



Note To the Teacher

This kit is designed to help your students learn more about Ancient Egypt by viewing images from the Walters Art Museum collection. The scope ranges from the Middle Kingdom (Dynasties ca. 2061-1640 BCE) through the Ptolemaic Period (332-30 BCE).

You will find ten images of objects from Ancient Egypt. In addition to the images, there is a timeline, essays about the museum objects; lesson plans for elementary, middle grades and high school, and bibliographies with resources to assist you in your class presentation. Resources include: a vocabulary list, books for you and your students, websites, videos and other art tools.



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Image Essay # 1



Canopic Jars (ka-nap-ic) 1314-1197 CE
Egypt, 19th Dynasty
Limestone
Height: 8 5/8”
WAM Accession Number: 41.171-4

LOOKING AT THE OBJECT WITH STUDENTS

These **canopic** (ka-no-pic) **jars** are each carved out of limestone and painted with inscriptions which correspond to one of the four sons of Horus. Horus' appointed his sons to guard each of the organs. The specific deities associated with each organ are (as pictured from left to right):

- Hapi, baboon-headed, guarded the lungs
- Duamutef, jackal-headed, guarded the stomach
- Imsrty, human-headed, guarded the liver
- Kebhesenuf, falcon-headed, guarded the intestines

BACKGROUND INFORMATION

The earliest known canopic jars were found in a tomb which dates back to 2500 CE. Old Kingdom canopic jars frequently have plain lids made of limestone or Egyptian alabaster. Middle Kingdom lids are usually in the form of human heads. Lids with the four sons of Horus were first made during the 18th Dynasty.

The ancient Egyptians believed in an **afterlife**. Once a person's life on earth had ended, an eternal life in the underworld begins. In order to achieve eternal life, both the spirit and the physical body had to be well-provided for, therefore the Egyptians preserved and protected four of the vital organs - the stomach, the liver, the lungs, and the intestines. When someone died, the Egyptians removed these organs, carefully wrapped them in linen and placed them in canopic jars. Each lid is matched with a removed organ. Hapi, the baboon-headed god guards the lungs and salutes the sun god with uplifted hands. The jackal guards the stomach. His name is Duamutef. He has the ability to see in the day and night and is known for prowling cemeteries and tomb areas. The human shaped jar, Imsrty, guards the liver and the falcon headed jar, Kebhesenuf guards the intestines. The falcon is the solar bird and is an attribute of all sun gods. It represents power, heaven, royalty and nobility.

The jars were usually placed in a chest which was placed in a niche in the wall of the tomb. Not only were the four vital organs removed but the brain was drawn out through the nose. It was discarded as it was considered of no importance.

The heart however, was not removed from the body. It was considered the central organ and for that reason it remained in the body during the **embalming process**. The heart was the symbol of life. It was also considered the seat of intellect, not the brain. In order to move to the afterlife the deceased needed his heart. According to the **Book of the Dead**, the heart was part of an elaborate ceremony in the Hall of Judgment called the "Weighing of the Heart." It was believed that a person's heart revealed his or her true character. The heart was placed on scales and weighed with the feather of Truth. If the heart weighed more than the feather, it would be thrown into

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Image Essay # 1 (continued)



Canopic Jars, 1314-1197 CE
Egypt, 19th Dynasty
Limestone
Height: 8 5/8"
Accession Number: 41.171-4

BACKGROUND INFORMATION

the “Eater of the Heart,” a beast that was part crocodile, part lion and part hippopotamus. If the heart weighed less, the deceased was led by **Horus** to the end of the Hall of Judgment and presented to **Osiris** (oh-SI-rihs) as one that was to be admitted to the afterlife.

Stone canopic jars, like this set, were probably formed by hollowing out the inside with a drill. A drill with a handle made of two oval stones attached to ropes may have been used to hollow out these jars. The stones would act as weights that swung outward when the drill was turning. The stones gave the drill power. The drill bit was made of flint.

REVIEW QUESTIONS

1. Why did the ancient Egyptians remove the organs and place them in canopic jars?
2. Why did the ancient Egyptians leave the heart in the body?
3. What is the significance of the four organs? Why do you think they chose these four?
4. Why do you think there were four canopic jars? What animals do they represent?
5. Do you have a special place where you keep important things? If so, what type of place is this? What do you keep in it? Why do you think it is important to keep these objects/object?

Image Essay #2



Model Rowing Boat, 1786-1570 CE

Egypt, Middle Kingdom

Wood

Length: 17 $\frac{3}{4}$ "

WAM Accession Number: 22.18

LOOKING AT THE OBJECT WITH STUDENTS

This small crescent-shaped boat measures about a foot and a half long. The aft, or front of the boat, is thin and curves upward. The stern, or back, of the boat holds long steering paddles supported by a tall stick. The owner sits under a little light blue canopy which protects him from the blazing Egyptian sun. On the back of the canopy, the owner's name, "Wadjet-hotep" is written. He faces forward and his twelve oarsman are in a position for rowing. A lookout stands on the forward deck. The men have dark red skin and black hair, eyes and beards. They wear painted kilts and white cloth cloaks. The whole of the boat is decorated with geometric and floral designs and the deck is painted black. A large oar is at the rear of the boat, to be used both to propel it and to steer it.

This boat is made of sycamore-fig tree wood (a soft wood that was used for models) and is covered in plaster and **gesso** to make it smooth and primed for decorative painting. The torso and legs of each figure were carved from one piece of wood while the arms were carved separately and then pegged into place.

BACKGROUND INFORMATION

Boats such as this model were found in the tombs of Egyptians to assist the deceased in navigating the **Nile** of the afterlife. Customarily, a tomb was supplied with two models, one with oars to move downstream and another with sails to move upstream. Such a boat was one of the many objects that the tomb owner had buried with him as accompaniment to the **afterlife**. It was intended to demonstrate to **Osiris** (oh-SI-rihs), the god of the afterlife, that the tomb owner had accomplished his moral duties on earth.

Ancient Egyptians often died by the age of 30. They prepared well for this eventuality and thought they had a clear picture of life after death. They believed that the **ka**, or life force of a person, lived for eternity so they stocked tombs with all the objects the ka would need to enjoy in the afterlife, which was essentially everything the person needed while living. The boat served as a symbol for the pilgrimage of the tomb owner to the temple of the god Osiris in Abydos. Abydos was ancient Egypt's most holy place and was located halfway between Memphis and Thebes. Since ancient Egyptians believed that Osiris was buried there, it became a place of pilgrimage and a blessed burial place for Egyptians. Ancient Egyptians believed that all individuals must travel once in his or her lifetime to Abydos. A boat such as this would have transported its owner on such a journey. If such a journey was not possible, the deceased was brought to a special place in the necropolis instead.

In addition to its association to the afterlife, the boat was essential to the living as well. While ordinary people did not travel much, elite individuals conducted business and spent leisure time upon the Nile. The river was the main thoroughfare for navigating Egypt, stretching the length of the kingdom. Roads would have wasted precious farming land in the Nile valley. In addition, they would have been washed away each year during the Nile's annual flooding. So, most travel in ancient Egypt was by boat.

Image Essay #2 (continued)



Model Rowing Boat, 1786-1570 CE

Egypt, Middle Kingdom

Wood

Length: 17 ¾"

WAM Accession Number: 22.18

BACKGROUND INFORMATION

A workshop of craftsmen likely created the model boat. Foremen closely supervised workshops to ensure the high quality of their productions. They were also responsible for workshop security, an especially important task when craftsmen used gold, silver, and precious stones. Scribes tracked the workshops' use of materials, output, and all other aspects of their operation. Craftsmen were respected and well paid members of the community.

They were not paid in money, but in grain, edible goods, beer, and occasionally silver or wine. They were given enough grain that they could trade it for other goods.

REVIEW QUESTIONS

1. Why did the ancient Egyptians choose a boat for their means of transportation to the afterlife?
2. What does the boat tell you about the Egyptian community?
3. What are the people on the boat doing? Can you identify the owner of the boat?
4. What is the purpose of this craft? Is it for ferrying passengers or goods? How might such vessels differ? If it isn't a real boat, is it a toy, or did it serve another purpose?

Image Essay # 3



[Seated Statue of Nehen](#), 1307-1250 C.E.

Egypt, 19th Dynasty

White limestone

Height: 71"

WAM Accession Number:

LOOKING AT THE OBJECT WITH STUDENTS

Enehy (en-a-hee) sits rigidly in a high back chair staring straight ahead, holding a **sistrum** in her left hand. In the middle of the sistrum is the face of **Hathor**. Enehy wears an ankle-length pleated linen gown which crosses over her chest and has a vertical inscription of **hieroglyphs** (hi-er-o-glifs) on the front of her garment. No shoes or jewelry are worn except for her long plaited wig adornments. The long wig would have been made from human hair. Framing her face, there is another layer of elaborately crimped hair that might have been her own. The top of her head is further decorated with a lotus blossom. Her right hand rests flat upon her knee. She has an idealized unnatural appearance. Her chin is broken away. The statue appears rough and unpolished. A section of her upper right arm is cut away.

The vertical inscription reads: "Everything which goes forth before the lords of the necropolis: bread, wine, incense, libation-water, and all good and pure things for the **ka** of **Osiris**, the Mistress of the House, the Chantress of the Mistress of Heaven, She of the Southern Sycamore, Enehy, The True Voice."

BACKGROUND INFORMATION

Enehy would have been found within a sanctuary of an Egyptian temple. The sanctuary was the most sacred part of the temple. A temple was considered a god's residence on earth. Colossal statues of kings, gods, or divine animals stood guard before the large temple gateways. Inside the courtyards, priests and believers gathered on feast days. Still further into the temple, the floor rose and the ceiling lowered as purified priests, the only ones allowed to enter, approached the innermost sanctuary. Within that dark room, in a small shrine, was the temple's cult statue which daily was awakened, fed, clothed, and ritually addressed in hymns or speeches of adoration.

Enehy would have been placed in the inner section of the sanctuary. Statues like Enehy were called **ka** statues. The ka was a personification of the spiritual individual. The ka was separate from the body during life but joined the body after death. To survive, the ka needed a body for its eternal home. These statues were also placed in the tomb and were meant to serve as a back-up repository for the soul in case the mummy was destroyed.

The sistrum which Enehy holds is a musical rattling instrument that was popular in the cult of Hathor. Called a *seshehet* in Egyptian, the name imitates the swishing sound the small metal disks made when the instrument was shaken. Priestesses and royal women participating in rituals and ceremonies at temples and shrines played the sistrum. The rhythm performed on the sistrum was said to include three shakes of the arm, followed by the rest before beginning the shakes again. Enehy holds the sistrum to show her status as a musician-priestess. Upper-class Egyptian women like Enehy would sing, chant, shake ritual rattles, and clap in religious ceremonies.

REVIEW QUESTIONS

1. Why does Enehy hold a sistrum?
2. Who do you think Enehy was? What about her sculpture helps you to tell you who she was?
3. Have you seen an instrument that is similar to a sistrum? If so, what was it?

Image Essay #4



Bowl of Dried Fruit

Egypt

Bowl: ca. 1150-1450 B.C.E.

Fruit: ca. 945-712 B.C.E.

Faience and dried fruit

Accession Numbers: 48.451, 62.1

LOOKING AT THE OBJECT WITH STUDENTS

This blue –green bowl is made of **faience** (fay-ance’). The interior depicts images of tilapia fish swimming among lotus plants. Gazelles are also shown running above the fish and lotus. These images were painted with a black material. Large dom-palm nuts, figs, and pomegranates can be found in the inside of the bowl.

BACKGROUND INFORMATION

The food found in this bowl is actually preserved from ancient times. Due to the dry environment of Egypt, this food was dried out and remained throughout the years. Fruit and nuts were important parts of the ancient Egyptians’ diet. Not only did the Egyptians eat fruit and nuts but they had a large variety of foods.

Farming was the main source of income for the ancient Egyptians. Most people worked as farmers on large estates. The ancient Egyptians divided the year into three seasons of four months each. The flooding of the **Nile** in June marked the beginning of the farming season. Due to their location in the desert, the Egyptians depended on the waters from the Nile to water and fertilize their lands. The second season was the growing season, and finally in the third season, the Egyptians harvested their crops. The crops grown were wheat and barley to make bread and beer, flax to make linen, dates and grapes to make wine and a large variety of fruit and vegetables. Other foods that were available to the ancient Egyptians were beef, fish, and poultry, as well as melons, onions, lettuces, and beans.

Not only does this food and bowl tell us about the Egyptians agricultural practices, but it lends some information about burial practices as well. Egyptians’ delight in their lives led to a vision of the afterlife as a continuation of earthly existence. For this reason, tombs were stocked with everyday possessions for use in the afterworld, such as hair combs, cosmetic containers, and clothing. Food was routinely placed in tombs as an offering. Also included was faience tableware decorated with religious symbols, possibly like this bowl. The animals seen on this piece are both symbols of rebirth and renewal, appropriate images for a piece that was placed in a tomb.

Faience (fay-ance’) was considered to be a luxury product even though it was not rare or of high value. It was looked upon as something that was brilliant or shining and was compared to the light of the sun, moon and stars. The shiny blue-green color was associated with immortality and was symbolic of life and rebirth.

Image Essay #5



Mummy, 945-712 B.C.
 Egypt, 22nd Dynasty-23rd Dynasty
 Cartonnage, mummified body
 Height: 5'6"
 WAM Accession Number: 79.1

LOOKING AT THE OBJECT WITH STUDENTS

This is the mummified body of an ancient Egyptian. X-rays of this mummy have revealed very little because the body inside is greatly deteriorated.

The outside of the mummy is covered in a **cartonnage**. The cartonnage is elaborately painted with scenes related to death and religion. Starting with the top, the cartonnage has been decorated to resemble a human head. The eyes are painted in black outline and a black wig is crowned with a wreath of leaves. This wreath of leaves can also be found on the chest of the mummy accompanied by a winged sun disk, symbol of the sun god **Re** (ray). A pair of **uraei**, sacred cobras, flank the winged sun disk. The cobras served as a protective symbol over the deceased since they are shown in an attack position with their neck muscles inflated and its hood raised. The cobras protect the body by magically spitting flames at the enemy. The remainder of the cartonnage is divided into five **registers**, or rows.

The first register depicts the four sons of **Horus** as a jackal, a falcon, a baboon, and a human. A winged **uraeus** is found on either side of the figures and an **udjat** (ooo'-jit) eye is pictured between the wings. Also shown are the **hieroglyphs** (hi-er-o-glifs) of Re's name.

The second register shows **Sokar**, a funerary **deity**, seated on his boat for a journey to the next world. Cobra-headed deities which protected desert tombs are also pictured. A feather, the symbol for **Maat**, goddess of law, justice, and truth, is also pictured.

The third register is a framed view of the mummy on a bier, (a stand used to hold a coffin) with possibly its **ba** flying overhead. The ba was considered to be part of the soul and is depicted as a bird with a human head. Under the bier are four **canopic** (ka-no-pic) jars and the hieroglyphs which say: "**Osiris** (oh-SI-rihs), the first of the Westerners (i.e. the dead)."

In the center of the fourth register is a seated falcon and a udjat eye which ensured health in the afterlife. On the right side of this is a vulture carrying a whip to drive away evil spirits, an **ankh** (ank), the symbol of life and another vulture. Over the feet is an offering prayer written in hieroglyphs. There, **Anubis**, in his animal form, holds a feather to test the truthfulness of the deceased, who is hoping to enter the afterlife. There is no name on the cartonnage to identify the deceased.

BACKGROUND INFORMATION

Religion was a very important part of everyday life in ancient Egypt. Ancient Egyptians believed that death was the beginning of another life, the **afterlife**. The ancient Egyptians believed that the preservation of the body was essential for the well-being of a dead person in the afterlife.

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Image Essay #5 (continued)



Mummy, 945-712 B.C.
Egypt, 22nd Dynasty-23rd Dynasty
Cartonnage, mummified body
Height: 5'6"
WAM Accession Number: 79.1

BACKGROUND INFORMATION

In early times (6,000 to 7,000 years ago), before the mummification process evolved, the dead were placed in pits without coffins. The ancient Egyptians wrapped the dead in linen and surrounded the bodies with offerings of food and possessions to sustain the deceased into the afterlife. The corpses were placed with their elbows and legs drawn into their bodies. Hot, dry sand was placed over the deceased which dehydrated their bodies and acted as a natural preservative. Usually a small mound was built over the grave.

As the ancient Egyptian civilization advanced, the mummification process became more involved. Ordinary people were laid out in wooden coffins which were placed in a burial pit covered by a wooden roof. Wealthier individuals such as pharaohs and nobles had more elaborate burials in underground rooms complete with grave goods and servants. The method of preserving the body also evolved over time. Although the earlier process was successful in maintaining the actual shape of the body, it did not save the body itself. The ancient Egyptians believed they needed to preserve the mortal remains of the deceased in order to house the **ka**, or life source of an individual. If the body was destroyed, the soul might be lost. Therefore, the ancient Egyptians invented a method that saved the important parts of the body.

This advanced practice of **mummification** became one of the most important functions of the ancient Egyptians' elaborate funerary practices. The mummification process took seventy days. About half of this time was spent dehydrating the body. First, special priests drained the body of blood and any other fluids. All internal parts that might decay rapidly were then removed. The brain was removed by inserting a special hook up through the nostrils. The liver, lungs, intestines, and stomach were removed through an incision made in the left side of the abdomen. The heart was left in the body because they believed it to be the center of a person's being and intelligence.

The body was packed in dry **natron**, a natural salt found in the north western desert of Egypt, until it was like leather. It was then washed and packed with linen soaked in resin. The body was wrapped in several hundred square yards of linen before a cartonnage shell was formed around it or it was placed in a **sarcophagus**, or coffin.

REVIEW QUESTIONS

1. What does the mummy tell us about the ancient Egyptians' beliefs on death and funerary practices?
2. Over time, why did the ancient Egyptians change their mummification process?
3. What images do you see on the mummy? Why do you think they were included?
4. Why did the ancient Egyptians remove certain parts of the body? Why did they leave the heart inside the body?

Image Essay #6



Statuette of Osiris, 663-332 C.E.
Egypt, 26th-30th Dynasty
Bronze
Height: 8 5/8"
WAM Accession Number: 54.551

LOOKING AT THE OBJECT WITH STUDENTS

Standing on an inscribed rectangular base, the god **Osiris** (oh-SI-rihs) wears a false braided beard and a cloak. He is depicted as a mummy. He carries the traditional flail and crook (scepter), symbols of kingly authority and divinity. He wears an atef crown. This royal crown was primarily worn by Osiris and combines elements of the royal Upper Egyptian crown with divine elements such as the small solar disk on its tip and the two ostrich feathers resting on ram's horns. Osiris is often shown with green or black skin, to symbolize his close association with the fertility of the **Nile** silt and the regeneration of plant life.

Image Essay #6 (continued)



Statuette of Osiris, 663-332 C.E.
Egypt, 26th-30th Dynasty
Bronze
Height: 8 5/8"
WAM Accession Number: 54.551

REVIEW QUESTIONS

1. How did Osiris become god of the underworld?
2. Look at what Osiris is wearing. Are there any clues that tell us that he is someone important? If so, what are they?
3. What do our leaders wear that distinguish them as someone who has power? Compare and contrast this to Osiris' attributes. Are there other things besides what they wear that helps us to know who they are (fancy car, secret service, etc.)?

Image Essay #7



Section from the Book of Faium, 332-330 BC

Egypt

Papyrus

WAM Accession Number: W.738

LOOKING AT THE OBJECT WITH STUDENTS

The **papyrus** (pa-pi'-rus) has black ink illustrations and writing and red ink in one section. Gods seated on thrones, hippopotami and crocodiles with heads of other animals are illustrated in the center. Also seen are a variety of fish, birds, and plants of the region. These animals are placed in and around the water which is represented by horizontal lines called registers. Both horizontal and vertical registers can act as a way to visually organize a piece of Egyptian art. This "book" once filled two long rolls of papyrus (pa-pi'-rus) and shows diagrams of the Faium area as well as **hieroglyph** (hi-er-o-glif) inscriptions describing the nomes (providences) of the Faium.

BACKGROUND INFORMATION

Papyrus (pa-pi'-rus) is a type of paper made from the stalk of a reed which grew among the banks of the Nile. The triangular stemmed reed grew about twelve feet tall. Papyrus is a light weight material that could be rolled up and easily exported, therefore, it helped spread knowledge of the writing to the rest of the ancient world.

Officials who could read and write were called **scribes**. Scribes were not only responsible for writing on papyrus but they manufactured the papyrus as well. Despite the large presence of hieroglyphs on ancient Egyptian objects and papyrus, most of the population was illiterate. Scribes formed an elite group, and the profession was passed on from father to son.

In order to produce papyrus, scribes would peel away the hard outer fibers from the stem of the reed plant. The inner fibers were cut into strips and were laid out side by side. A second layer of strips were laid on top of the first layer, crossing at right angles. The two layers were beaten together, making one sheet of papyrus. The papyrus was then trimmed and smoothed with a knife called a **sha**. Several sheets could be pasted end to end to form a long roll.

The pens used by the scribes were reeds called ar. The scribe cut and bruised one end of the reed to increase the absorption of the pigment. Most palettes were rectangular pieces of wood with shallow circular cavities for the pigment. The most common pigment used was black with red highlighted headings and dates. Many texts are thought to utilize red paints to indicate the ends of groups of words or metrical verses or to mark the individual stanzas. The ink was composed of vegetable dyes or colored earths mixed with gum and water to create the reds and blacks of the manuscript.

Hieroglyphs (sacred drawings) are symbols which represent sounds or actual objects. They were used from about 3200 B.C. to the 4th century A.D. Usually, hieroglyphs are read from right to left. However, there are many different ways of writing and reading hieroglyphs. They could be written from left to right, right to left or top to bottom. If an animal faced right, you read from right to left. If it faced left, you read it from right to left. There is no punctuation used with this type of writing and usually the names of gods and royalty are distinguished by being written within ovals called **cartouches** (kar-toosh'). Hieroglyphs are found extensively as parts of the decorative schemes on monuments, temples, and tombs.

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Image Essay #7 (continued)



Section from the Book of Faium, 332-330 BC

Egypt

Papyrus

WAM Accession Number: W.738

REVIEW QUESTIONS

1. How do you think papyrus helped spread knowledge to the rest of the world?
2. What are hieroglyphs? How are they different from our alphabet? How do you know what direction to read hieroglyphs in?
3. How was papyrus made? Who made it? Why do you think papyrus was unique to Egypt?
4. How does the invention of papyrus effect how we write today?

Image Essay #8



[Statue of Ramesses II](#), 1279-1224 BC
Egypt, 19th Dynasty
Aswan granite
Height: 71”
WAM Accession Number: 22.114

LOOKING AT THE OBJECT WITH STUDENTS

This statue was once part of a group. It is made of Aswan granite, a hard brown stone with black veins. The figure has long hair and a false beard which would have been attached with a cord. He wears the royal head cloth, or **nemes** (nem-eez), the crowns of Upper and Lower Egypt, armbands and bracelets, and a short kilt. His belt buckle has a cartouche containing the **hieroglyphs** (hi-er-o-glifs) that form his name, Ramesses II. On his forehead is a diadem (headband indicative of royalty) with the **uraeus** (u-ra'-us).

The figure is broken at knee level, the hands are missing, and the crowns have been broken off and repaired. There is an inscribed, partially destroyed **stele** (stEEL-ay) at his back which contains his two principal names: “King of Upper and Lower Egypt” and “Son of **Re** (Ray).” The rear column is broken off at his left side. Another figure, probably his wife, stood at his right.

BACKGROUND INFORMATION

While the Egyptians could rely on the daily rising and setting of the sun and the annual flooding of the **Nile**, they were also faced with uncertainties: the possibility of famine, war, and political unrest. To cope with these concerns, the Egyptians turned to gods and magic. The pharaoh was intermediary between the gods and the people. Like the gods, the kings were entrusted with the duty of maintaining the proper order of the universe. To accomplish this, he defeated enemies, performed temple rituals, built and dedicated monuments, and raised a family to continue his service to the gods and the people.

The ancient Egyptians believed the pharaoh was born of the gods and, therefore combined divine and human qualities. The pharaoh kept order in his kingdom by defeating the enemies of his realm, who were also by definition, the enemies of the gods. Like the gods, pharaohs could be represented as a combined human and animal form to express certain aspects of his role. For example, by merging the king's head with the body of a cobra, his ability to protect the people against evil was emphasized. While most snakes were regarded as dangerous and sources of evil, the uraeus (u-ra'-us) was considered to be the divine protector of the gods and the royal family. It was also believed to attack enemies and ward off evil.

Rameses II, the third ruler of the 19th Dynasty (New Kingdom), came into power at age 25 and ruled from 1279 to about 1224 BC (some sources say until 1212 BC). No other pharaoh constructed so many temples (some usurped from previous pharaohs by chiseling out their names and inserting his own) or erected so many colossal statues or **obelisks**. In Egypt he added to the great temples at Karnak and Luxor, completed the mortuary temple of his father, Seti I, at Thebes, built his own temple at Abydos, and constructed a giant mortuary temple, the Ramesseum, at Thebes. His greatest monument, however, is the huge temple carved from the natural sandstone rock at Abu Simbel in Nubia.

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Image Essay #8 (continued)



Statue of Ramesses II, 1279-1224 BC

Egypt, 19th Dynasty

Aswan granite

Height: 71”

WAM Accession Number: 22.114

REVIEW QUESTIONS

1. What is the writing on the statue's belt buckle called? What does it say?
2. Why does the statue have an snake on its forehead?
3. What role did the pharaoh play in the lives of the ancient Egyptian people? Is it similar or different to the role that our leaders play in today's society? How is it different? How is it similar?

Image Essay #9



Senet Game Board, 1085-950 B.C.
Egypt, 21st Dynasty
Faience
Height: 10 3/8"
WAM Accession Number: 48.408

LOOKING AT THE OBJECT WITH STUDENTS

This blue **faience** (fay-ance) game board has lines and inscriptions that were both painted on and baked in. The board is divided into thirty squares, three rows of ten squares each. The squares are separated by double incised lines painted in violet-black manganese. The last five squares on the bottom row are painted in the same dark shade as the dividing lines. The first image on the last five squares is a deceased mummy lying on a funerary couch with three signs below symbolizing “good;” this is a safe square. The second of the five squares is a hippopotamus; this square represents a water hazard, the unpredictable waters of the **Nile** through which the deceased must navigate. The third image is of three **deities: Thoth, Shu and Maat**. The fourth is of two deities: **Ra** (ray) and **Atum**. The fifth is a falcon, representing the god **Horus**.

Image Essay #9 (continued)



Senet Game Board, 1085-950 B.C.
Egypt, 21st Dynasty
Faience
Height: 10 3/8"
WAM Accession Number: 48.408

REVIEW QUESTIONS

1. What are some other games which you play today that are similar to the game of senet?
2. What are the connections that you see between the game of senet and board games that you play today?
3. Why are the pictures on the game so important?
4. Why do you think this game was so important to the ancient Egyptians?

Image Essay #10



Funerary Stele of Tembu, 1546-1336 CE
Egypt, Early 18th Dynasty
Limestone
Height: 26"
WAM Accession Number: 22.92

LOOKING AT THE OBJECT WITH STUDENTS

This painted **relief** sculpture is divided horizontally into two large **registers** or rows of figures and designs, above two smaller registers with **hieroglyphic** (hi-er-o-glific) text. The topmost register of the plaque is adorned with a ring and bowl that is flanked by wide eyes. Beneath the left eye sit the two largest figures, a man and woman, upon a broad chair with lions legs. The woman holds the man's arm as he appears to sniff a large lotus flower. A small monkey stands beneath their seat holding a mirror and a make-up jar. A bounty of food is stacked upon a table to the right of the figures. Three large pots rest on stands around the table. A smaller female figure stands at the far right of the plaque facing the other figures and holding a wine dish in her outstretched hand.

The figures in the lower register are all slightly smaller than those above them. Two women holding flowers stand to the left of a very tall, decorative water pot similar to one beneath the table in the top register. To the right stand four male figures. The tallest, center-most figure wears a white shirt and long kilt and holds a staff or flower. The three men behind him, each progressively smaller, are dressed in knee-length white kilts and hold flowers.

Hieroglyphic writing is inscribed over the figures in each register and across two registers at the bottom of the plaque. This text contains the names and titles of the depicted persons, as well as an offering inscription. The largest figure represented on the stele is that of its owner. He is identified as "the superintendent Tembu". Beside him sits "his wife, the lady Te-nen". One of their daughters, "Meh" stands across the table from them holding a small bowl of wine in her extended hand. The figures on the lower register, from left to right, are as follows: "his daughter Senet-nofret, his daughter Henut, his son, the captain (nefu) Teti, his son, the captain of a boat, Tetimose, his son, the captain Tew-iy", and "his son, the herdsman Ahmos."

The inscription on the lower registers reads: "An offering which the king gives to **Osiris** (oh-SI-rihs), lord of Busiris (Djedu), the great god, lord of Abydos, that he may give funerary offerings of bread, beer, oxen, fowl, all good and pure things on which the god lives, to the superintendent Tembu and his wife, the lady Te-nen, repeating life, mistress of reverence."

BACKGROUND INFORMATION

This funerary plaque or stele (stEEI-ay) was used to decorate a tomb. Funerary stele like this could be found attached to the outer wall of the tomb or placed within it. The ancient Egyptians believed that things they needed in everyday life would also be needed in the afterlife. These needs included family and food, as seen on this relief. Each of the large objects at the top of the sculpture is symbolic. The ring at the very top of the piece is a symbol of water. Beneath it are horizontal lines representing grain in a great bowl. The large eyes on each side of the ring symbolize eternity, and represent the eyes of the sun god. They are protective icons, and stand for the sun and moon; for day and night; and for the presence of the god.

(CONTINUED ON OTHER SIDE)

Image Essay #10 (continued)



Funerary Stele of Tembu, 1546-1336 CE

Egypt, Early 18th Dynasty

Limestone

Height: 26"

WAM Accession Number: 22.92

BACKGROUND INFORMATION

This object is a raised low **relief** with incised inscriptions. A relief is a type of two-dimensional sculpture in which the forms project in the front only. A low relief stands out only slightly from its background. A raised relief projects from the background whereas a sunken relief recedes into the background. Incising also refers to being carved from the background, like engraving.

A team of artisans worked in a studio to create sculptures and reliefs. This team included an artist who specialized in drawing the outlines of figures onto a piece of papyrus or a stone slab. The human figure was traditionally presented in a standing position and was drawn in a composite view, a combination of the frontal and side views. The eye and shoulders were depicted frontally while the head, arms, and legs were shown in profile. Both hands are represented with all of their fingers. The figure conformed to a strict canon or rules of proportion. The standing figure, according to these standards, had to be contained within a grid of 18 squares high and a seated figure was 14 squares high. The size of a figure indicated its rank. In addition to the outline artist, a relief specialist was required to carve the work of art. Many tools were used for this, including chisels, stone hammers, augers of copper and flint, and saws. Finally, an artist painted the relief.

REVIEW QUESTIONS

1. What is depicted on the stele? Why is it important that the artist included all of these details?
2. Why do you think the figures vary in size and scale? Was it purely for decorative reasons?
3. If you were to create a stele for your family, what would you include and why?
4. How do we know the names and roles of the people pictured on the stele?
5. Do you have something similar to this object in your house? If so, what?

Lesson Plan

Operation Preservation

Grade Level Elementary

Interdisciplinary Connections: Science

Objectives:

After completing this lesson, students will be better able to:

- Classify various substances according to their respective chemical properties.
- Apply critical thinking skills by making educated guesses.
- Demonstrate proper laboratory etiquette.

Vocabulary

Mummy- a dead body that was preserved by the ancient Egyptians.

Desiccant – a material that removes moisture from objects when it comes into contact.

Lesson Materials

- * Fruits and vegetables for drying (apples, tomatoes, potatoes, etc.)
- * 1/3 c. baking soda
- * 2/3 c. salt
- * disposable plastic drinking cups
- * knife
- * measuring cups
- * masking tape
- * permanent marker

Lesson Description

Students will use the concept of Egyptian mummification to dry selected fruits and vegetables and test which substances make the best desiccants.

Estimated Time for Completion:

Teacher Set-up: 30-45 minutes

Student Set-up: 1 class period

Experiment: 1 week

Clean up and discussion: 1 class period

Procedures

1. Place a strip of masking tape on each cup and have students write their name and the type of fruit or vegetable that will be placed in that cup on the tape.
2. Cut fruits and vegetables into manageable sizes and place each segment into the designated plastic cup. **A cup containing a segment of each fruit or vegetable should be set aside and left untreated and used by the entire class as the control.** If you have a sensitive scale, weigh the control cup and record the weight.

(CONTINUED ON OTHER SIDE)

Lesson Plan (continued)

Operation Preservation

Procedures

Variations

- **For younger students:** Measure 1/3-cup of baking soda and 2/3-cup of salt and mix the substances together.
 - **For older students:** Have students choose which substance he/she wants to use. Measure 1 cup of that substance and write their choice on the masking tape.
1. Pour the substance over the fruit or vegetable in the cup. Make sure that the fruit or vegetable is completely covered.
 2. Put the cups on a shelf out of direct sunlight for 1 week.
 3. After a week, check on the fruits and vegetables. The untreated segments will have rotted. Carefully pour the substances out of the cups. **Do not wash the fruits and vegetables or eat them.** Compare the mummified fruit and vegetable segments to the controls. Encourage students to look at their classmates' experiments. Weigh the mummified fruits and vegetables if they were weighed before. **Note:** The segments mummified in the mixture of baking soda and salt should be shrunken and the skin should be black, but they will have no mold or rotten areas.
 4. Discard fruits and vegetables and clean up.

Discussion/Assessment:

- * Ask students which fruits and vegetables are preserved better.
- * Ask students which substances were the best dessicants.
- * Ask students if the mummified fruits and vegetables lost weight compared to the controls.
- * Ask the students what happened to the textures or appearances of the dessicants. Review why they think the reaction took place.

Operation Preservation

Pretend you are an ancient Egyptian trying to make fruits and vegetables into **mummies**. See if you can figure out what will make the best **dessicant**. Record your results.

VOCABULARY

Mummy—a dead body that has been preserved because all the moisture has been removed from it.

Dessicant—a material that removes moisture from objects with which it comes into contact.

PROCEDURE













1. Place a strip of masking tape on each cup that you use. Write your name and the type of fruit or vegetable that will be placed in each cup on the tape.
2. Place a segment of each of the fruits and vegetables that you are using into the cup with the type written on it.
3. Pour 1 cup of the substance that you are using over the fruits and vegetables in the cups. Make sure that the segment is completely covered.
4. Put the cups on a shelf out of direct sunlight for 1 week.
5. After 1 week, check on the fruits and vegetables. Carefully pour the substances out of the cups. **Do not wash the fruits and vegetables or eat them.** Compare the mummified fruit and vegetable segments to the untreated segments of the same kind that your teacher prepared.
6. Discard fruits and vegetables and clean up.






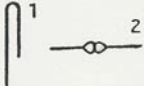








Operation Preservation

Type: Description of untreated segment: Desiccant: Description of your mummy:	Type: Description of untreated segment: Desiccant: Description of your mummy:	Type: Description of untreated segment: Desiccant: Description of your mummy:
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Hieroglyphic Writing Chart

Hieroglyph	Depicted object	Sound	Spoken like in:
	Vulture (letter called: aleph)	a	"hat"
	Arm (letter called: ayin)	a,o	"arm", "old"
	Reed (letter called: yodh)	e/i	"in", "the"
	Reed pair	y	"yes"
	Quail chick	u,w	"wet", "route"
	Leg	b	"bet"
	Stool	p	"pet"
	Horned viper	f	"fit"
	Owl	m	"met"
	Water	n	"net"
	Mouth	r	"rain"
	Forepart of lion	l	"lion"

Hieroglyphic Writing Chart

Hieroglyph	Depicted object	Sound	Spoken like in:
	Reed shelter	h	"home"
	Twisted wick	h	"throat"
	Ball of strings	kh	"Loch Ness"
	1. Folded cloth 2. Door bolt	s,z	"soap", "zoo"
	Pool	sh	"ship"
	Basket	k	"kit"
	Slope of hill	q	"quick"
	Jar-stand	g	"get"
	Bun	t	"tub"
	Tethering rope	t	"tune"
	Hand	d	"did"
	Cobra	j	"joke"

Egyptian Mathematician

EGYPTIAN NUMBER SYMBOLS

The Egyptians developed a system of numbers using symbols, similar to hieroglyphic writing. The Egyptians did not use place value. In our number system, the value of a number is determined by its place value. Using the ancient Egyptian system, it did not matter what order the symbols were written in.

1		6		100	@
2		7		1,000	↕
3		8		10,000	∩
4		9		100,000	𐦩
5	 	10	 ∩	1,000,000	𐦩

23 nn|||

3,234 III@enn|||

107 e||||
|||

11,247)Iee||||
|||



The WALTERS
ART MUSEUM

Egyptian Mathematician

Try writing these modern numerals in Egyptian symbols:

1. 26 _____

2. 153 _____

3. 209 _____

Try writing these Egyptian symbols in modern numerals:

1. _____

1. _____

1. _____

Use the rest of this page to practice writing Egyptian number symbols or to make your own math problems!

Lesson Plan

Egyptian Mathematician

Grade Level

Elementary

Interdisciplinary Connections:

Mathematics

Objectives:

After completing this lesson, students will be better able to:

- Understand the Egyptians' desire to calculate and measure.
- Translate numerals into Egyptian number symbols and vice versa.
- Calculate values using Egyptian numeral symbols.

Lesson Materials

- * Egyptian Number Symbols (see handout)
- * Hieroglyphic Writing Chart (see handout)
- * Egyptian Mathematician Worksheet (see handout)
- * Scrap paper

Lesson Description

The ancient Egyptian writing system consisted of hieroglyphs. Hieroglyphic writing used pictures and symbols to represent words, syllables or sounds. The Egyptians also had a number system that consisted of pictures and symbols. Students will learn to use the Egyptian number symbols and create/solve math problems.

Procedures

1. Have students translate numerals into Egyptian number symbols and Egyptian number symbols into numerals.
2. Once the students are familiarized with the symbols, create problems, appropriate for skill level of the class, using Egyptian number symbols and have students solve the problems. Number symbols and hieroglyphic writing can be combined to make word problems with an Egyptian theme. Students can also create their own problems for their classmates to solve.

Lesson Plan

Festival Role Play

Grade Level Elementary
Interdisciplinary Connections: Language Arts, Social Studies

Objectives:

After completing this lesson, students will be better able to:

- Explain the roles of different members of Egyptian society.
- Understand the religious practices of the ancient Egyptians.
- Compromise and cooperate as a group.

Lesson Materials

- * Religious Festivals in Ancient Egypt (see handout)
- * A List of Some Egyptian gods and goddesses (see handout)

Lesson Description

It is known that the ancient Egyptians believed in and worshiped many gods and goddesses. They not only worshipped them individually, but festivals were a chance for all types of people to worship as a whole. Students will assume the roles of people that would have taken part in a religious festival.

Procedures

1. Divide students into groups. Groups of 6 are recommended.
2. Assign groups a god or goddess, or let each group research a god or goddess that they like. See *Additional Resources* for recommended books and websites or visit your local library.
3. Assign roles or let groups assign roles. Recommended roles are a pharaoh, two priests, a musician or entertainer, and at least 2 common people with different occupations, such as a farmer or a craftsperson. Characters can be added or subtracted at your discretion.
4. Allow sufficient time for students to complete the activity. Use *Religious Festivals in Ancient Egypt* (see handouts) to define roles or have students research their roles more in-depth. Students also need to write a script, make or gather props and practice their skits.

Closure:

Have each group present their skit to the class.

Festival Role Play

The ancient Egyptians believed it was very important to please their gods and goddesses. They worshipped them individually from their homes but festivals were a chance for all types of people to worship together.

Pretend you are an ancient Egyptian and you are taking part in a festival. Read the *Religious Festivals in Ancient Egypt* handout to get a better idea of what went on at festivals. People at festivals were the pharaoh, priests, entertainers and commoners. Commoners included women, children and people of all ages and occupations.

Use the space below to write ideas to share with your group. What would your character do at a festival? What would your character say or bring to the festival? What would other characters say to your character? What props might you want to use?



Festival Role Play

Religious Festivals in Ancient Egypt

The Ancient Egyptians believed in many different gods and goddesses. Each god and goddess controlled a part of daily life for the Egyptians. The Egyptians thought it was very important to please these gods and goddesses through worship. The pharaoh and the priests were allowed to worship the gods and goddesses from inside the temples but ordinary people usually had to worship the gods and goddesses from home. The only time when the pharaoh, priests, and the ordinary people could worship together was at the religious festivals.

Citizens and their guests would come from miles away to be present at a festival. They took part in the dramatic procession honoring the god or goddess that began at his/her temple and ended at another temple about one and a half miles away. When they arrived at the temple, the people watched as the priests disappeared into the building. The priests bathed the statue of the god or goddess and dressed him/her in colorful linen and adorned him/her with jewelry. Then they placed the statue in a shrine and placed the shrine on a boat. They carried the boat on their shoulders through the temple and then into the streets filled with screaming worshippers.

The journey continued on foot until they reached the Nile. The boat carrying the shrine was then towed on the river to the other temple where the pharaoh waited to greet the procession and the god or goddess. Once they arrived, the priests and the pharaoh went inside the temple carrying the shrine. While inside, the pharaoh received the “immortal essence of kingship.” He was forgiven for any wrongs that he committed and was given divine strength.

While the pharaoh and the priests were inside the temples, the worshippers were left outside. Acrobats and musicians entertained them and the women played sistrums, which were said to soothe the gods and goddesses. They all danced to songs of devotion sung by priests and rejoiced.

When the pharaoh emerged from the temple, the citizens greeted him wildly and praised his accomplishments. The priests carried the shrine out of the temple and placed it back on the boat. The ordinary people could then ask the gods yes or no questions. They usually asked about the health of relatives, the afterlife, or whether it would be a good season for crops. If the boat dipped forward, the answer was yes. If the boat dipped backward, the answer was no.

If the god or goddess was generous, he/she would provide loaves of bread and beverages for all the people who took part in the procession. For the rest of the day, the people worshipped and celebrated in the streets.

Festival Role Play

Egyptian Deities

ANUBIS A protector of tombs and the guardian of the necropolis (city of the dead). Anubis was said to prepare the body for the afterlife by mummifying the body. Identified as a jackal or a man with the head of a jackal.

ATEN Sun god identified as a sun disc. Pharaoh Akhetaten of the Eighteenth Dynasty changed the religion of Egypt to monotheism (the worship of one god) during his reign. Aten was the god worshipped. The Pharaoh also changed his own name from Amenhotep to Akhetaten (after Aten) and moved the capital to Tell el-Amarna, re-naming it Akhetaten.

ATUM Creator of the universe and manifestation of the god Re. Atum is the mound or island that emerges out of the water of chaos, according to the creation myth from the city of Heliopolis.

BASTET A cat deity. Depicted as a cat or as a woman with a cat head.

BES Protector against evil and particularly snakes. Bes miniature statues or votives kept the order of the household by warding off evil. His image can also be found in the wall carvings of temples. He is depicted as a dwarf with the face of a good-natured old man.

GEB Part of the creation myth. Geb is the personification of earth and the brother of the heavens god, Nut. As a symbol of fertility, Geb's skin is often depicted green.

HAPY The Nile deity. A male god with female breasts (a representation of fertility) and is often depicted wearing a lotus flower headdress or holding papyrus.

HATHOR A goddess of love and fertility. Hathor is similar to the goddess Isis. She is depicted as female with a sun disc-bull horn crown or as a bull wearing a sun disc crown or as a female with cow ears.

HORUS or **HORUS-RE** or **RE** The sun god depicted in the form of a hawk or man with a hawk head. Either one of these depictions can be seen with a sun-disc atop the head. Horus is the son of Osiris and Isis.

IMHOTEP An architect of the third dynasty who is deified in death for his architectural achievements in life. He becomes the physician god and is also considered a sage with divine magical qualities. Identified as a male with a shorn head often holding a scroll.

ISIS The major Egyptian female deity and archetype of motherhood (Goddess of motherly love and fertility). She is also a protector of tombs. Isis is the daughter of Geb and Nut and wife of Osiris. She is an important funerary deity and can be identified by a throne-shaped crown on top of her head or she is sometimes seen seated on a throne with Horus, her son, on her lap. In the New Kingdom, Isis takes on the attributes of Hathor (sun disc-bull horn crown).

KHEPER Identified as a scarab beetle or as a man with the head of a scarab beetle. Khepre is a manifestation of the god Re. He is the morning sun god who pushes the sun across the sky (Scarab beetles are known to roll or push balls of dung across the desert floor, hence the deity Khepre pushing the sun across the sky.).

(CONTINUED ON OTHER SIDE)

Festival Role Play

Egyptian Deities

MA'AT Goddess of truth and is considered an important afterlife deity. She weighs the heart and/or soul upon the death of an individual against her feather. She is identified as a single feather or a female with a single feather on top of her head.

NEPHTHYS Female deity who wears a cup-shaped crown on top of her head. Nephthys is the wife of the god Seth and the sister of Isis. Both Nephthys and Isis were sometimes depicted as hawks and are considered the protectors of tombs.

NUN The water of chaos or nothingness from the Heliopolitan creation myth. Out of Nun rises Atum, the creator of the universe.

NUT The personification of the heavens in the Heliopolitan creation myth. Depicted as a female outstretched over the earth. Nut is the sister of Geb.

OSIRIS Ruler of the underworld and one of the most important mortuary deities. Osiris is the son of Geb and Nut, husband of Isis, and father of Horus. Depicted as a mummy holding a crook and flail, wearing a fake beard and a heft crown.

PTAH The creator god for the city of Memphis. Also known as the god of craft. Depicted as a mummy wearing a skullcap and holding a scepter. According to the Memphis creation myth, Ptah caused the primal waters to run out of chaos by thought. The seeds of everything in the world come from him.

SEKHMET A lioness deity depicted as a woman with a lioness's head. Sekhmet, the wife of Ptah, is a protector of tombs and mummies.

SETH The brother of Osiris and god of chaos, war, deserts, and storms. Depicted as a man with an unidentified animal head or as an unidentified animal (depictions of Seth are rare).

SHU A deity from the creation myth of Heliopolis. Shu, depicted as a male often with his arms raised to the sky, is a personification of air.

TAWERET The hippopotamus deity of pregnant women. Small votives or figurines of Taweret were placed in the home to protect women during pregnancy and childbirth. Taweret can also be seen on tomb paintings and wall sculpture reliefs.

TEFNUT The moisture that emerges from Atum in the Heliopolitan creation myth.

THOTH The god of wisdom, inventor of writing, and protector of scribes. He is the attendant who provides a written account of the deceased's judgment. Thoth is depicted as a baboon or an ibis (a bird much like a crane) or as a man with an ibis head.

Sacred Sanctuary

The sanctuary was the most sacred part of the temple. In the middle of the sanctuary stood a statue of a god or goddess, like the statue of Enehy that is at the Walters Art Museum. The walls of the sanctuary were decorated with scenes of gods and goddesses.

Pretend like are an Egyptian god or goddess and build a sanctuary for yourself. Then, write an autobiography.

Procedure:

1. Gather photographs of family and friends and other small objects from home that you would like to include in your sanctuary.
2. Decorate the inside and outside walls of the box with paint. You can include your name or messages written in hieroglyphic writing or Egyptian number symbols. Draw any other images you want to include in your sanctuary on scrap paper or directly on the walls when the paint is dry.
3. Glue drawings and tape photographs on the walls of the box.
4. Place a statue of yourself in the center of your sanctuary.
5. Brainstorm about what you want to include in your autobiography. Things you might want to write about are family, favorite TV show, favorite song, favorite movie, favorite food, pets, hobbies, collections, sports, vacations, birthdays, holidays, and any other special events. The meaning of the objects in your sanctuary should be included in your autobiography.

Write your ideas below.

Lesson Plan

Sacred Sanctuary

Grade Level Elementary
Interdisciplinary Connections: Visual Arts/Language Arts

Objectives:

After completing this lesson, students will be better able to:

- Describe an essential aspect of the ancient Egyptians' religious life.
- Create a tangible example of an Egyptian sanctuary.
- Utilize and strengthen their grammar and syntax skills.
- Appreciate the experiences and cultures of their classmates.

Lesson Materials

- * Shoe box or cardboard box for each student (can be brought from home)
 - * Ruler
 - * Scissors
 - * Scrap paper
 - * Markers
 - * Colored pencils
 - * Tempera paint
 - * Glue or glue sticks
 - * Tape
 - * Covered work surface
 - * Objects collected at home
 - * Egyptian Number Symbols (see handouts)
 - * Hieroglyphic Writing Chart (see handouts)
- Optional:*
- * Self-hardening clay, unless you have access to a kiln

Lesson Description

Students will construct a 3-dimensional diorama of a sanctuary for themselves. Students will cover the inside with pictures or photographs of their lives, pictures from magazines, or other small objects that represent themselves. In addition, students will write an autobiography.

Procedure

Constructing a sanctuary:

1. Have students gather photographs of family and friends and other small objects from home to include in their sanctuaries.
2. Decorate the inside and outside walls of the box with paint. Students can include their name or messages written in hieroglyphic writing and use Egyptian number symbols (see handouts). Draw any other images to include in the sanctuary on scrap paper or directly on the walls when paint is dry with markers or colored pencils.

(CONTINUED ON OTHER SIDE)

Lesson Plan (continued)

Sacred Sanctuary

Procedure

3. Glue drawings and tape photographs (for easy removal, if necessary) of family and friends brought from home on the walls of the box.
4. Students can either sculpt a statue of themselves in clay or draw themselves, mount the drawing on the box lid or a spare piece of cardboard and cut it out. Place the sculpture or drawing in the center of the sanctuary.

Writing an autobiography:

1. Brainstorm ideas for use in the autobiography. Potential areas to write about are family; favorite TV show, song, movie or food; pets; hobbies; collections; sports; vacations; birthdays; holidays and any other special events. The meaning of any objects or pictures in the sanctuary should be included in the autobiography.
2. Write a rough draft of the autobiography using ideas from brainstorming.
3. Proofread the autobiography and have a classmate or teacher proofread it also.
4. Make any necessary corrections, such as spelling and grammatical errors.
5. Compose a handwritten or typed final draft of the autobiography.
6. Use hieroglyphic writing to make a cover or a border around the pages.

Closure

Present the autobiography to the class along with the sanctuary and put both autobiography and sanctuary on display.

Lesson Plan

Senet

Grade Level

Elementary/Middle

Interdisciplinary Connections:

Language Arts, Social Studies/Visual Arts

Objectives

After completing this lesson, students will be better able to:

- Describe an aspect of daily life for the ancient Egyptians.
- Exercise their critical thinking skills by using strategy to win the game.

Lesson Materials

- * Shoe box lid (1 per group)
- * Pencil
- * White and colored paper
- * Scissors
- * Rulers
- * Glue
- * Popsicle sticks (4 per group)
- * Paint
- * Game pieces (10 per group)
- * Senet Instructions (see handouts)
- * Egyptian Number Symbols (see handouts)
- * Hieroglyphic Writing Chart (see handouts)

Lesson Description

The Egyptians not only worked, but they also played. They liked to play leapfrog, tug-of-war and board games, such as Senet (pronounced “senate”). Senet is similar to chess or checkers and it is to be played by 2 people. The game pretends to begin at the moment of death at the entrance to the realm of the dead. The object is to try to reach eternal life by moving all your pieces across the board to the finish. Students will construct a board for playing Senet and then play the game just like the ancient Egyptians.

Procedure

1. Divide class into groups of 2.
2. Have each group decorate the sides of the shoe box lid with paint and/or colored paper. Students can use Egyptian number symbols and hieroglyphs to decorate the lid, if they choose.
3. Have each group cut out the game board and glue it to the top of the shoe box lid.
4. Paint one side of each Popsicle stick to use as counting sticks.

Rules of Play

1. Determine which 5 game pieces will belong to each player. Place one player’s game piece on Square 1 and the other player’s piece on Square 2. Continue placing pieces on Row 1, alternating the players’ pieces as shown below.

(CONTINUED ON OTHER SIDE)

Lesson Plan (continued)

Rules of Play

1. Moves are determined by tossing the painted Popsicle sticks. The number of uncolored sides facing up determines the number of squares a player can move.

One side—one square

Two sides—two squares

Three sides—three squares

Four sides—four squares

All colored sides—lose a turn

2. To begin the game, both players take a turn at throwing the counting sticks. The player who throws the lowest number goes first.
3. During each turn, a player throws the counting sticks twice. The value of each throw should be recorded. The throws can be used in any order, for one or two pieces. The throws must be taken in their original groupings and must all be used in the same turn in which they were thrown. If a player throws a 4 and a 3, he/she can either:

Move one piece 4 and then move that same piece 3 or,

Move one piece 4 and another piece 3.

1. Players move their pieces forward in the direction indicated above, alternating direction when the end of a row is reached. A player may not end a move on a square occupied by his/her own piece. Any number of pieces, including the player's own pieces, can be jumped in a move but the occupied squares must be counted. If a player ends a move on a square occupied by his/her opponent, the opponent's piece is sent back to the most recent square that the attacker occupied.

End of Game:

Special rules govern movement on Squares 26-30. Each player may only move one piece that is within Squares 26-30 during his/her turn. The remaining throw may be used to move any piece on Squares 1-25. If all the player's pieces are within Squares 26-30 or if he/she has no more pieces on the board, that player may only throw once.

1. Square 26 is the "Beautiful House" (*per nefer*). An opponent on Square 26 can be sent back by an attacking piece.
2. From Square 26, a player can advance a piece to any of the last three squares with throws of 1, 2 or 3. A throw of 4 carries the piece off the board immediately. If a player throws a 1 while on Square 26, he/she must move to Square 27 and that player's piece is trapped there. Square 27 is the "House of Waters" (*per mu*). If a piece is on Squares 28 or 29 and an opponent lands on the same square, the attacked piece is forced to Square 27.
3. To remove a piece that is forced onto Square 27, a player must either throw a 4 or move the piece to Square 15 (above Square 26) and lose one turn. A player may try to throw a 4 on any of his/her turns. If the player decides to give up trying to throw a 4, he/she must wait until his/her next turn to move to Square 15 in place of his/her throw.
4. A player can only carry his/her pieces to Square 30 and remove the pieces from the board if the throw is exact. A player on Square 28 cannot move off the board if a 4 is thrown—a 2 must be thrown.
5. The winner is the player who carries all his/her pieces off the board first.

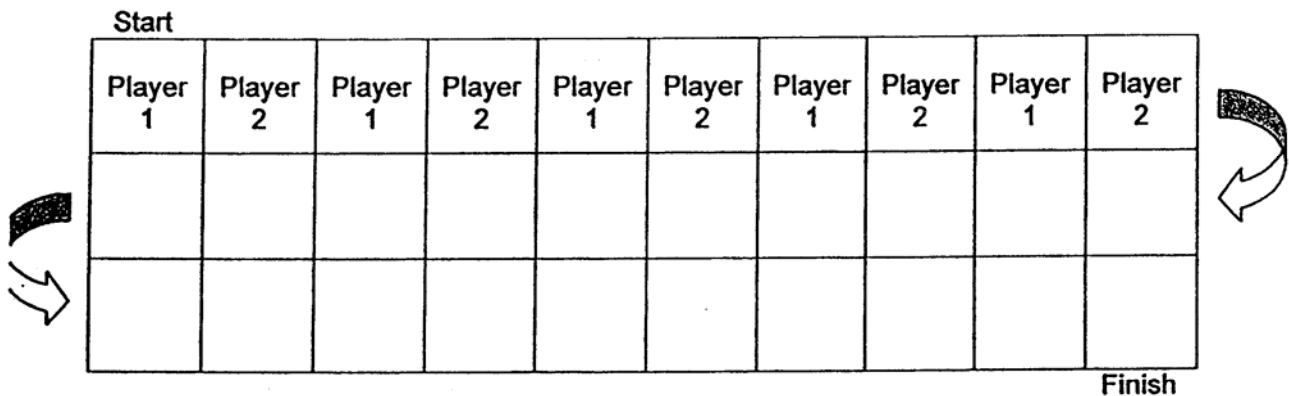
Lesson Plan (continued)

SENET

The Egyptians not only worked, but they also played. This board game is called Senet (pronounced "senate"). It is similar to chess or checkers and is for two players. The game pretends to begin at the moment of death at the entrance to the realm of the dead. The object is to try to reach eternal life by moving your pieces across the board to the finish.

Playing the game:

1. Determine which 5 game pieces will belong to each player. Place one player's game piece on Square 1 and the other player's game piece on Square 2. Continue placing pieces on Row 1, alternating the players' pieces, as shown below.



2. Moves are determined by tossing the painted Popsicle sticks. The number of uncolored sides facing up determines the number of squares a player can move.



One Side =
One Square



Two Sides =
Two Squares



Three Sides =
Three Squares



Four Sides =
Four Squares



All colored sides =
Lose a turn

3. To begin the game, both players take a turn at throwing the counting sticks. The player who throws the lowest number goes first.
4. During each turn, a player can throw the counting sticks twice. The value of each throw should be recorded. The throws can be used in any order, for one or two of that player's

Lesson Plan (continued)

pieces. The throws must be taken in their original groupings and must all be used in the same turn in which they were thrown. If a player throws a 4 and a 3, he/she can either:

Move any piece 4 and then move that same piece 3 or,
Move one piece 4 and another piece 3.

5. Players move their pieces forward in the direction shown in the picture, alternating direction when the end of a row is reached. A player may not end a move on a square occupied by his/her own piece. Any number of pieces, including the player's own pieces, can be jumped in a move but the occupied squares must be counted. If a player ends a move on a square occupied by his/her opponent, the opponent's piece is sent back to the most recent square that the attacker occupied.

End of the game:

Special rules govern movement on Squares 26-30. Each player may only move one piece that is within Squares 26-30 during his/her turn. The remaining throw may be used to move any piece on Squares 1-25. If all the player's pieces are within Squares 26-30 or if he/she has no more pieces on the board, that player may only throw once.

6. Square 26 is the "Beautiful House" (*per nefer*). An opponent on Square 26 can be sent back by an attacking piece.
7. From Square 26, a player can advance a piece to any of the last three squares with throws of 1, 2 or 3. A throw of 4 carries the piece off the board immediately. If a player throws a 1 while on Square 26, he/she must move to Square 27 and that player's piece is trapped there. Square 27 is the "House of Waters" (*per mu*). If a piece is on Squares 28 or 29 and an opponent lands on the same square, the attacked piece is forced to Square 27.
8. To remove a piece that is forced onto Square 27, a player must either throw a 4 or move the piece to Square 15 (above Square 26) and lose one turn. A player may try to throw a 4 on any of his/her turns. If the player decides to give up trying to throw a 4, he/she must wait until his/her next turn to move to Square 15 in place of his/her throw.
9. A player can only carry his/her pieces to Square 30 and remove the pieces from the board if the throw is exact. For example, a player on Square 28 cannot move off the board if a 4 is thrown—a 2 must be thrown.
5. The winner is the player who carries all his/her pieces off the board first.

High School Discussion Questions & Projects

1. Ask students to imagine the tomb contents of an affluent ancient Egyptian. They might act as a craftsman who must sculpt model objects for the tomb, or as archaeologists who discover the tomb contents thousands of years later. Within the tomb, they must create or find all the models of everyday objects the deceased would need in the afterlife. Ask them to discuss and write an inventory and description of the tomb contents, or sculpt such objects from clay. Students must be sure to consider what objects would be needed as well as the ways in which tomb owners showed their reverence for Osiris and other Egyptian gods.
2. Objects such as the *Model Boat* were excavated and removed from ancient Egyptian tombs by archaeologists and others wishing to research the civilization. Most are now on display in museums around the world. Recently many governments have begun demanding that such artifacts be returned to their countries of origin. Similarly, in the United States, many native American tribes have begun demanding that objects from their cultures, now on display in museums around the country, be returned to sacred tribal grounds. Have students research this issue at the library or online. Ask students to choose one side in the debate – to be in support of the removal of such objects to other countries for preservation, research, and display; or against this practice, and in support of objects being returned to their country of origin. (You might ask students to pretend the object in question is one of the objects from this kit and that the Egyptian government is demanding its return). Students should prepare a five-minute presentation to give to their classmates explaining and providing evidence in support of their position. Ask students if there is a difference between objects related to living religions (such as those practiced by native American groups), and of those whose spirituality has been lost for modern society.
3. The Nile River was significant to the flourishing of ancient Egyptian civilization. Discuss the importance of the Nile River in ancient Egyptian farming, transportation of people and goods, religion and trade. Ask students to create an ancient Egyptian business to be located along the Nile River. Students should design a flyer for their business, to be displayed in an ancient Egyptian marketplace. Students might also design a business card with appropriate logo (encourage students to use study ancient Egyptian symbols for this). Finally, students should include a one-page description of their business and its utilization of the Nile River.

Ancient Egypt Word Search

T E M P L E A E S A M E G
 S G S I S I N T H R U G O
 I Y X P L O C T P C M A D
 S P M R E A I E Y H M N D
 T T T B F H E N L A I N E
 R E W I O A N E G E F O S
 U L T T E L T S O O I T S
 M R S I R I S O R L C R E
 A F T E R L I F E O A A S
 P A P Y R U S R I G T C S
 S E B I R C S A H I I R T
 S C U L P T U R E S O M U
 P H A R A O H S E T N U M

AFTERLIFE
 ARCHAEOLOGIST
 CARTONNAGE
 GODDESSES
 ISIS
 OSIRIS
 PHARAOH

ANCIENT
 ARTIFACTS
 EGYPT
 HIEROGLYPHS
 MUMMIFICATION
 PAPYRUS
 SCRIBES

SISTRUM
 SYMBOLS
 SCUPLTURE
 SENET
 TEMPLE

Now fill in the blanks with the remaining letters to
find the hidden message!

- - - - -
 - - - - -

Ancient Egypt Word Search — Solution

T E M P L E A E S A M E G
 S G S I S I N T H R U G O
 I Y X P L O C T P C M A D
 S P M R E A I E Y H M N D
 T T T B F H E N L A I N E
 R E W I O A N E G E F O S
 U L T T E L T S O O I T S
 M R S I R I S O R L C R E
 A F T E R L I F E O A A S
 P A P Y R U S R I G T C S
 S E B I R C S A H I I R T
 S C U L P T U R E S O M U
 P H A R A O H S E T N U M

(Over-Down-Direction)

AFTERLIFE (1-9-E)

ARCHAEOLOGIST (10-1-S)

CARTONNAGE (12-10-N)

GODDESSES (13-1-S)

ISIS (6-2-W)

OSIRIS (8-8-W)

PHARAOH (1-13-E)

ANCIENT (7-1-S)

ARTIFACTS (1-9-NE)

EGYPT (2-1-S)

HIEROGLYPHS (9-11-N)

MUMMIFICATION (11-1-S)

PAPYRUS (1-10-E)

SCRIBES (7-11-W)

SISTRUM (1-2-E)

SYMBOLS (1-2-SE)

SCUPLTURE (1-12-E)

SENET (8-7-N)

TEMPLE (1-1-E)

Now fill in the blanks with the remaining letters to
find the hidden message!

Explore the Walters Art Museum

Vocabulary

AFTERLIFE The new life that Egyptians believed they would live after death.

ATEF CROWN A crown worn primarily by the god Osiris. It is similar to the white crown of Upper Egypt, but it has plumes on either side of it.

AMULET A charm worn or carried as protection from evil spirits and illness.

ANKH (ank) A symbol that carried magical protective powers, meaning eternal life. There are several depictions of a god “breathing life” (using the ankh) into the noses of pharaohs.

ARCHAEOLOGY The scientific study of civilizations and/or communities through excavation of cities, relics, and artifacts.

BA One of many Egyptian words for aspects of the personality, often translated as the “soul.”

BOOK OF THE DEAD A collection of writings that provided instructions for the afterlife.

CANOPIK JAR (ka-no-pic) A container used to preserve and the internal organs of the dead after their bodies were mummified. The jar(s) was then placed in the tomb with the mummified body.

CARTONNAGE Layers of linens soaked in plaster that are shaped and molded while damp; often used for mummy masks and cases.

CARTOUCHE (kar-toosh') An oval frame with a horizontal bar at the bottom within which a king's name was written in hieroglyphs.

CROOK A modified scepter with a pronounced hook on the end. The crook was held in one hand the flail in the other. Gods, pharaohs, and high officials were often depicted with these symbols of hierarchy.

DELTA A triangular tract of land at the mouth of a river.

DIADEM A headband indicative of royalty.

DOUBLE CROWN The pharaoh's crown that represented both Upper and Lower Egypt, signifying that the pharaoh was lord of both regions.

DYNASTY A succession of rulers from the same family. Also, the period within which a single family reigns.

EMBALM To treat a dead body with substances that prevent or slow decay.

FAIENCE (fay-ance') A mixture of soda, lime, and silica with water and colorants to form a material which was used for many types of pottery and jewelry.

Vocabulary

FLAIL A fly whisk that functioned as a symbol of hierarchy. Gods, like Osiris, are often seen holding the flail in one hand and the crook in the other.

GESSO A mixture of plaster and glue or size. Used in sculpture and as a background for paintings.

HIEROGLYPHS (HI-row-glifs) A system of writing in which a picture or symbol representing a word, syllable, or sound is used instead of alphabetic letters.

KA A personification of one's personality or spiritual individuality. Ever-present with a person in life and continued to exist after death.

KEPHERIS or BLUE CROWN The pharaoh wore this crown during times of war.

KOHL A black powder used cosmetically in ancient Egypt around the eyes to protect them from sun, sand, and insects.

LOWER EGYPT The northern region of Egypt, containing the Nile delta, the area of the river closest to the Mediterranean Sea.

LOTUS A type of water lily that opens in the morning and closes at sunset. This aspect was associated with the cycle of the sun and life. Because of this, the lotus was one of the most important symbols of rebirth.

MUMMIFICATION The process of preserving a body by drying it and wrapping it in linen.

NEMES The royal head cloth.

PAPYRUS A plant that grew abundantly in the Nile valley, used to make rope, sandals, baskets, and especially a writing material.

PHARAOH A word meaning "great house" used to designate kings' palaces, and then eventually the kings themselves.

PYRAMID Old and Middle Kingdom tomb for a pharaoh.

RED CROWN The pharaoh's crown of Lower Egypt, indicating his rule over that region.

RELIEF A two-dimensional sculpture (flat back). A relief sculpture where the front surface is carved to a certain depth leaving the figures and/or scenes raised is known as raised relief. A relief sculpture with the figures and/or scenes carved below the original surface is known as sunken relief.

SCARAB A charm made in the shape of the dung beetle, which was held sacred by the ancient Egyptians. The flat side is usually engraved, and the whole was worn as an amulet.

SENET The most popular game played by the ancient Egyptians.

Vocabulary

SHAWABTI A small, mummy-like figure placed in the tomb to act as a servant and to work on the behalf of the deceased.

SISTRUM A type of musical instrument or rattle used for worship, particularly to the goddess Hathor.

STELE (stEEL-ay) A stone slab carved with inscriptions and used as a marker at or in temples and tombs.

UPPER EGYPT The southern section of Egypt, the region nearer the source of the Nile in central Africa.

URAEUS A rearing cobra on the pharaoh's forehead or crown, symbolizing kingship.

WADJET Called the "eye of Horus" a representation of the human eye with facial markings of a falcon. It is a symbol of health, restoration, and protection against evil.

WHITE CROWN The pharaoh's crown of Upper Egypt.

Some of the preceding information was taken from *Eternal Egypt: Masterworks of Ancient Art from the British Museum*.

Ancient Egypt Chronology

Prehistoric Period	ca. 4500-3100 BCE		Painted clay pottery; implements for hunting/gathering
Early Dynastic (Archaic) Period	ca. 3100-2649 BCE	Dynasties 1-2	Unification of Upper and Lower Egypt, Narmar believed to be first pharaoh of unified Egypt; development of hieroglyphic writing
Old Kingdom	ca. 2649-2134 BCE	Dynasties 3-8	Complex funerary architecture: Great Pyramids and Great Sphinx of Giza
First Intermediate Period	ca. 2100-2061 BCE	Dynasties 9-10	Decline and eventual collapse of Old Kingdom dynasties; ascension of provincial rule
Middle Kingdom	ca. 2061-1640 BCE	Dynasties 11-13	Reunification of Egypt and reinstatement of pharaonic rule; wooden funerary models (houses, rowing boats, soldiers, temples etc.)
Second Intermediate Period	ca. 1640-1550 BCE	Dynasties 14-17	Hyksos (Near Eastern culture) gain control as far as Upper Egypt
New Kingdom	ca. 1550-1070 BCE	Dynasties 18-20	Reunification under Egyptian rule; great temple complexes at Karnak, Abu Simbel; Pharaohs include Akhenaten, Tutankhamun, Rameses II
Third Intermediate Period	ca. 1070-660 BCE	Dynasties 21-25	Social upheaval throughout the Mediterranean; Egyptian dynasties collapse again to foreign rule: Libyans, Kushite of Nubia
Late Period	660-332 BCE	Dynasties 26-31	Persian takeover; artists try to recapture the great art of the Old and Middle Kingdom dynasties; end of pharaonic rule in Egypt
Ptolemaic (Hellenistic) Period	332-30 BCE		Egypt becomes a part of the Hellenistic (Greek) world; Alexander the Great defeats Persians; Alexander relocates capital to the Delta, names it Alexandria; the death of Alexander begins the rule of Ptolemies



Websites for Teachers & Students

Ancient Egypt: A History of Art and Culture

www.bergen.org/AAST/Projects/Egypt/

Focuses on Egyptian religion, cultural life, and art.

Cleveland Museum of Art

www.clemusart.com

A site for children on the research of the Rosetta Stone.

Cleopatra: A Multimedia Guide to the Ancient World

www.artic.edu/cleo/index.html

This site is an interactive journey through the collection of ancient art at the Art Institute of Chicago.

Akhet Egyptology

www.akhet.co.uk/museum.htm

Detailed descriptions of Egyptian mythology, gods, pharaohs, and beliefs. Also has links to Egyptian museums and collections in the United Kingdom.

Virginia Museum of Fine Arts

www.vmfa.state.va.us/gmuvava/lessons.htm

Links to 14 lesson plans dealing with art and culture, gods and goddesses, tombs and mortuary art, and daily life in Ancient Egypt. Most are designed for grades K-6.

Egyptian Lesson Plans and Activities

members.aol.com/tward64340/egypt.htm

Lesson plans include Scarab Paper Weights, Hieroglyphic Papyrus Art, Egyptian Sand Art, Sarcophagus Drawing, as well as links to sites on Ancient Egypt.

Exploring Ancient World Cultures, Images for Egypt

eawc.evansville.edu/pictures/egpage.htm

Links to images from the Cleveland Museum of Art, Detroit Institute of Art, Metropolitan Museum of Art, Michael C. Carlos Museum, North Carolina Museum of Art, Oriental Institute Museum, University of Memphis Institute of Egyptian Art and Archaeology, and Berger Foundation.

Metropolitan Museum of Art

www.metmuseum.org/explore/publications/egypt.htm

Download a comprehensive resource for educators which includes summaries of ancient Egyptian history and art, lesson plans, classroom activities, and a glossary. These materials can be adapted for students of all ages and interests.

Websites for Teachers & Students

Neferchichi, Materials on Ancient Egypt to Purchase or Download

www.neferchichi.com

Materials on Ancient Egypt to purchase or download. Includes DVDs, books, games, and other Egyptian-inspired merchandise.

NOVA: The Building of the Ancient Egyptian Pyramids

(in conjunction with the NOVA episode on PBS)

www.pbs.org/wgbh/nova/pyramid

Explore the pyramids through online adventures and activities for children.

Treasures of Tutankhamun

www.humanities-interactive.org

On-line exhibit about the discovery of Tutankhamun's tomb.

British Museum

www.ancientegypt.co.uk

Stories and games about many aspects of Egyptian life. Topics include geography, gods and goddesses, mummification, pharaohs, pyramids, trades, and writing.

Ancient Egypt Webquest

www.iwebquest.com/egypt/ancientegypt.htm

Six "missions" for children on Ancient Egypt. Children are asked to solve these missions using the website's resources and links.

Egyptian Hieroglyphs

<http://www.greatscott.com/hiero/>

Hieroglyphic writing, numbers, and downloads of e-books, worksheets, and hieroglyphic fonts.



Selected Books for Students

**Available through the Enoch Pratt Library*

- Adronick, Catherine M. *Hatshepsut: His Majesty, Herself*. New York: Atheneum, 2001.
- Berger, Melvin and Gilda Berger. *Mummies of the Pharaohs: Exploring the Valley of the Kings*. District of Columbia: National Geographic Society, 2001.
- Berman, Lawrence M., and Bernadette Letellier. *Pharaohs: Treasures of Egyptian Art from the Louvre*. Exh. Cat. Cleveland: Cleveland Museum of Art in association with Oxford University Press, 1996.
- * Bradenberg, Alik. *Mummies Made in Egypt*. New York: Harper Trophy Books, 1985.
- * Bower, Tamara. *The Shipwrecked Sailor: An Egyptian Tale with Hieroglyphics*. New York: Atheneum, 1998.
- Coles, Janet, and Marsha Hill. *Fun with Beads: Ancient Egypt*. New York: The Metropolitan Museum of Art, 1995.
- Crosher, Judith. *Technology in the Time of Ancient Egypt*. (Austin, TX: Raintree Steck-Vaughn, 1998.
- * DeFrates, Joanna. *What Do We Know About the Ancient Egyptians?* New York: Peter Bedrick Books, 1992.
- * Green, Roger Lancelyn and Heather Copley (Illustrator). *Tales of Ancient Egypt*. New York: Puffin, 1996.
- Harris, Geraldine. *Gods and Pharaohs from Egyptian Mythology*. New York: Peter Bedrick Books, 1992.
- Hart, Avery and Paul Mantell. *Pyramids! 50 Hands-on Activities to Experience Ancient Egypt*. Charlotte: Williamson Publishing, 1997.
- * Hart, George. *Ancient Egypt*. New York: Eyewitness Books, Alfred A. Knopf, 1990.
- Knapp, Ruthie and Janice Lehmberg. *Egyptian Art: Off the Wall Museum Guides for Kids*. Worcester, MA: David Publications, 1998.
- * Macaulay, David. *Pyramid*. Boston: Houghton Mifflin, 1975.
- Mellet, Peter. *Learn about Pyramids*. New York: Lorenz Books, 1998.
- Millard, Anne. *The World of the Pharaohs*. New York: Peter Bedrick Books, 1998.
- Osborne, Will and Mary Pope Osborne. *Mummies and Pyramids*. New York: Random House, 2001.
- Patch, Diana Craig. *Fun with Amulets*. New York: The Metropolitan Museum of Art, 1997.
- Pemberton, Delia. *Egyptian Mummies: People from the Past*. London: British Museum, 2000.
- * Putnam, James. *Pyramid*. New York: Dorling Kindersley, 2000.
- * Rosalie, David and Angus McBride. *Growing Up in Ancient Egypt*. New York: Troll Association, 1993.
- Rubalcaba, Jill. *A Place in the Sun*. New York: Puffin, 1998
- *The Wadjet Eye*. New York: Houghton Mifflin, 2000.
- * Sabuda, Robert. *Tutankhamun's Gift*. New York: Aladdin Paperbacks, 1997.

Selected Books for Teachers

- * Andrews, Carol. *Amulets of Ancient Egypt*. London: British Museum Press, University of Texas Press Edition, 1994.
- Chapman, Gillian. *Crafts from the Past: The Egyptians*. New York: Harper Festival, Harper Collins Publishers, 1997.
- Greenblatt, Miriam. *Hatshepsut and Ancient Egypt*. New York: Benchmark Books, 2000.
- Hayes, Williams C. *The Scepter of Egypt*. 2 vols. 1953. Rev. ed. New York: The Metropolitan Museum of Art, 1990.
- Houlihan, Patrick F. *The Animal World of the Pharaohs*. London: Thames and Hudson, 1996.
- Janssen, Rosalind M., and J. Jac. *Getting Old in Ancient Egypt*. London: The Rubicon Press, 1996.
- Malek, Jaromir. *Egyptian Art*. London: Phaidon, 1999.
- * Mertz, Barbara. *Temples, Tombs, and Hieroglyphs*. New York: Peter Bedrick Books, 1990.
- * ----- . *Red Land, Black Land: Daily Life in Ancient Egypt*. New York: Peter Bedrick Books, 1990.
- O'Halloran, Kate. *Hands-on Culture of Ancient Egypt*. Portland, Maine: J. Weston Walch Publisher, 1997.
- † Peck, William H. *Splendors of Ancient Egypt*. New York: Abbeville Press, 1997.
- * Reeves, Nicholas. *The Complete Tutankhamun: The King, the Tomb, the Royal Treasure*. London and New York: Thames and Hudson, 1990.
- Robins, Gay. *Proportion and Style in Ancient Egyptian Art*. Austin: University of Texas Press, 1994.
- . *Women in Ancient Egypt*. Cambridge, Mass.: Harvard University Press, 1993.
- Rosalie, David A. *Handbook to Life in Ancient Egypt*. New York: Facts on File, 1998.
- * Schultz, Regine and Matthias Seidel, eds. *Egypt: The World of the Pharaohs*. Cologne: Könemann, 1998.
- Smith, William Stevenson. *The Art and Architecture of Ancient Egypt*. New Haven, CT: Yale University Press, 1998.
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- Walker, Susan, and Peter Higgs, eds. *Cleopatra: From History to Myth*. Princeton, NJ: Princeton University Press, 2001.
- * Wilkinson, Richard H. *Symbol and Magic in Egyptian Art*. London: Thames and Hudson, 1994.
- * Available through the Enoch Pratt Free Library in Baltimore City.
- † Available for on-site reading and photocopying at the Walters Art Museum Teacher Resource Center.



The WALTERS
ART MUSEUM

Videos for Classroom Use *Available through the Enoch Pratt Library System*

Egypt: The Habit of Civilization

This 59 minute video discusses the time of the pharaohs in Egypt, dating from 3100 B.C. Themes such as bureaucratic government, organized religion, and international trade are discussed. This video is part of the Legacy series and was produced by Maryland Public Television and Ambrose Video Publishing, NY.

Egypt: Secrets of the Pharaohs

Who built the pyramids? What were the secrets of mummification? Which treasures were selected for the afterlife and why? For centuries, Egypt's pharaohs have kept these secrets to themselves—until now. Executive producer, Michael Rosenfeld. National Geographic Video, 1997, 60 minutes.

Hieroglyphs

This 50 minute video unlocks the meaning of Egyptian hieroglyphs and gains insights into Egyptian life. Describes the use of computer reconstructions to crack long-secret codes. Produced by Gregstone Communications. A production of A&E Home Video, 1996.

King Tut: The Face of Tutankhamun

In 1922, deep beneath the desert in the Valley of the Kings, archaeologist Howard Carter discovered the tomb of the boy-pharaoh, Tutankhamun. Host Christopher Frayling follows Carter's footprints from rural England to the Valley of the Kings in an adventurous "dig" for the facts behind the myths and legends. This video series presents the story of Tutankhamun from the moment of Carter's discovery to the current problems modern civilization faces trying to preserve the treasures for future generations. This is a series of 4 videocassettes, totaling 200 minutes. Presented and written by Christopher Frayling and produced by A&E Home Video, 1993.

Secrets of Lost Empires: Obelisk

This 60 minute video follows Egyptologist Mark Lehner, stonemason Roger Hopkins, and a team of Egyptian workers as they come together to figure out how Egypt's massive obelisks were erected. This is a production of NOVA in coordination with WGBH Boston Science Unit and BBC-TV, 1997.

This Old Pyramid

This program reveals the ancient secret of how the pyramids were built by actually building one. Noted Egyptologist Mark Lehner and professional stone mason Roger Hopkins (*This Old House*) join forces in the shadow of the great pyramid of Giza to put clever and sometimes bizarre pyramid construction theories to the test. WGBH production for NOVA, 1992. 90 minutes.

Ancient Civilizations for Children: Ancient Egypt

A look at the advanced civilization of the early Egyptians—examines Egyptian art and architecture; the importance of the Nile in daily life; the lives of kings, craftsmen, and farmers; and hieroglyphic writing. Recommended for grades 5-10. A production of Schlessinger Media, 1998.

Pyramid by David Macaulay. Unicorn Projects, Inc., 1990. 60 minutes.



Other Art Resources for Teachers

Educational Art Resources: National Gallery of Art

The National Gallery of Art loans over 150 teaching resources, free of charge, to educational institutions, community groups, and individuals. For more information:

Online: <http://www.nga.gov/education/classroom/loanfinder/>

Email: EdResources@nga.org

Mail: Department of Educational Resources

National Gallery of Art

2000B South Club Drive

Landover, Maryland 20785

Teacher Resource Packets: The Newark Museum

The Newark Museum offers two packets on ancient Egypt. One kit includes a Discovery Channel video, activity booklet and reading materials for grades K-6. The other kit includes a PBS video, teacher guide, reading materials, and reproducible student handouts for grades 5-8. To borrow objects and Teacher Resource Packets from the museum, you must become a member.

For more information:

Online: <http://www.newarkmuseum.org/pages/SchoolsTeachers/Teachers/educatloan.htm>

Phone: 973-596-6690