will identify and communicate the power of animal presence in Egyptian gods and goddesses.
Grade Levels:	3-6
Curriculum Areas:	Writing, Arts

Materials:

Overhead projector, image of the Statue of Sekhmet, image made from line drawing of the Sekhmet Amulet and the Figurine of Bastet, image of poem master, parchment paper, brown draft paper or construction paper, clear tape, scissors, cardboard tubes (cut from foil, plastic wrap, or waxed paper rolls), colored pencils, small tipped magic markers or hieroglyphic stamp kit

Statue of Sekhmet

The lioness goddess Sekhmet, with her corona of power—a sun disk symbolizing daily renewal and a cobra for protection—is carved in stone. Her name, Sekhmet, meant “She who is powerful.” Who would challenge the great deity or her absolute authority? Sometimes threatening and dangerous, as a furious lioness who slays the enemies of the king, Sekhmet evolved from a gentle, cat-like mother who once nursed a ruler. In her peaceful state, she could become the domestic cat, Bastet, goddess of fertility and the home. In her guise as the fierce lioness, Sekhmet was known to the ancient Egyptians as the goddess of sickness and disease. Therefore, the great lioness goddess Sekhmet is not only a wild powerful animal in appearance, but a nurturing human female as well.

Thus, ancient Egyptians saw Sekhmet and Bastet as complementary aspects of the same goddess. This was not a strange or unusual leap of the imagination, but a familiar concept observed in real life. Movement and transformation were key to life on the Nile. Flooding, agricultural cycles, and the celestial changes of the sun, moon, and stars informed and shaped the Egyptian concepts of divinities. These forces of nature and divinity, as well as the unerring cycles of the Nile were understood to exist in cosmic harmony, or *ma'at*.

Note: After the guided viewing component of this lesson and before the poetry lesson, the reading of *Cat Mummies*, written by Kelly Trumble and illustrated by Laszlo Kubinyi, can be an enriching (optional) addition to the process.

Objective 1

Students will view the image of the Statue of Sekhmet and of the line drawing of Sekhmet Amulet and the Figurine of Bastet.

Procedure

What Teacher Does	What Students Do
<p>Lead discussion using inquiry strategies:</p> <p>What is the statue made from? (granodiorite, a rock, quartz?)</p> <p>How do you think the surface feels?</p> <p>Is this statue complete? What are the clues that it is not?</p> <p>So what kind of animal do you think this is, and why?</p> <p>Are all the characteristics animal-like? What parts are not animal-like?</p> <p>Is there something about the statue that hints that the lion/human is special or unusual?</p> <p>Does the statue remind you of anything you have ever seen before?</p> <p>What kind of feeling do you have when you view Sekhmet?</p> <p>Can something be wild or fierce, and alternately calm too?</p> <p>Moving to the image made from the line drawings of the Sekhmet Amulet and the Figure of Bastet.</p> <p>What are all the ways that the figures are similar?</p> <p>What are the differences?</p> <p>How do the sun disk and uralus make Sekhmet unique?</p> <p>What do you think Bastet could be holding?</p> <p>Does one image seem friendlier or more familiar? Why?</p> <p>What animals could be gods and goddesses in our time and culture?</p>	<p>Students visually analyze the work through their responses.</p>

Assessment Strategies

Students describe and analyze the statue of Sekhmet in a full class discussion.

Objective 2

Students will create a poem about Sekhmet and Bastet.

Procedure

What Teacher Does	What Students Do
Use the overhead projector to write down responses to brainstorming categories. Category 1: verbs/adjectives associated with lions Category 2: verbs/adjectives associated with domestic cats Category 3: words associated with ancient Egypt	Students contribute responses to teacher prompts in a large group setting.
Show image of poem model and create a completed poem in a large group setting from student responses.	Students participate by responding to “poem model” in large group setting.
Instruct students to continue with “poem model” or a free-form style poem, finishing poems about Sekhmet and Bastet.	Students create their own poems individually or in pairs with one student writing about Sekhmet and the other about Bastet. Pairs could brainstorm and create both poems together using the “poem model” or in a free form style.

Assessment Strategies

- ◆ Students actively participate in verbal brainstorming
- ◆ Students contribute to creating group poem.

Students collaborate or work individually to write and compose poems for Sekhmet and Bastet.

Objective 3

Students will make a “papyrus scroll,” and transcribe the final drafts of the Sekhmet and Bastet poems onto it.

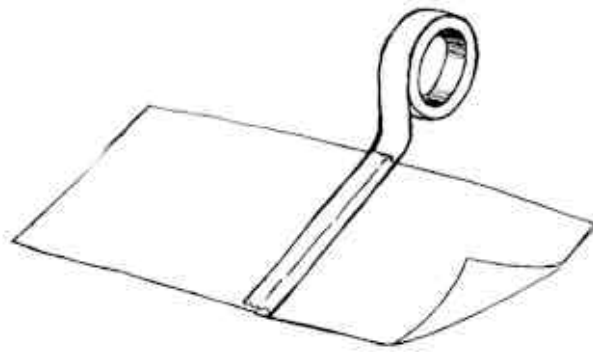
Procedure

What Teacher Does	What Students Do
<p>Provide a finished model of the papyrus scroll to show students, and take students step by step through the process.</p>	<p>(1) Students place several sheets of paper together end-to-end (in the case of Kraft paper, cut to desired length)</p> <p>(2) Tape all the way across where sheets meet (front and back).</p> <p>(3) When the sheets are taped together, students tape the top sheets to the outside of the cardboard roll.</p> <p>(4) Accordion pleat paper about every inch. Each pleat will hold a line of the Sekhmet, alternating with a line of the Bastet poem. (see Illustrations)</p> <p>Students transfer poems to “scroll,” using different pen colors to distinguish the two different poems. Students begin with the first line of the Sekhmet poem in one color of ink, then skip every other pleat as the poem lines are written. Students go back and fill in the alternate skipped lines with the lines of the Bastet poem, using a contrasting color ink or magic marker.</p> <p>Students decorate with Egyptian thematic designs or use hieroglyphic stamps.</p>

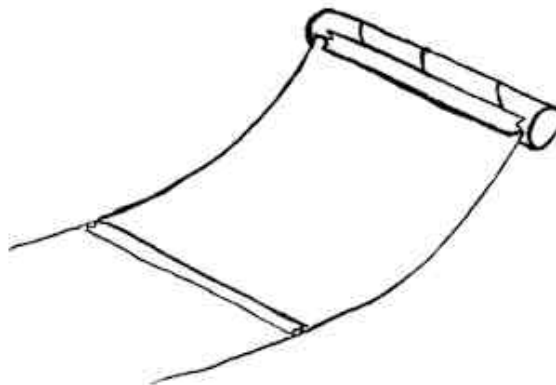
Assessment Strategies

Students transfer their poems for Sekhmet or Bastet to “papyrus scroll,” and decorate with Egyptian-inspired designs.

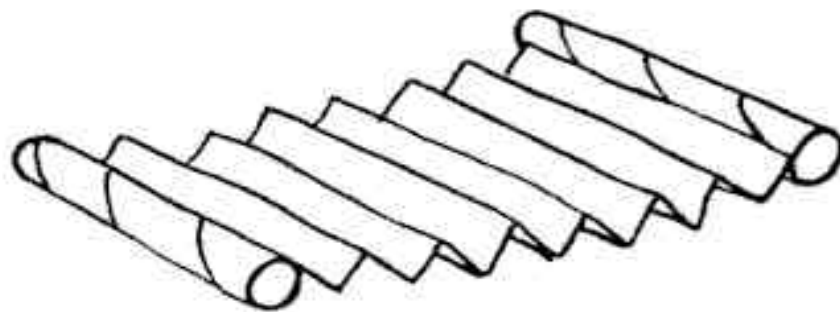
Steps 1 and 2:



Step 3:



Step 4:



Supplemental Materials

Poem Model

Sometimes I am Sekhmet, the lion goddess (*Bastet, the cat goddess*).

My _____ is _____.
(body part) (describe)

And my _____ is _____.
(body part) (describe)

And looks like _____.

I wear a crown of _____.

I sound like _____.

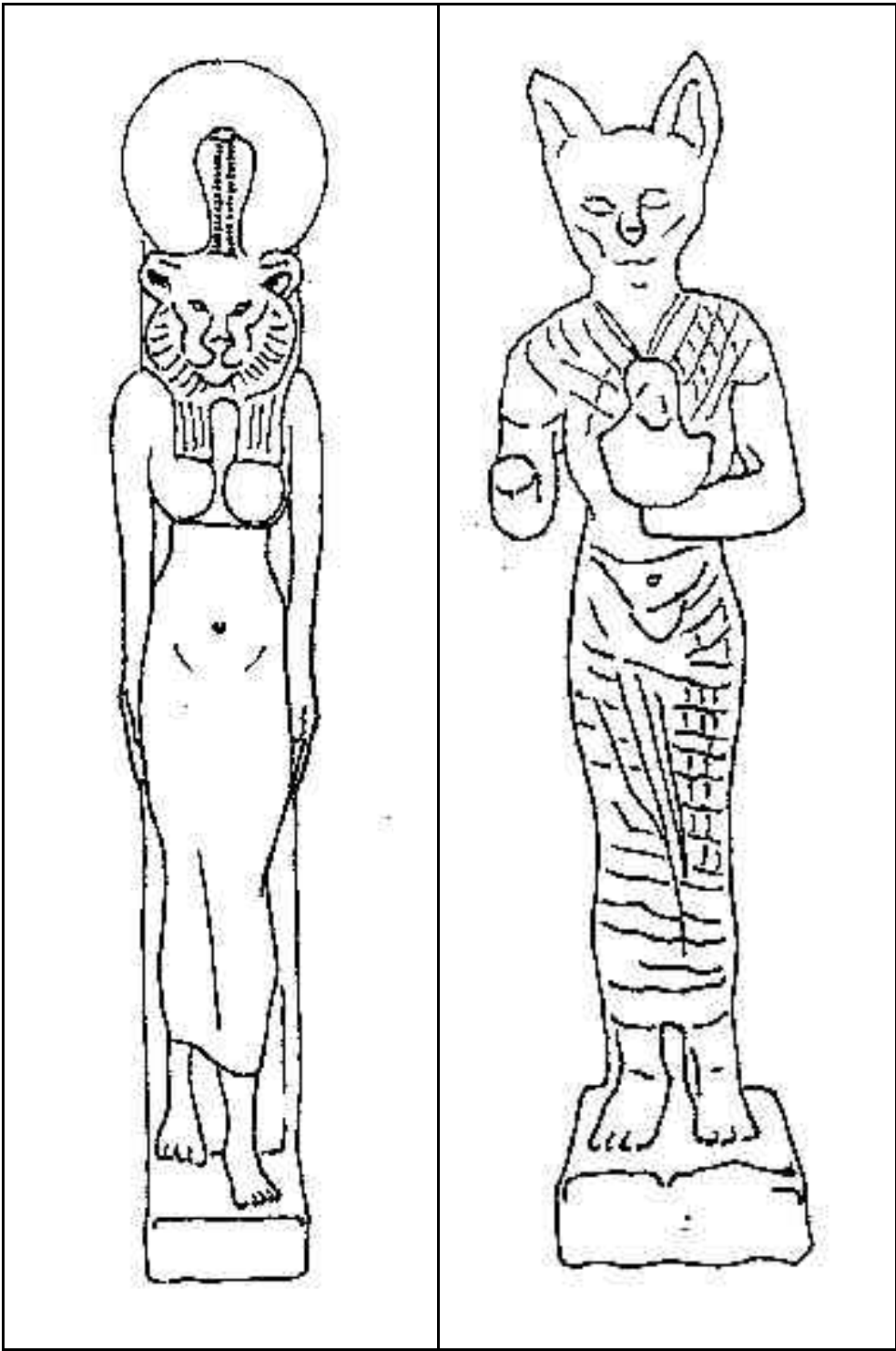
I move like _____.

I see _____ and _____.

I feel like _____.

And must tell you that _____.

I am Sekhmet! (*Bastet!*)



Sekhmet

Bastet



Statue of Amun, Provenance unknown, possibly Thebes, Late Dynasty 18 - early Dynasty 19 (ca. 1332-1292 b.c.), Graywacke, h. 45.2 cm., Purchased from Spink and Co., 1926

In Balance

Why did Egyptians choose to represent the god Amun in a static and balanced pose?

Theme:	Measurers of Life
Goal:	To understand how composition can be used to represent or reflect ideas important to the culture.
Grade Levels:	6-8
Curriculum Areas:	Visual Arts, Mathematics, and Writing

Materials:

Image of the Statue of Amun
Copies of the image for the students
Graph overlay
Graph paper for students
Diamonte poem handout

The God Amun was the great state god of Thebes. This statue shows him with many of his attributes: the false beard of a god, an elaborate beaded collar, a pleated kilt with a *tyet* amulet. In his hands he holds two *ankh* signs, which denote life. Perhaps the most important attribute of Amun is not what he holds, but how he is posed. He stands absolutely straight and looks ahead. The carved lines are simple and elegant, only emphasizing detail in selected places. Every aspect of the statue is in complete balance.

Balance (*ma'at*) was an important element to Amun. He was believed to be a creator god, one who made order out of chaos in both the heavenly and earthly realms. Amun managed elements of the physical universe such as time and weather. He is often associated with the sun god, Ra, and in later kingdoms is called Amun-Ra. His power is so great in his role as a creator that Amun is said to transcend all other deities. This sort of awesome power was a great mystery to the Egyptians. In fact his true name was not known; *Amun* is best translated as *the one who conceals himself*.

Amun's association with Thebes contributed to its growth as a major religious capital. Amun's power to create order, therefore, also influenced the daily world of Theban politics and social order. He was seen as the "King of Gods," and Egyptian pharaohs would worship Amun and build magnificent temples in his honor. These temples were so impressive that rumors of Thebes' splendors spread all the way to Greece. The temples themselves reflect the importance of balance and order that Amun embodied.

Objective 1

Students will observe, analyze, and identify the elements of order and balance as seen in the Statue of Amun.

Procedure

What Teacher Does	What Students Do
Show the students the overhead of the Statue of Amun. Allow them time to look at it carefully. At this point, do not tell the students the title of the work or whom the statue represents.	Students closely observe and analyze what they see.
Ask the students to write down as many adjectives as they can that describe this statue.	Students apply knowledge of vocabulary to a description of this image (answers may include straight, stone, dark, shiny, balance, proportioned, large).
Have students compare their list to a partner's list and then brainstorm together more words to describe this figure.	Students work collaboratively and decide with a partner their final list.
Ask students to share their lists with the class. As they list the words, have them point to the particular part of the statue that they are describing. Write on the board the vocabulary words, noting which words are mentioned repeatedly.	Students justify their choice of words by pointing to evidence within the image.

Assessment Strategies

- ◆ Students use of adjectives and completeness of list.
- ◆ Students work collaboratively to build their list of descriptors.
- ◆ Students justify descriptors by pointing to what they see.

Objective 2

Students will explore the principles of balance and order and their importance in Egyptian life.

Procedure

What Teacher Does	What Students Do
Ask the students: "From the descriptive words listed, what kind of person do you think this is?"	Students infer from what they see and describe whom the statue represents (a king, an important person, a god).
<p>Explain that the statue represents the god Amun. He was an Egyptian god who created an orderly world out of chaos, so it was important to the Egyptians to represent Amun in a balanced and orderly way. Amun was responsible for both balance and order in daily life, such as assuring there was a good government, and in the cosmic world, ordering time and seasons. In Egypt the principals of balance and order were called <i>ma'at</i>. The ancient Egyptians established a graphing system for measuring the ideal proportions of the human body, according to their canon of proportions nearly 4,000 years ago, and adhered to it for centuries.</p> <p>Hand out graph paper to the students. Ask the students to place the graph paper over their copy of the Statue of Amun image. Place the graph overlay on top of the overhead to model for the students.</p>	Students measure lines and number graph points.
Ask the students to draw an x- and y-axis on their graph paper and to number every other block, starting with zero at the cross point of the two axes.	Students identify the coordinates for each section on the image and determine the balance based on the relative coordinates.
Ask students to share their lists with the class. As they list the words, have them point to the particular part of the statue that they are describing. Write on the board the vocabulary words, noting which words are mentioned re-	Students justify their choice of words by pointing to evidence within the image.

Assessment Strategies

- ◆ Students accurately number and identify coordinates.
- ◆ Students identify and calculate mathematical relationships of parts to the whole.

Objective 3

Students will relate their understanding of the importance of balance and order in Egyptian life to the places where we find balance and order today.

Procedure

What Teacher Does	What Students Do
Return to the students' responses to the earlier question: "What else could you identify using the description words for the Statue of Amun?"	Students recall their earlier responses.
Show image of poem model and create a completed poem in a large group setting from student responses.	Students participate by responding to "poem model" in large group setting.
Instruct students to continue with "poem model" or a free-form style poem, finishing poems about Sekhmet and Bastet.	Students create their own poems individually or in pairs with one student writing about Sekhmet and the other about Bastet. Pairs could brainstorm and create both poems together using the "poem model" or in a free form style.

Assessment Strategies

- ◆ Students transfer their understanding of the concept of balance and order in a statue to balance and order in architecture or objects in their world.
- ◆ Students organize their ideas and compose a succinct and creative poem, using a balanced structure, to express their understanding and make comparisons.

Extension Activities

Have students create viewfinders by drawing a graph with x- and y-axis onto a transparency sheet. Make a frame with a handle from sturdy shirt cardboard. Take a field trip to view buildings or other sculpture in the neighborhood, and determine whether they are balanced and how that relates to their purpose.

Build a paper structure on a fulcrum point, such as a piece of cardboard balanced on a pencil or ruler. Have students experiment with balance by adjusting the height and weight of the building on each side of the fulcrum.

Social Studies: Break students into groups focusing on certain topics related to Egyptian culture, such as religion, politics, agriculture, and communication. Ask them to research and find ways in which balance and order are important in each of those areas.

Supplemental Materials

Diamante Poem

Diamante is a poem that is diamond shaped, does not have to rhyme, and contains subject (which is the title), adjectives, participles (-ing, -ed), nouns related to the subject, participles (-ing, -ed), adjectives, and nouns (opposite of the subject).

Steps

Begin with the two things you want to compare and contrast. Put these two words at the top and the bottom of the poem.

The second line should contain two adjectives that describe the subject (the word at the top of the poem).

The third line needs three participles that also directly relate to the subject.

The fourth line contains four nouns that compare or contrast the words at the top and the bottom of the poem.

The fifth line is three more participles that describe the fourth line.

The sixth line is two adjectives that describe the last line.

The seventh line is the bottom line of the poem, which contrasts with the top of the poem.

For this exercise you may want to start with a poem like the one below:

Statue

Building

Although not in the Diamante format, you may also want to share with your students an actual poem written in Amun's honor:

*“Lord of Thrones of the Two Lands,
King of eternity, lord of everlastingness,
May they give you a thousand of bread, beer, beef and fowl,
A thousand of food offerings,
A thousand of drink offerings,
A thousand of all things good and pure,
You are clothed in the robe of finest linen,
The garments that clad the flesh of the god,
You are anointed with pure oil,
By The Scribe Paheri, the justified,
The loyal trusty of his lord.”*

[From *Prayers of Paheri*, a scribe of the treasury, from the back wall of his tomb, during the reign of Thutmose I.]



Mummy Case of Nebnetcheru, Provenance unknown, Dynasty 21 or 22 (1075-721 B.C.), Cartonnage over wood with painted decoration, Box: 172 x 45.5 cm., Lid: 171.5 x 39.5 cm., Purchased from N. Tano, 1924

Go Ask Your Mummy

How can all these animals help Nebnetcheru?

Mummy Case of Nebnetcheru, Provenance unknown, Dynasty 21 or 22 (1075-721 B.C.), Cartonnage over wood with painted decoration, Box: 172 x 45.5 cm., Lid: 171.5 x 39.5 cm., Purchased from N. Tano, 1924

Theme:	Gods, Goddesses, and Animals
Goal:	Students will be able to identify animals, and their manifestations as gods, and articulate the role they played in the transition into the afterlife.
Grade Levels:	3-5
Curriculum Areas:	Writing, Communications, Art

Materials

Worksheets 1 and 2, image of the Mummy Case of Nebnetcheru, writing instruments and crayons (optional)

Mummy Case of Nebnetcheru

Say “ancient Egypt” and most people will eventually think of mummies. In fact, one of the characteristic features of Ancient Egyptian culture was the burial practice of preserving the body and equipping it in burial for their life in the afterlife. This mummy case has row upon row of writing and images like strips of cloth that would have wrapped the mummy itself. Far from being purely decorative, the paintings on this case provide insight into the Egyptian view of what happened to a person once they breathed their last breath.

Before you look at specific images, look at the overall layout of the case. Orderly markings, repeating patterns, mirror images, and simple colors reflect a world view that saw life as predictable and rational, and while life was maybe not wholly controllable, at least one could go through the system and appease who you needed to.

Along with the hieroglyphic text, the artist has provided a visual story for us to follow. Find the scene in the second register from the top that has a seated figure in the middle. This is the portrayal of a scene from the classic funerary text, the *Book of the Dead*.

Osiris, the seated figure, is the chief god of the underworld. The owner of the mummy case, Nebnetcheru (the figure dressed in white) is being brought to Osiris for presentation. Two gods are leading him: Horus, the son of Osiris, with the falcon head and Thoth, the god of learning and wisdom, with a head of a bird. Not shown on this case, but next in the sequence, was the deceased’s heart being weighed in judgement. The weighing of the heart, the seat of identity and memory, illustrates the ancient Egyptian principle of *ma’at*—balance, order, and truth—by which all Egyptians sought to guide their lives. In the Hall of Two Truths, Osiris and a panel of judges weigh the heart of the deceased against the feather of *Ma’at*, the symbol of truth, justice, and order. Most well prepared people recited a prayer of Negative Confession:

*“I have not done falsehood against men.
I have not impoverished my associates.
I have done no wrong in the Place of Truth.
I have not learned that which is not.
I have done no evil . . .”*

The scales remained in equilibrium as long as the deceased spoke the truth. Anubis and Horus verified the results. The god Thoth made a written record and reported the outcome. If heart and feather were of equal weight, the deceased was welcomed into the domain of Osiris. If not, a “swallowing monster”—a hybrid crocodile, lion, and hippopotamus—would swallow it whole.

Animal forms on the mummy case of Nebnetcheru are represented in two ways: as complete animals such as the jackals sitting in profile above the scene with Osiris; and as composites with human bodies, as with the figures of Horus and Thoth. Most gods in the Egyptian cosmos were known by their animal representation and qualities associated with that animal. Ancient Egyptians would recognize all the animals shown on this case—the jackal, the cow, or the vulture—as specific gods that would assist the deceased as they journeyed to the afterlife.

Nebnetcheru was a priest for the temple of a god named Amun-Ra in Karnak. In order for his journey after he died to go as smoothly as possible, he ensured that his body would be wrapped in instructions and images of protection.

Objective 1

Students will identify four animal gods of Egyptian art from images and written descriptions.

Procedure

What Teacher Does	What Students Do
<p>Pass out Worksheet #1 to all the students. Worksheet #1 can either serve as a review if your class has been studying Egyptian art or as an introduction to some of the key figures in Egyptian art.</p> <p>Review matches with students.</p>	<p>Students complete matching worksheet in pairs or on their own. All answers can be determined by looking at the figures on the left of the worksheet.</p>

Assessment Strategies

- ◆ Students successfully match the figures to their descriptions.

Objective 2

Students will observe and describe the visual elements of the Mummy Case of Nebnetcheru and identify the main animals.

Procedure

What Teacher Does	What Students Do
<p>Introduce the object by showing the image of the mummy case.</p> <p>Explain to the students the key points: the case is made out of cartonnage, a form of smooth plaster; made for Nebnetcheru, a priest for the temple of a god named Amun-Ra in Karnak. (He wanted his journey after he died to go as smoothly as possible, so his mummy case has on it directions for what he wants to have happen as well as some gods he would like to help him as he goes through this trip.)</p> <p>Lead guided-looking:</p> <p>Ask the students to list everything they can find painted on the case.</p> <p>Can you find any patterns and/or repeated parts?</p> <p>Do you see any writing or hieroglyphics?</p> <p>What animals can you identify?</p> <p>Do you recognize any animal gods from the worksheet?</p> <p>What would you guess some of the most important animals would be, and why?</p>	<p>Review animals and attributes from Worksheet #1 and find all their appearances on the mummy case.</p>

Assessment Strategies

- ◆ Students are able to find at least one occurrence of the four animals.

Objective 3

Students will develop a list of animals with specific qualities associated with assistance.

Procedure

What Teacher Does	What Students Do
<p>Discuss with students: “Egyptians identified characteristics of animals with certain powers that could be helpful to humans, especially if they were going into an unknown situation. What qualities do animals we know have that could help us?”</p> <p>Have the students pick one or two areas and identify what parts of the animal can be specifically identified with their characteristics. (For example, a bulldog’s face shows it is fierce, a deer’s legs show that it is swift.)</p>	<p>Either in small groups or as a class, students create lists of animals that fit under each of the following categories: Clever, Brave, Helpful, Loyal, Graceful, Smart, Strong, Swift, Fierce, and any other qualities you would want someone to have as you go to a new place.</p>

Assessment Strategies

- ◆ Students are able to name animals that exhibit the characteristics on the list.

Objective 4

Students will create a helper animal based on the characteristics they determine as personally important.

Procedure

What Teacher Does	What Students Do
<p>Either on paper or by using Worksheet #2, have the students use the animal list that they brainstormed to create a composite animal that could help them in a transition situation.</p>	

Assessment Strategies

- ◆ Students are able to create a composite animal showing at least three characteristics that would make them a helper to the student.

Reading the Case of the Mummy

Worksheet #1

Name _____

Can you figure out who these Egyptian animals are? Look carefully at the pictures and read the clues. Try to match the picture to the clues.

1. The god Anubis takes on my form. I am a wild dog, a jackal, which protects the dead.
2. I fly high above the earth, my falcon eyes watching everything. As Horus, the god of kings, I often have the body of a human underneath my falcon head.
3. I am calm and kind, protecting mothers and their children. My name is Hathor, and if I were a real cow, I could give you milk.
4. My long, skinny beak is good for scooping food out of the marshes where I live. And as Thoth, I am the god of wisdom and writing. My beak looks a little like something you could write with, don't you think?



Reading the Case of the Mummy

Worksheet #2

Name _____

Now you can make your own idea of what a good helper animal would look like. Think about what qualities would be important to have in an animal that would be able to help you. Ancient Egyptians thought qualities like kindness, wisdom, and protection were important. Use at least three qualities in creating your figure with animal features.

Head like a _____

Seeing like a _____

Holding a _____

Hands like a _____

Legs that move like a _____

Feet like a _____

With this animal to help me, I could _____



A Door in the Wall

Why would you build a door that doesn't open?

West Wall of the Tomb Chapel of Ka(i)pura with False Door, Saqqara, Late Dynasty 5 – early Dynasty 6 (2415-2298 b.c.), Painted limestone, l. 6.82 m., Gift of John Wanamaker, 1904

Theme:	Measurers of Life
Goals:	Students will analyze the false door as an expression of the communication between the earthly and spiritual worlds.
Grade Levels:	3-5
Curriculum Area:	Reading and Visual Arts

Materials

Image of the West Wall of the Tomb Chapel of Ka(i)pura
Enlarged copy of line drawing of entire west wall
Copy of selected reading passages: *Mummies, Tombs, and Treasures* by Lila Perl, pp. 13-16, and *The Golden Goblet* by Eloise Jarvis McGraw, pp. 61-63
A copy of *Design Your Own Spirit Door* for each student
Image of *Design Your Own Spirit Door* (make from worksheet)

The Tomb Chapel of Ka(i)pura

The false door or spirit door and west wall of the tomb chapel of Ka(i)pura, a high-ranking official and mortuary priest in Saqqara during the fifth or sixth dynasties, are of painted limestone.

The spirit door facilitated communication between earthly and eternal worlds. Offerings to the deceased would be placed in front of the door, and the deceased's spirit could ascend from the burial chamber and pass through the inner niche to receive the food and communicate with the living. The two reading passages from the second part of the lesson explain this idea in greater detail.

Another level of communication that the spirit door offers is found in the hieroglyphic inscriptions carved on its surface. The Egyptians considered their writing system a gift from the gods. The name *medu netcher* meant "the words of the god" or "divine words." The Greeks retained the meaning when they called this writing "hieroglyphs" (sacred writing). Not only were hieroglyphs a divine system of communication, but they were also believed to be virtually living things having divine or magical power.

The inscriptions on the door are for the most part offering formulas that list funerary requests on behalf of Ka(i)pura. They also record his many titles, such as overseer of the treasury and inspector of the scribes of the treasury. Ka(i)pura also held offices associated with royal linens and adornments. A number of *cartouches* (ovals surrounding the person's name in hieroglyphics) are on the door, especially on the facsimile drawings (see Supplemental Materials). The cartouches are either horizontal or vertical, depending on the desired aesthetic effect.

Just as hieroglyphics had divine or magical powers, so too did tomb paintings, which were believed to become real in the afterlife to provide for the deceased's needs. Thus, on the west wall there is a large seated figure of Ka(i)pura receiving offerings, chiefly wine, cosmetics, food, and clothing. Students may find it amusing that in the butchering scene the speech of the workers is recorded in hieroglyphics. One says, "Grasp the foreleg securely." A co-worker replies, "I will do as you wish." The six human figures on the false door itself are all representations of Ka(i)pura himself, both seated and standing. Above the lintel he is seated at an offering table bearing stylized loaves of bread for his sustenance in the afterlife.

Objective 1

Students will observe and describe their observations of the Spirit Door and West Wall from the Tomb Chapel of Ka(i)pura.

Procedure

What Teacher Does	What Students Do
<p>Ask questions about the object and provide background information when appropriate.</p> <p><u>The Spirit Door:</u> How do we know it's a door? How is it like doors we're familiar with? How is it different? What do you observe about the opening? Who could use this door? Where might it lead? Where do you notice symmetry? Why would you build a door that doesn't open?</p> <p><u>The Hieroglyphics:</u> What can you observe about the way the door is decorated? For whom are these messages intended? Do you see any recurring images in the hieroglyphics? Can you find any cartouches, especially in the line drawing of the entire west wall?</p> <p><u>The Art</u> What other decorations do you notice besides hieroglyphics? What human activities do you notice? Why would someone paint such scenes on a temple wall? Are there any recurring images or patterns in the paintings? What do you notice about the human figures?</p>	<p>Students will participate in a full group discussion of the Spirit Door and West Wall from the Tomb Chapel for Ka(i)pura, sharing observations about the object.</p>

Assessment Strategies:

Students actively participate in describing their observations and analyses of the object.

Objective 2

Students will engage in a listen-paraphrase-listen activity to gather further information with which to analyze the spirit door.

Procedure

What Teacher Does	What Students Do
<p>Divide students into pairs. Read aloud 2-3 paragraphs of the excerpt from the Lila Perl book, <i>Mummies, Tombs and Treasures</i> (see Supplemental Materials). Then pause, and ask student partner #1 to summarize what you have read to student partner #2. Instruct student partner #2 to listen and then add any relevant details that partner #1 missed. Read aloud the next section and have the students reverse roles. Continue in this way until you have finished both passages. Finally, facilitate a full class discussion about how the readings contribute to their understanding of the spirit door.</p>	<p>In pairs, students take turns summarizing passages the teacher reads aloud. Students alternate listening and adding to their partner's summary of the material. Students apply their increased knowledge from the readings to their understanding of the spirit door in a full class discussion.</p>

Assessment Strategies:

- ◆ Students listen and paraphrase their partner's reading accurately.
- ◆ Students identify ways in which they learned more about the spirit door from the readings.

Extension Activities

Design Your Own Spirit Door

Imagine yourself as an adult, directing artisans to decorate your spirit door to ensure a peaceful and abundant afterlife. Think about what you wish to be remembered for that will show that you have done your part in maintaining the balance of *ma'at* during your lifetime.

1. In the smaller rectangle just above the opening (the lintel), place a cartouche of your name. Use hieroglyphs.
2. In the larger horizontal rectangle above, draw yourself, Egyptian-style, in front of an offering table. On the table, draw some of the essentials you would need in the afterlife. The space is small, so be selective.
3. In the vertical panels on either side of the opening, list (using English) your titles, jobs, achievements, and contributions—what you wish to be remembered for. If you have time and space, draw two mirror images of yourself, Egyptian-style.
4. Place an offering to your *ka* in front of the opening.

Options

Option 1 (the simple solution):

Give each student a copy of the activity sheet. Mount each spirit door on construction paper or tag board and make triangular stands for display.

Option 2 (the not-so-simple solution):

Supplies for each student:

A copy of the activity sheet

8 1/2 x 11 piece of foam core

large nail

Supplies for the class:

1 tube water soluble ink for block printing

1 roller

matte board for mounting (remnants usually available free at frame shops)

Use the activity sheet for a rough draft. Students use the nail to scratch or carve their words, pictures, and hieroglyphics into the foam core. Use the roller to apply a light coat of printing ink. Wipe off excess with a damp cloth or sponge. Mount on matte board and make a triangular stand to display.

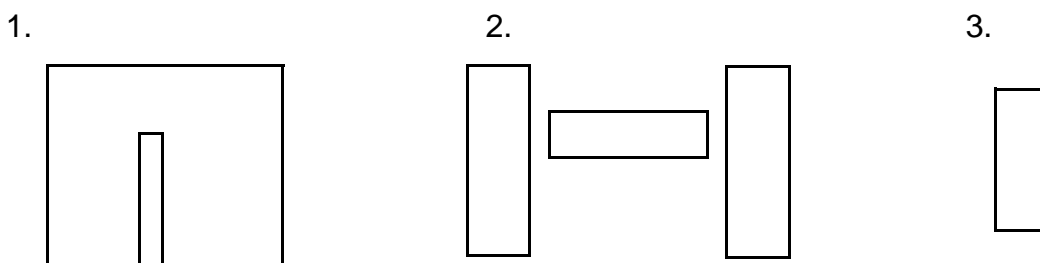
Option 3 (the 3-D solution):

Supplies for each student:
A copy of the activity sheet
3 sections of pre-cut foam core
large nail

Supplies for the class:
same as Option 2
glue

Advance Preparation of Foam Core (for each student):

1. Cut a 1" x 7" rectangle in an 8-1/2" x 11" piece of foam core to form the spirit door.
2. Out of a different piece of foam core, cut three more rectangles of foam core (two that are 2" x 11" and one that is 4-1/2" x 1-1/2") to form the jambs and lintel.
3. Cut a final rectangle 2" x 8" to glue behind the spirit door opening.



Students again use the activity sheet for a rough draft and use the nail to scratch or carve their words, pictures, and hieroglyphics into the foam core. Ink and wipe off the sections. Glue them into place after the foam core is dry. Make triangular stands to display.

Supplemental Materials

Reading 1

From Lila Perl, *Mummies, Tombs, and Treasures*

Why the Egyptians Made Mummies

Why did the Egyptians want to make mummies in the first place? Very likely it was because of their strong belief in the magical power of images. They believed that in addition to a body, every person had a soul or spirit that would live on after death. The spirit could do many things. It could eat, drink, move about, and enjoy the same pleasures as when the body had been alive. But in order to do these things, the spirit had to have a recognizable body to dwell in. If the person's image—the body—was destroyed, the spirit might not be able to live on after death. So preserving the body was very important.

Among the ancient Egyptians, the soul or spirit took several forms. The two that were most common were the ka and the ba. The ka was a person's double, an unseen twin. The Egyptians believed that all people and their kas were created by a god named Khnum (pron. knoom). Khnum was said to make the newborn out of clay, on his potter's wheel. Like many Egyptian gods and goddesses, Khnum had the body of a human and the head of an animal—in this case, a ram.

The ka lived in the body until death. Once the person died, the ka too would die unless it was provided with a very exact image of the dead person. Sometimes a statue would serve to house the ka, but a lifelike mummy was best.

The ka also needed food in order to survive. When the Egyptian villagers left jars of grains and water in the shallow sand graves of their dead, they were feeding the ka. Later, the food offerings in Egyptian tombs became much more lavish.

The ba was another form of the dead person's spirit. Unlike the ka, which stayed in the tomb with the mummy, the ba was able to leave. It was said to be able to take any shape it liked. But it was usually shown as a small bird with a human head that resembled that of the dead person.

The ba could fly out of the tomb, magically passing through walls of solid rock or through deep shafts packed with rough broken stones. But it always returned to the tomb at night, sometimes bearing a small, lighted candle. Like the ka, the ba had to be able to find and recognize the body to which it belonged. Without a mummy, there would be no ka and no ba. There would be no afterlife. Death would be final and complete, a fate that the Egyptians could not accept.

Why were the Egyptians so eager for an afterlife? One reason may have been that life along the Nile was so peaceful and pleasant that they wanted it to continue after death. The Nile dwellers were protected from invading armies by the desert that lay to the east and west of the river, the rocky Nile waterfalls to the south, and the sea to the north. The land itself was warm and sunny, and the fields were fruitful. The farmers worked hard, of course, but they were rewarded with the simple necessities of life. The very world in which the afterlife of the farming people was said to take place lay beneath the desert sands and parallel to the life-giving Nile River.

After Egypt became a great kingdom, the afterlife became even more important. Naturally, a king's afterlife was far different from that of a commoner. It was as rich and luxury filled as his life on earth, for the king was believed to be an earthly god. And when he died he became a heavenly god who would see to the well being of his people forever and ever. He would also be able to seek favor with the many other gods in whom the Egyptians believed. But none of this could happen unless the king's ka survived. And his ka could not survive unless his mummy was magnificently prepared to last until the very end of time.

Reading 2

From Eloise Jarvis McGraw, The Golden Goblet

Ranofer is a Theban boy of about twelve who has been forced to live with his cruel and abusive half-brother Gebu since the death of his beloved father Thutra. Although Ranofer had been learning to be a goldsmith from his father and had shown great talent, Gebu has made him work as a mere hireling in a goldworking shop. As this passage begins, Ranofer faces a terrible dilemma. He suspects Gebu and his friends of stealing gold, and what is worse, of using Ranofer himself to carry the stolen gold. However, he has no proof or anyone to turn to for help. He has just spent a restless night worrying about what to do.

Chapter IV

Ranofer awoke with the plan fully formed in his mind. He sat up, blinking and confused. Was he still dreaming? Surely when he closed his eyes last night he had felt no hope, seen no way out. Yet this morning a solution was here before him.

Carefully, afraid to believe in it yet, he examined his plan. Except for one small risk, he found it flawless. Obviously the gods had brought it to him while he slept.

Doubtless it was one god only, he thought more humbly as he rolled up his mat and started for the storeroom. A minor god, one of no importance, who perhaps helped me for my father's sake. Or perhaps it was not a god at all, but my father himself!

He stood still beside the water jar, feeling the tears come into his eyes and sting the lids. If that were true! If he could think his father's ba sometimes fluttered out of the tomb by night on its little bird wings and came to see if all was well with him. . . .

His eyes narrowed suddenly in an effort to call back a memory of the night or perhaps a dream. No, it was not a dream. Something had happened, deep in the middle of the night. A step? A sound? That was it, a sound. It had half wakened him and he had been afraid for a moment, because he had thought it was the squeak of the leather hinges on Gebu's bedroom door. He knew now it had not been the hinges. It was the soft fluttering of his father's ba.

Finding the earthen mug in his hand, he dipped it into the water jar and drank. As he did so an idea came to him. He turned quickly to the shelf. On it was a plate containing two bread loaves, half an onion, and the scanty remnants of a salted fish, the leavings from Gebu's breakfast. It seemed a banquet, and never had Ranofer been so glad to see plenty instead of not enough. Scrupulously he

divided the food in half, taking pains even with the crumbs. One half he ate, the other he knotted into his ragged sash as he hurried out of the courtyard. In the street he cast an anxious glance at the sun. If he hurried, there would be just time enough to thank his father properly.

A few minutes later he was scrambling breathlessly along a path northwest of the City of the Dead, where the cliffs curved far inward toward the river. In the sandy wasteland around him were the graves of the city's poor, each with an earthen jug or plate beside it holding the sun-dried remnants of a funerary offering. Behind this common burial ground the rough face of the cliff was

honeycombed with the better tombs of artisans and scribes and merchants, carved into the rock itself. One of these was Thutra the goldsmith's. Arriving at the place, Ranofer stopped a moment to catch his breath. Then respectfully he entered the tiny chapel of his father's tomb.

It was no more than a shallow alcove hewn into the face of the cliff, with an offering table against one wall and a small stone statue of Thutra opposite. Facing the entrance was a false door, built against the bricked-in side of the shaft that dropped straight downward to the burial chamber itself. Ranofer looked with large eyes at this door. It could not open. It was not made so. Yet through it his father's ba had magically emerged last night and fluttered on silent wings to the Street of the

Crooked Dog to help his son.

Ranofer turned to the little statue. It was not a good likeness. Gebu had hired an indifferent sculptor, whose price was cheap, and the result looked nothing like the Thutra Ranofer remembered; but it was all he had.

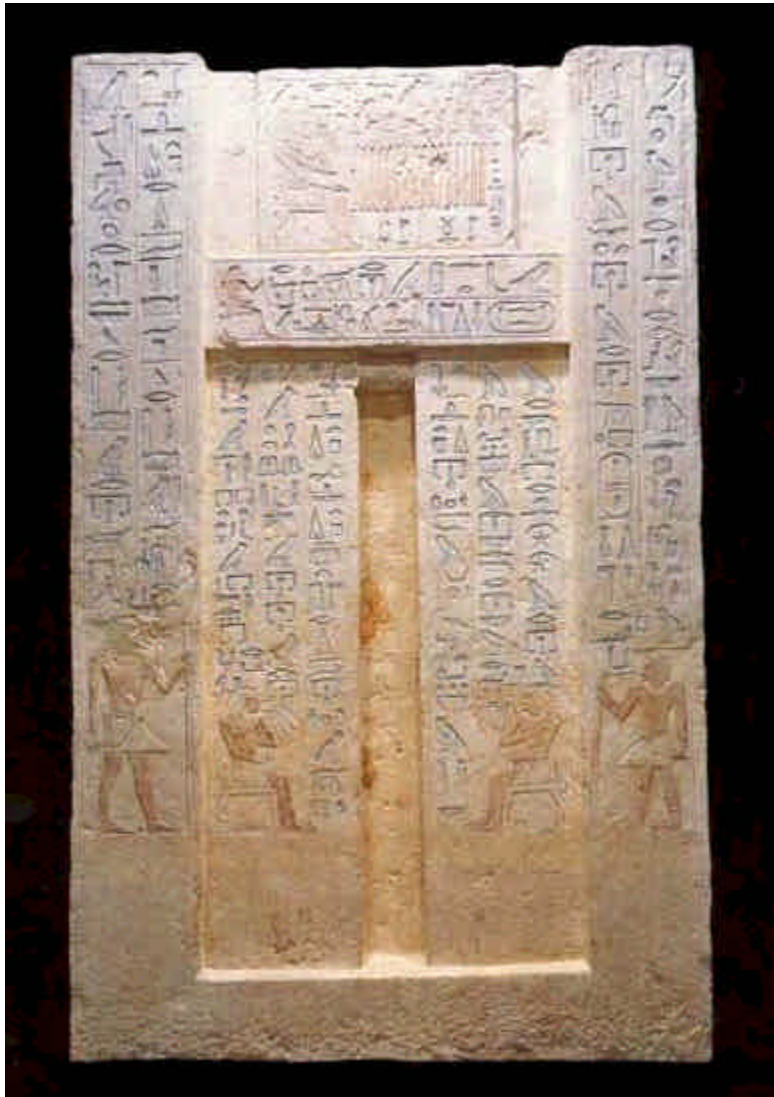
“Father,” he said softly.

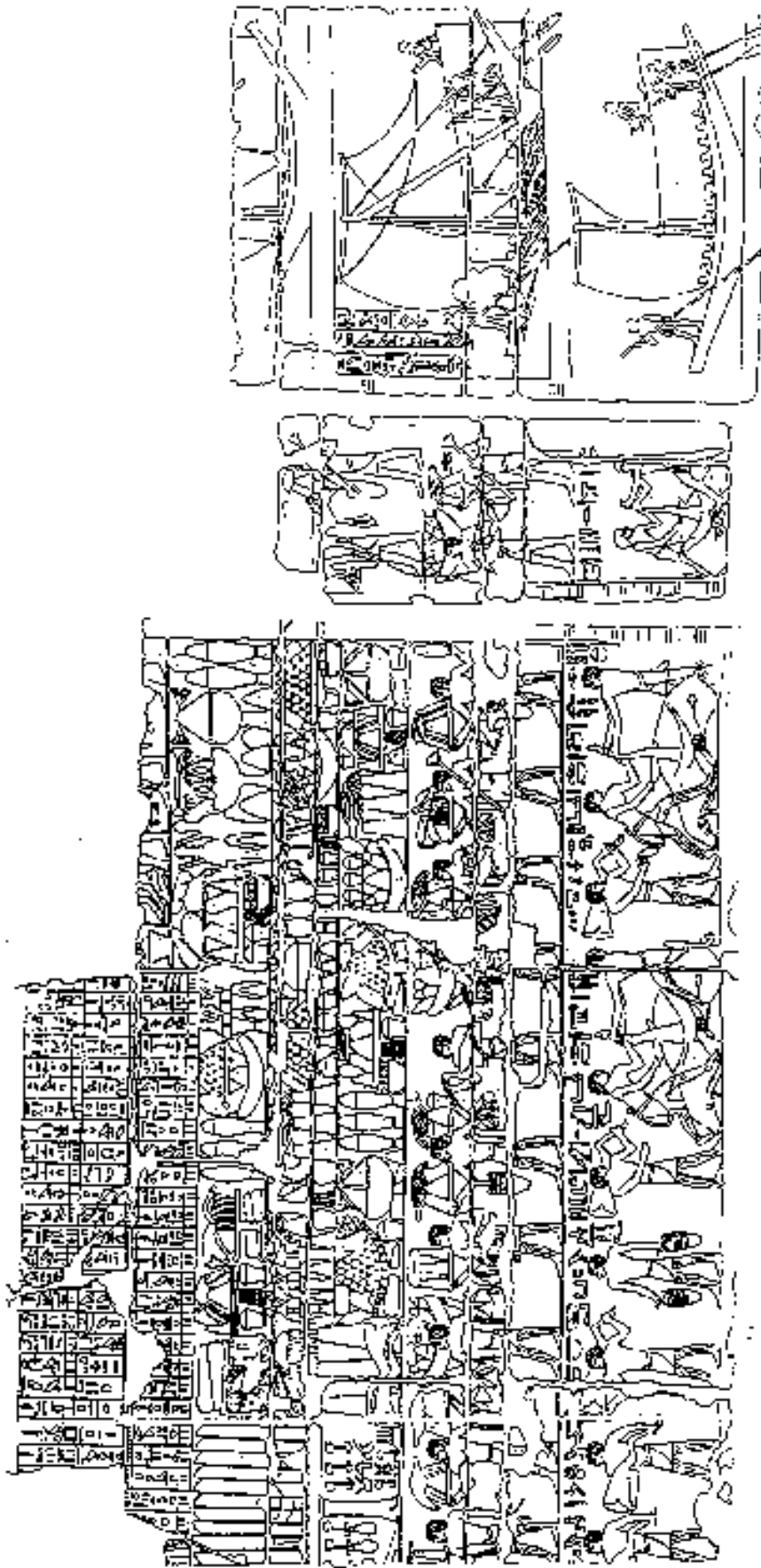
His voice seemed to set up a curious rustling in that silent place. He darted a wary glance at the false door, not knowing whether to feel hopeful or afraid. However, no wraithlike, human-headed bird appeared.

Untying his sash, he arranged the bits of food upon the plate on the offering table. It looked a poor enough meal to set before one’s father. Perhaps he should not have eaten the other half.

Father will understand how hungry I was, he thought. Turning to the statue again he whispered rapidly, “Father, thank you. I am sorry I could not bring a better gift. Please, please come again.”

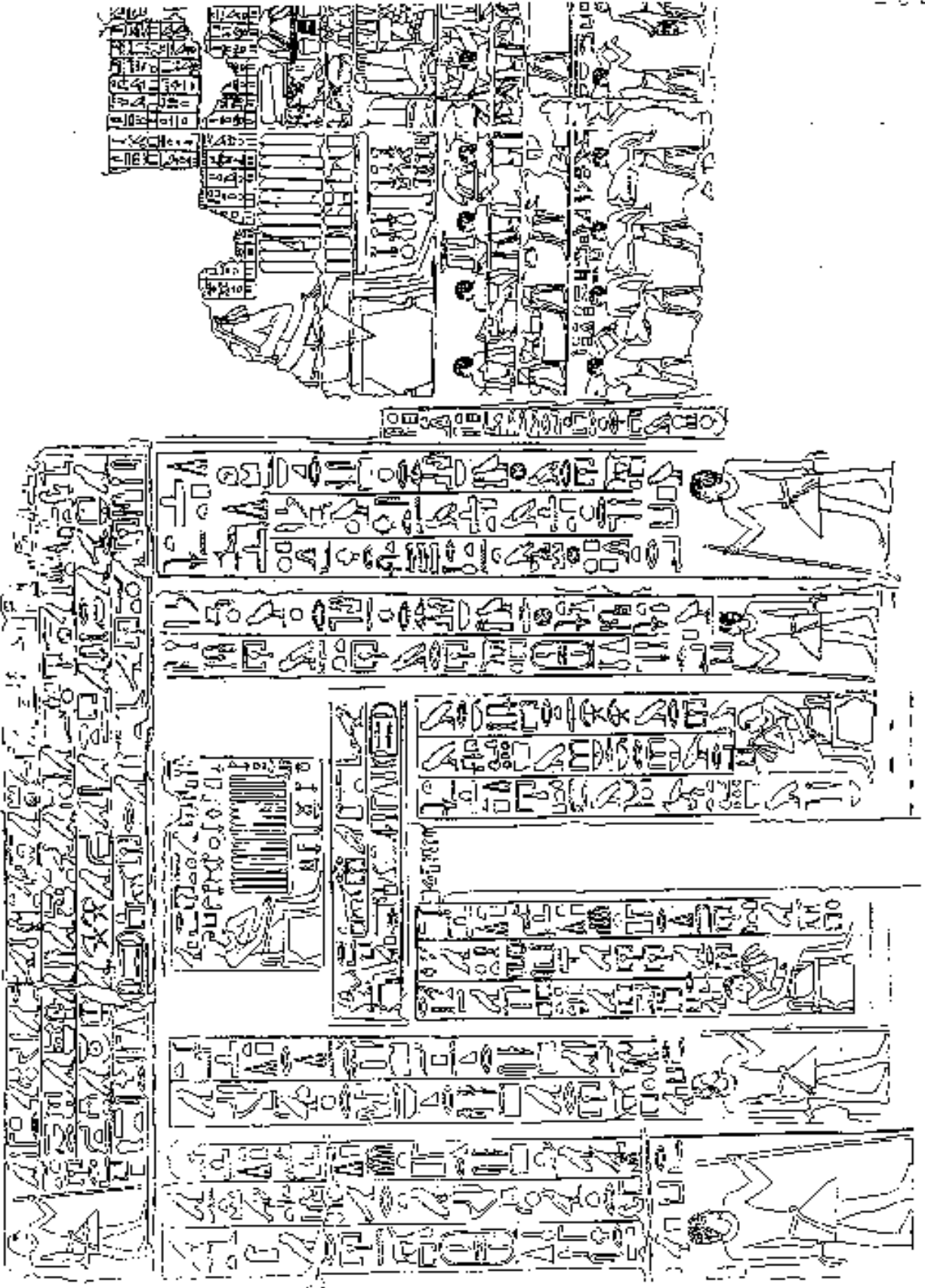
With a little bow and a last awed look at the false door, he backed out of the chapel and set off hurriedly for Rekh’s shop and his work.





Facsimile drawing of the west wall and part of the corridor of the tomb chapel of Kalljwara. The false door is at the far left. In the right, the deceased is represented seated before a table and menu of offerings, below which are Jews of offering bearers. Registers of boats are depicted on the wall of the corridor.

Drawing: Roberta Dougherty



Glossary

Attribute: symbol used to identify a specific character or individual in art.

Block statue: solid figure generally carved in the form of a cube.

Cartonnage: (*car-TON-edge*) A combination of plaster, linen, papyrus, and other pliable materials used for the manufacture of sarcophagi and mummy masks

Cartouche: (*car-TOOSH*) An ellipse found in reliefs, paintings, sculpture, and papyri encircling certain royal names of Egyptian kings.

Cataracts: The six white-water regions or rapids of the Nile River.

Composition: The organization of elements of a work of art.

Hieroglyphics: (*high-row-GLIFF-fix*) ancient Egyptian form of writing using both phonograms (symbols of sounds) and ideograms (symbols of concepts).

Ka: (*KAH*) The ancient Egyptian term for a spiritual essence, which existed alongside human form and yet maintained individuality.

Ma'at: (*mah-ahṯ*) The spiritual ideal of cosmic harmony, justice, order, and peace.

Medu netcher: (*MEH-doo NEH-chair*) ancient Egyptian term for hieroglyphics, literally meaning "the words of the gods."

Netcher: (*NEH-chair*) hieroglyphic character of a seated, bearded man, meaning "seated god."

Papyrus: (*pa-PIE-russ*) A plant once common throughout the Nile, now rare, used to make sheets for religious documents and texts.

Phonogram: picture or sign used to represent a specific sound in a language.

Sitepehu: (*she-tep-HU*) an Overseer of Priests during the reign of Queen Hatshepsut (*hop-shet-SOOT*).

Symmetrical: Equivalence between parts of a thing, which creates a sense of balance and order.

Egyptian Gods

Amun: (*ah-MOON*) A god known in early eras, but who attained dominance during the New Kingdom as the state god of Thebes. He was a creator god who was believed to have formed all other gods. Also called Amon or Amun-Ra.

Sekhmet: (*SECKH-met*) A goddess usually depicted with a lion head, she was associated with fires and plagues.

Bastet: (*BAHS-tet*) A goddess usually depicted as a cat, she was the protector of pregnant women and the pleasure-loving goddess who served as the patroness of music and dance.

Osiris: (*o-SIGH-riss*) The myth of Osiris was the basis for the god's cult. Osiris was slain by his brother deity, Seth. He was discovered by Isis and Nephthys, who brought him back to life. The resurrection of Osiris became symbolic of the kings of Egypt in the afterlife.

Horus: (*HOR-russ*) The Greek name of the Egyptian god, Hor. Depicted as a falcon, Horus was the manifestation of the living king.

Thoth: (*THOUGHTH*) The god of learning and wisdom, associated with the moon. He is normally depicted as a man with the head of an ibis.

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