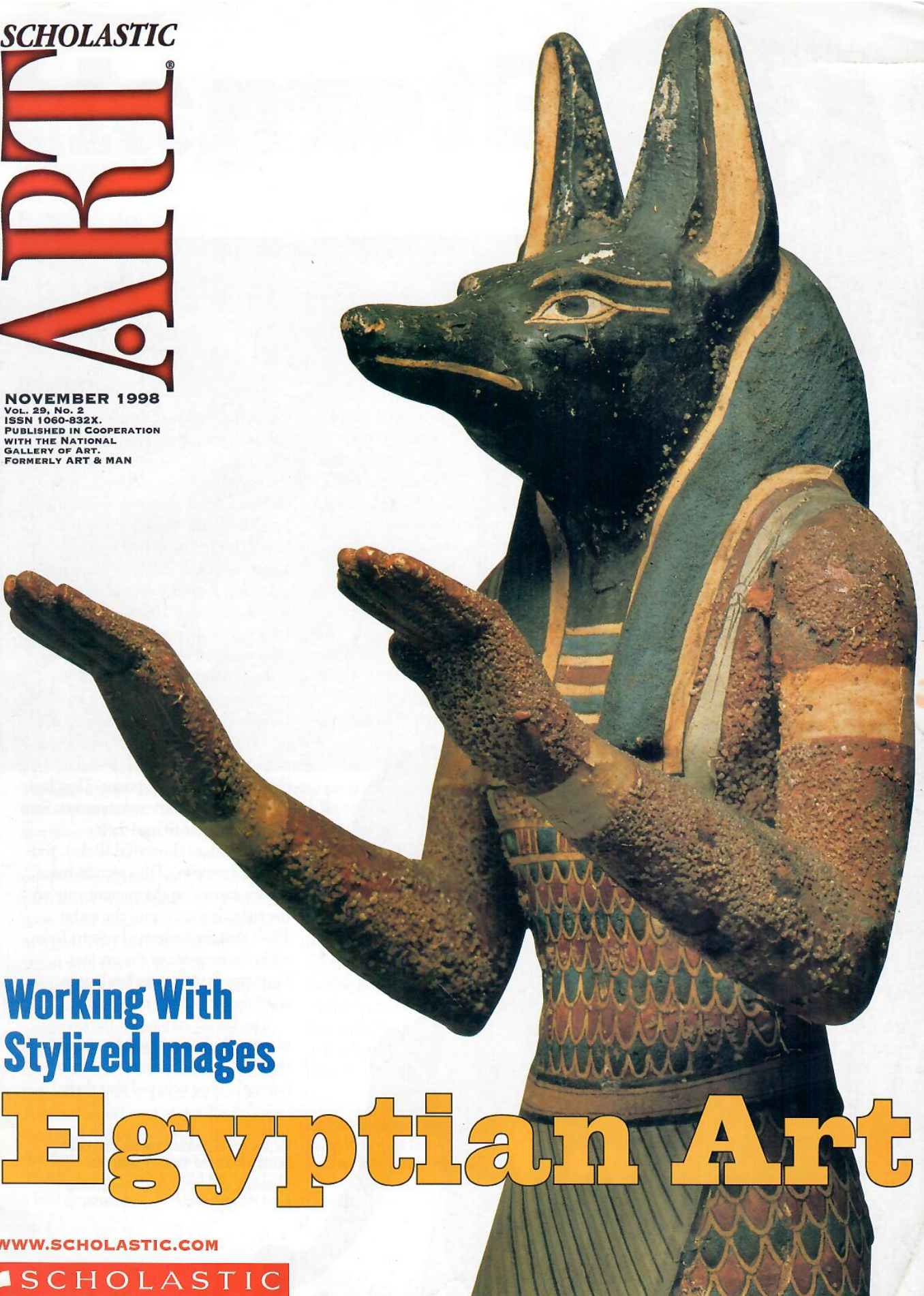


SCHOLASTIC

# ART

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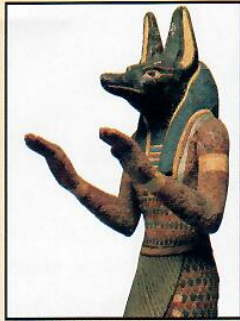


Working With  
Stylized Images

# Egyptian Art

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 SCHOLASTIC



**COVER:** *The God Anubis as Embalmer.*  
Wood, gesso, and paint. 16 1/2" high. The  
Metropolitan Museum of Art. Gift of Mrs.  
Myron C. Taylor. Photo © 1982 The  
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2 SCHOLASTIC ART

# Eternal

**"I, Ra, am lord of eternity. I cross  
the sky each day, returning to earth  
each night." — Egyptian Book of the Dead**

**W**hen you think of  
ancient Egypt,  
what words come  
to your mind? Do  
you think of mummies, or pyramids, or  
the Great Sphinx? Why did the  
ancient Egyptians turn dead bodies  
into mummies? Why did they build  
enormous pyramids in the desert? Why  
did so many of their gods (like the one  
on the cover) have animal heads? And  
why were the Egyptians so  
preoccupied with death?

Even to the ancient Greeks and  
Romans, Egypt was an old land. Long

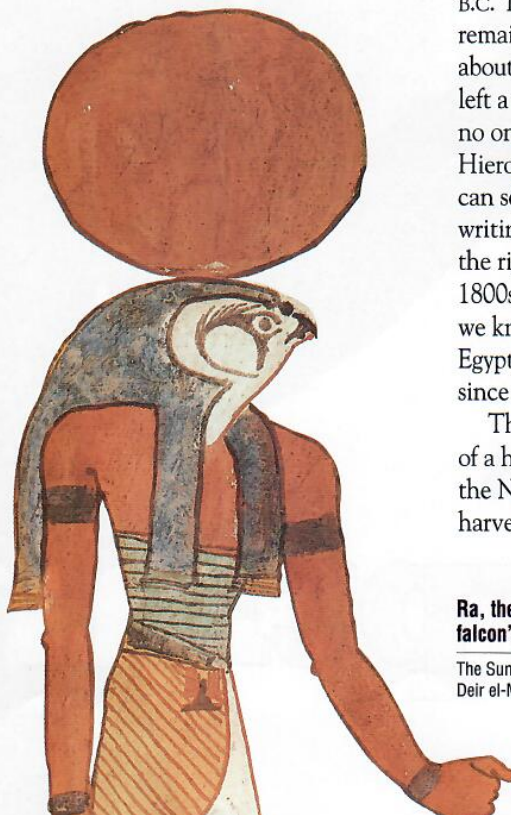
before the Greeks built temples and  
theaters or the Romans constructed  
huge structures like the Colosseum,  
the Egyptians had developed a rich  
and complex civilization. The early  
Egyptians settled beside the fertile  
Nile River in northern Africa  
sometime before 3000 B.C. Over the  
years they formed a central  
government, developed a language,  
built vast monuments and created  
great works of art.

Egyptian civilization went on for  
thousands of years until Egypt was  
conquered by the Romans around 300  
B.C. The pyramids and ruined temples  
remained, but no one knew much  
about the ancient Egyptians. They had  
left a wealth of written documents. But  
no one was able to read their  
Hieroglyphics (Hi-row-GLIF-iks). You  
can see examples of this picture-based  
writing system on the mummy case on  
the right. It wasn't until the early  
1800s that the code was broken. Today,  
we know more about the ancient  
Egyptians than anyone has known  
since their civilization died out.

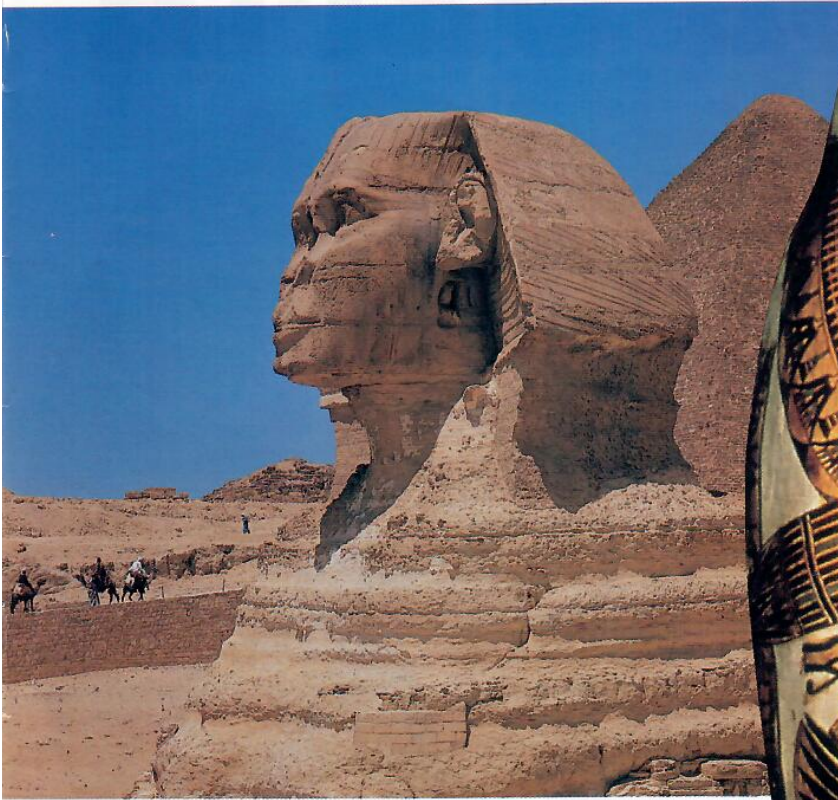
The Egyptians lived in the middle  
of a hostile desert. They depended on  
the Nile to provide them with rich  
harvests. They believed that their

**Ra, the god of creation and the sun, had a  
falcon's head and wore the solar orb.**

The Sunboat of Ra, 19th dynasty. Tomb painting,  
Deir el-Medina, Thebes. Photo, Art Resource.



# images



**The Great Sphinx, an enormous sculpture carved out of rock more than 4500 years ago, has the head of a man and the body of a lion.**

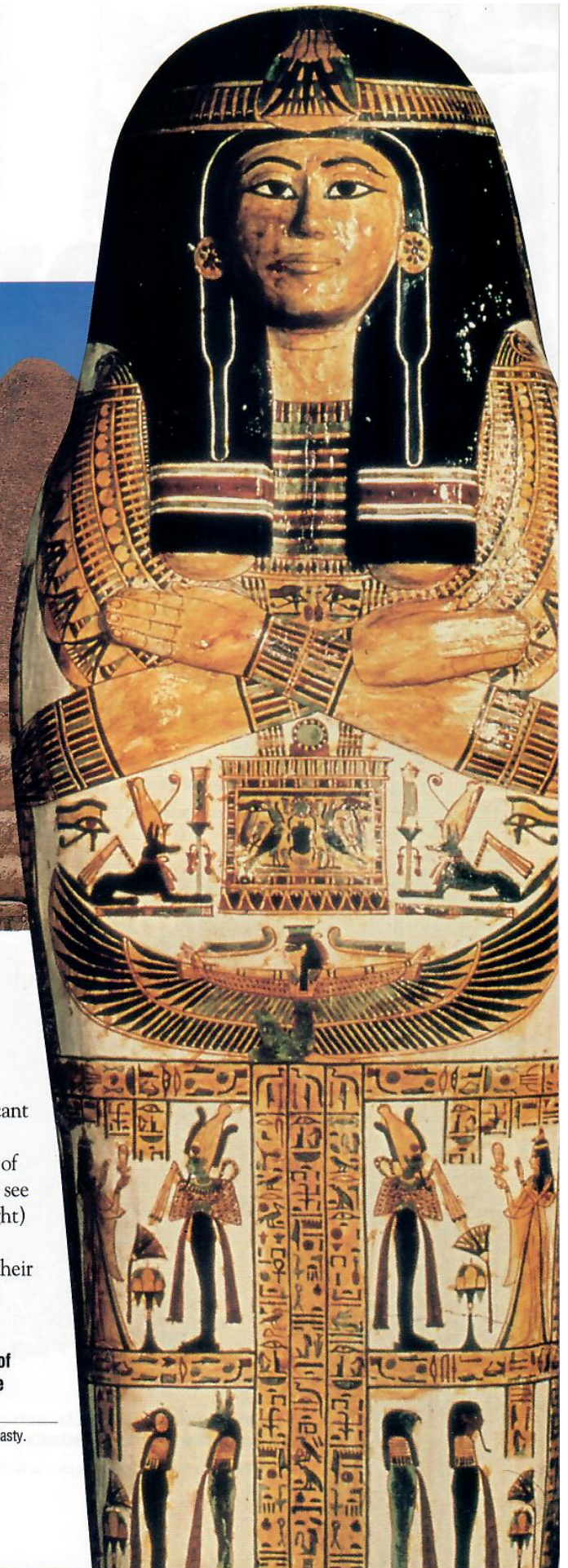
Great Sphinx, Giza. Old Kingdom, 4th dynasty. Photo, Art Resource.

prosperity continued only because of their active relationship with their gods. Every natural event was related to a god. They believed the world began with the sun god Ra, who journeyed across the sky every day and under the earth every night. Egyptians associated animals and their amazing physical powers with the gods. The falcon, which flies to great heights and sees long distances stood for Ra (left). Anubis (cover), god of the dead, had a long, sharp, dark jackal's head. Sobek, the river god, was a powerful crocodile. Thoth, god of wisdom, had the head of a bird or a monkey. Nekhbet, goddess

of protection, had a vulture's head. These figures were very significant to the Egyptians; they appeared in most pieces of writing and art. You can see on the mummy case (right) how their figures were stylized and reduced to their most basic shape.

**How many different kinds of animals can you find in the mummy case on the right?**

Outer coffin of Henettawy, 21st dynasty. Photo, The Granger Collection.



# Life on Earth

**“Enjoy yourself  
while you live.  
Put on fine linen,  
anoint yourself with  
wonderful perfumes,  
and wear beautiful  
jewels.”**

**—Egyptian song**



**A necklace like this one (above), featuring Nekhbet the vulture goddess, was placed around the neck of a mummy to give it magical protection.**

Pectoral with Scarab, 18th dynasty. Egyptian Museum, Berlin. Photo, Bildarchiv Preussischer Kulturbesitz

**Left, Hathor, goddess of daily life, wore cow's horns and a solar orb. Hathor was associated with music and dance.**

Hathor. Painted bas relief, c. 1300 b.c. Photo, The Granger Collection.



Makeup container in the form of a swimming girl. Photo, Art Resource.

**A**lthough best remembered for tombs, pyramids, and mummies, the ancient Egyptians weren't always thinking about death. They liked many of the same things we enjoy today. From the paintings, sculptures, and objects they left, we know they liked to socialize. They liked large banquets, good food, storytelling, and music—played on flutes, lyres, harps. They were especially fond of board games. Young people enjoyed dancing. To cool off after sports or dancing, they would go swimming.

Both men and women were very concerned with their appearance. While exploring Egyptian tombs, archaeologists have found ancient makeup kits, razors, skin creams, and mirrors. The Egyptians usually wore simple, light clothing, but for formal occasions, both women and men wore elaborate jewelry, wigs, and perfume. Men had short hair or shaved heads; women wore nail polish and a great deal of makeup, especially around the eyes. Pharaohs (FAIR-ohs), or kings, wore false beards as a sign of power.

The Egyptians made what we think of as “art” for very different reasons than we do today. They didn't create paintings or sculptures to express themselves. Their creations were not meant to represent the present or to record the past. Images were made either for *practical use*, for *communication*, or for *religious purposes*. In Egyptian art, the figures are always eternally young and ideal. Nature is always lush and perfect.

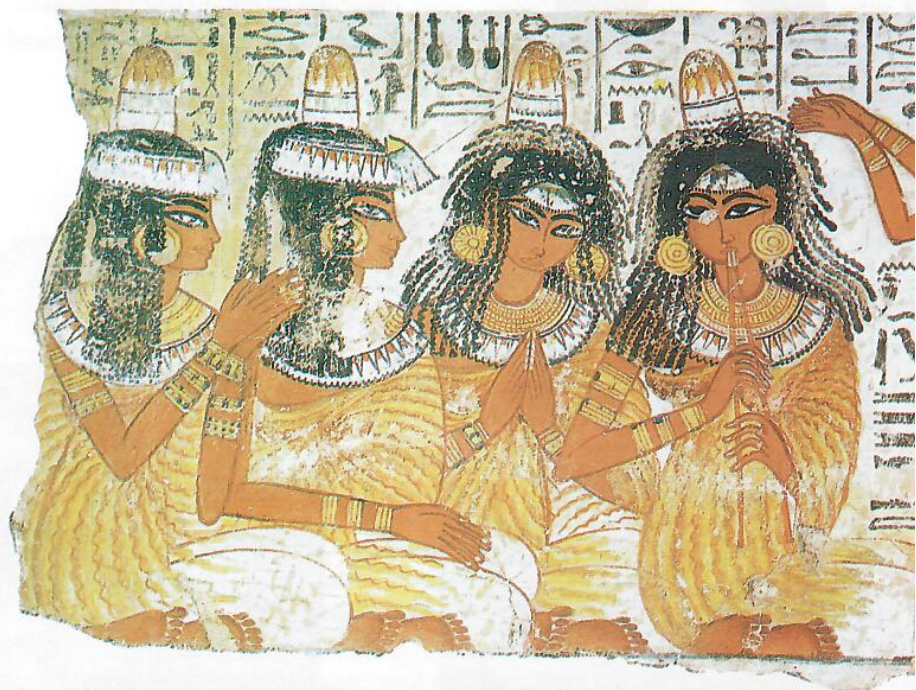
Most Egyptian art is very **stylized**. Nearly every object and figure had a symbolic meaning. In order to make each image immediately recognizable, its shape was **simplified**. The visual quality that identified it—sharp snout, long, thin neck, curved beak—was

**exaggerated**. Painted figures (like that of Hathor, opposite page, below) were usually made up of separate parts seen from their most recognizable viewpoints. Hathor's head and legs are seen from the side; her eye and shoulders are seen from the front. Jewelry and sculpture were also highly stylized. The **round, solid, colorful shapes** of the monkeys and scarab in the necklace (right) contrast with the **thin, linear rectangles** that make up the chain. The wings of the vulture in the piece on the left, curve around the neck and are made up of **stylized, angular, repeat patterns** that suggest feathers.



**Thoth, the god of knowledge and writing, sometimes took the form of a baboon.**

Necklace with monkeys. 18th dynasty. Photo, Art Resource.

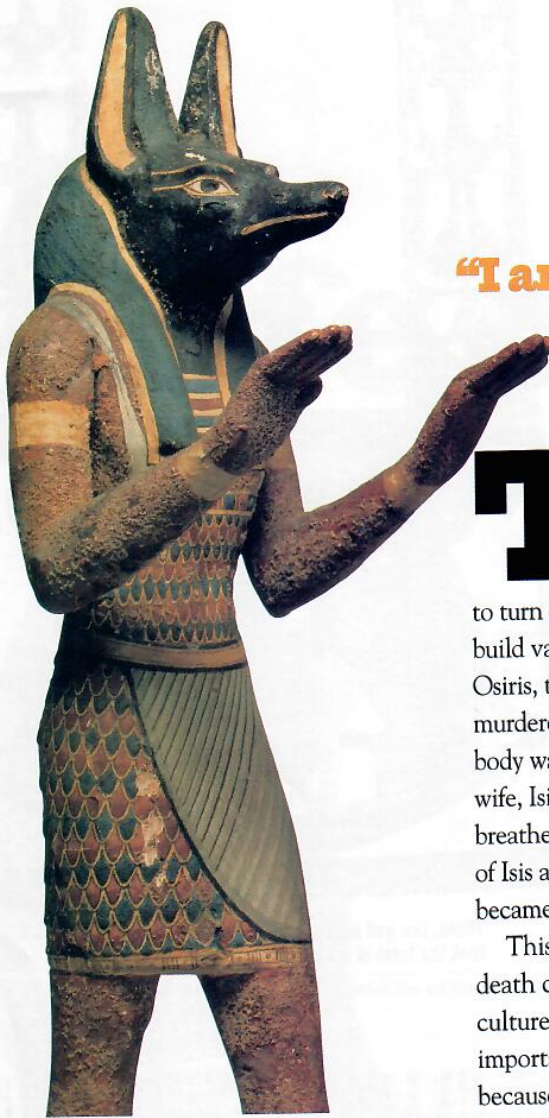


**The cones on the heads of the women above contained perfume which took several hours to melt.**

Banquet scene. Dra Abu-el-Naga, Thebes, 18th dynasty.

# Into the

**“I am alive. I have awakened. My body will live forever in this eternal land.”—from the Egyptian burial ceremony**



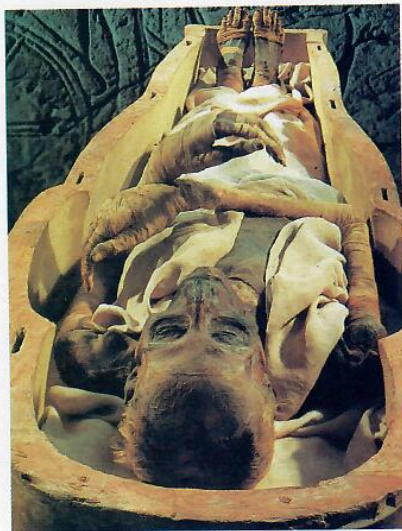
Above: Anubis as embalmer.

**T**he story of the gods Isis and Osiris explains why the ancient Egyptians felt they had to turn dead bodies into mummies and build vast pyramids to put them in. Osiris, the first king of Egypt, was murdered by his brother Seth and his body was divided into pieces. Osiris's wife, Isis, put the body together and breathed life back into it. Horus, son of Isis and Osiris, defeated Seth. Osiris became one of the gods of the dead.

This legend explains how life after death came to be part of Egyptian culture. Mummification was important to the ancient Egyptians because they believed if the body was

properly prepared, the dead person would live on in the afterlife. The funeral ceremony allowed the deceased to make the transition from one life to the next.

The process of mummification took 70 days. Anubis, god of embalming (a priest in a jackal mask), supervised the ceremony. First, the internal organs were removed and placed in jars with stylized animal heads. After the brain was removed, the body was soaked in chemicals, dried, then filled with straw. The arms were crossed on the chest in the pose of Osiris. The body was coated with resin, then wrapped in linen. Spells were repeated at each



Above: Mummy of pharaoh Ramses II lying inside his wooden coffin.



# Next World

wrapping. A scarab (beetle-shaped) amulet was placed over the heart so the deceased would be able to enter the underworld.

The underworld was believed to be in the west, where the sun died every night. So after the mummy was laid in the coffin it was taken down the Nile to the west bank. There, a tomb—sometimes a huge pyramid—had been built and filled with items the dead person would need in the afterlife. In the burial chamber, the most important ceremony was held—the *Opening of the Mouth*. The Egyptians believed that when the body died, the spirit left it. For a person to be reborn, the spirit had to return, enter the mummy through the mouth, and breathe life back into the body.

To begin the ceremony, the mummy was set upright (above). Then the priest chanted while



touching the mummy's face with various tools. At the end of the ritual, the body was placed in a mummy-shaped container. If the deceased was a queen or pharaoh (see pages 8-9), the case would be nested in a series of increasingly elaborate containers. The mummy would then be sealed in the tomb, ready for its final journey.

**Above: Anubis, king of the dead and embalming, holds a mummy upright, while priests chant and touch the mummy with special tools.**

Tomb painting, *Opening of the Mouth*, c. 1000 B.C.  
Deir el-Medina.

**Below: A large "eye of Horus" was often painted on the side of many mummy cases, allowing the deceased to look outward.**

Wooden outer coffin of lady Madja. c. 1480 B.C.  
Photo, The Granger Collection.





## Coffins for an Egyptian Queen

Inner and outer painted wooden coffins of Tamoutnefret. c. 1100 B.C. Photo, The Granger Collection.



## Mysterious Images

The huge works made by contemporary African-American sculptor Martin Puryear might have been created during earlier civilizations.

**“My work provides elements of fantasy, escape, imagination, retreat.”**

—Martin Puryear

*Old Mole*'s shape resembles that of a bird. In Egyptian art, birds were symbols of freedom, liberation, and power. The vitality of the human spirit when freed of limitations is a theme running through many of Puryear's works. *Old Mole* was built with curved slats of wood. The wooden bands are wrapped and interwoven in the way that strips of cloth were wrapped around a mummy. About the size of a mummy case, this sculpture has the same mysterious quality. Each slat has only to be peeled away to reveal the secret hidden deep within the work's center.

His giant handcrafted sculptures are so stylized they appear completely abstract. The **organic shapes** and **natural materials** the artist has used in works such as *Old Mole* (right) suggest many subjects—figures, plants and animals.



Martin Puryear, b. 1941. *Old Mole*, 1985. Red cedar, 61" high.

## A Modern God

French artist Niki de Saint Phalle (ne-KEE de sen FAH) makes sculptures that are big enough to walk through. She once constructed an 82-foot-long hollow sculpture of a sleeping woman that contained a restaurant, a planetarium, and a movie theater. Saint Phalle is best-known for her fantastic animals and a series of oversize women with outstretched arms decorated with flowers, hearts, and other designs.

In her bronze sculpture *Horus* (left), the artist combines two of her favorite subjects; she places a hawk's head on a human body. The work is named for the ancient Egyptian god who guided the deceased through the underworld. The work's larger-than-life-size **scale** (nearly eight feet tall), shimmering golden **surface texture**, and **unrealistic, stylized form** project the mystery and grandeur of an ancient deity. The **negative circular shape** formed by the raised arms suggests the symbolic orb that Egyptian artists placed over the heads of their gods and goddesses.

**“I am interested in exploring the ancient traditions of feminine deities.”**

—Niki de Saint Phalle

Niki de Saint Phalle, b. 1930. *Horus*, 1990. 90' high. Polished and painted bronze.



## ARTIST OF THE MONTH



**“I’ve always been into Egyptian culture, and when I saw this big box with a hinged door in it, I thought it looked just like a sarcophagus.”**  
—Kristen Papczun

# Making a Mummy Case

**K**risten Papczun, 18, has always been interested in the ancient Egyptians.

Last year, in her senior year at R. B. Chamberlin High School in Twinsburg, Ohio, she finished the amazing mummy case on the right. Kristen worked on this nearly life-size sculpture for over a year and a half. Now a freshman at Kent State University, Kristen plans to go into art education or interior design.

### How did you get involved in art?

I’ve done it ever since I was little. I got recognition, so that made me want to do it more. Also, my grandfather was an artist. I find I use art as a way to

challenge myself. I love taking an idea and developing it to its fullest extent.

### Where did you get the idea for this award-winning piece?

Someone had built a large box for another art class, but then they didn’t use it. I’ve always been into Egyptian culture, and when I saw this big box with a hinged door in it, I thought it looked just like a sarcophagus. I knew just what I wanted to do, so I started to research King Tut and Ra, the sun god. I had a slew of ideas going on in my head.

### How did you begin?

The box was about four feet tall and a foot and a half wide. I drew a picture of a figure you might see on the front of a

mummy case. It was simplified, not intricate. I cut the drawing into different parts. Then I arranged the pieces and used the pattern to design a series of clay tiles. The front is kind of a mosaic.

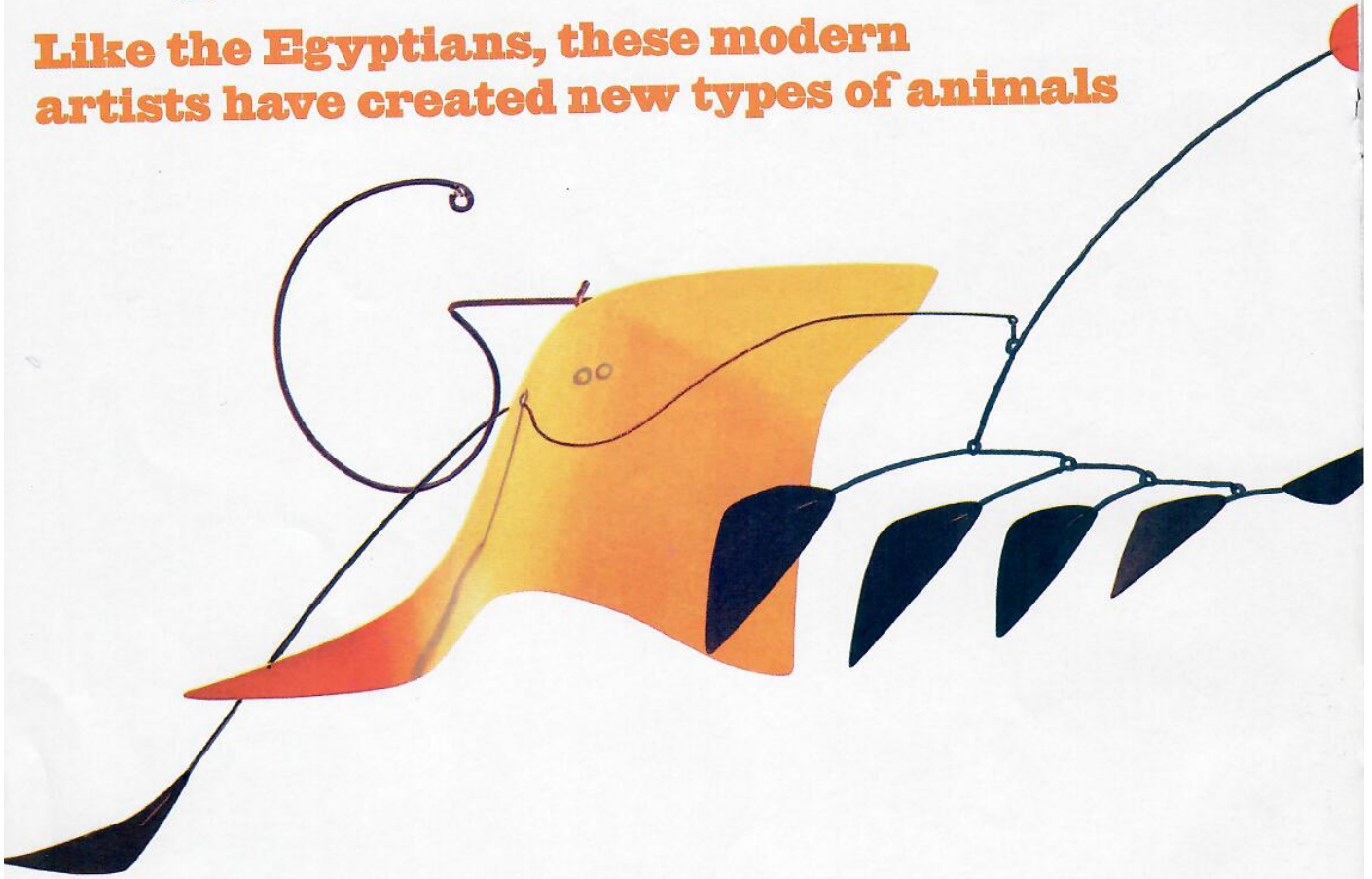
For the sides and top, I made tiles that looked like lotus petals and stems. The lotus was a popular Egyptian flower; it appeared in a lot of paintings and tombs. I fired the tiles, then glazed them in bronze, yellow, and sky-blue. The lotus flowers are purple, the stems green. I glued the tiles on and put grout between them. The grout colors were chosen to complement the tiles.

### How long did the project take?

The whole piece took a year and a half, working on it two hours a day in art

# Mythical Creatures

Like the Egyptians, these modern artists have created new types of animals



Alexander Calder (1898-1976). *Yellow Whale*, 1958. Painted sheet metal, wire. 45" wide. Private Collection.

## Abstract Animals

Does this sculpture (above) by 20th-century American artist Alexander Calder remind you of anything in nature? Or does it just appear to be a piece of abstract art?

**“Animals—Action. These two words go hand in hand.” —Alexander Calder**

Looking at the work’s title might help you to answer these questions. Calder is best known for inventing a new form of sculpture, which he called the *mobile*. Works like *Yellow Whale* are made up of metal shapes that hang from the ceiling and move in different ways. Most of Calder’s mobiles, like this one, may look

abstract. But they are always based on some aspect of nature, usually an animal. To make one of his mobiles, Calder would reduce his subject to its **most basic form**, then cut the **simplified** shapes out of sheets of steel. He wanted his creations to seem alive, so movement is a very important element. He used the natural force of the wind to power his mobiles.

Calder’s sculptures are so **well balanced** that when the shapes move they continually produce new compositions and relationships. In *Yellow Whale*, groups of triangular red shapes surround the large yellow one, suggesting schools of smaller fish as they circle a **stylized** whale.

class. The ceramics part alone took me my whole junior year. I came in a lot during the summer too.

### **What came next?**

I created a collage mosaic inside the case. I glued cut-out pieces of magazine to the wood, then used the glue to trace over the colors I wanted to preserve. After the glue dried, I washed the surface with turpentine, which fades the colors and creates an antique look. Then I outlined the dried glue with black magic marker.

### **Did you create the mummy last?**

Yes. I made a papier-mâché figure with the arms crossed like a mummy. I took the mummy to art class, wrapped it with plaster of Paris strips, and let it dry. Finally, I took brown and gray stain and painted over the mummy to give it an old, decrepit look. It really looked moldy and gross. I used wire to suspend it inside the box. As a final touch, I fastened shimmery gold metallic cloth around the body, like a shroud.

### **What's the title of this piece?**

It's called "Eternity in a Box." A mummy is really just a carcass in a box. But the ancient Egyptians did so many things to insure its protection. I'm fascinated by the whole ritual of mummifying. Taking the body and brain — and innards — and preserving them is both gross and fascinating. When I was young I wanted to be an archaeologist, mainly because of Egyptian art.

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We select our Artist of the Month from among thousands of young art award winners. To enter, ask your teacher to write to The Alliance for Young Artists and Writers, 555 Broadway, New York, NY 10012-3999 for entry deadlines and rules books.



## SCHOLASTIC ART WORKSHOP



# Capturing an Animal's

Create a stylized form that expresses the qualities of

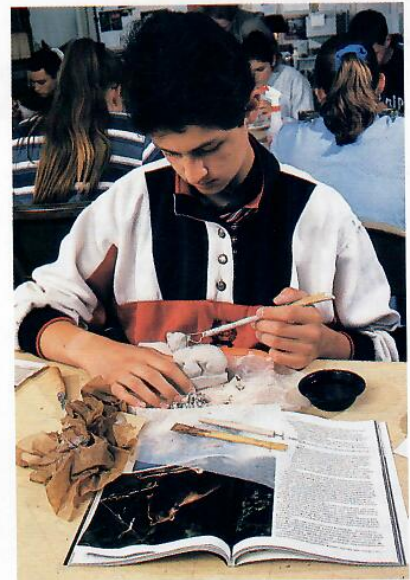
**T**he ancient Egyptians felt that animals held magical powers. Their gods could fly like birds, run as fast as jackals, be as strong as lions and as fierce as crocodiles. In order to insure the protection and favor of these gods, ancient Egyptians wore charms, or amulets, in the shape of highly stylized animals.

In this workshop, you'll create a miniature animal sculpture that, like an Egyptian amulet, embodies the animal's essence.

Prepared by Ned J. Nesti, Jr., art instructor, Morrison (IL) High School. Assisted by Tina M. Bastiani, Northern Illinois University.  
Photos by Larry Gregory  
Sculptures by (left to right): Andrea Beveroth; Allyson A. West; Benjamin J. Boyles; Joshua Gunderlock; Justin D. Boyles.

### Materials

- Small rectangular cubes of moist, self-hardening clay, paper clay, or molded plaster approximately 3" x 3" x 5". The product should be able to dry without cracking.
- Variety of simple ceramic and/or clay modeling tools.
- Variety of wire end tools
- Paper clips and tooth picks (for use as modeling tools)
- Large plastic produce or grocery bag and twist tie
- Old dinner plates/heavy plastic sheet to hold work
- Plastic wrap
- Nature magazines (*National Wildlife*, *National Geographic*)
- Spray bottle
- Paper towels
- Container (margarine cup size)



### Starting out

Look through old nature magazines and choose an animal that interests you; find a photo that shows a clear, recognizable view of the entire animal. Decide whether your



# Essence

## your favorite animal.

sculpture will be of the whole animal, or part of the animal emerging from the base.

### Step 2

Do sketches that simplify and stylize your subject. Eliminate nonessential details. Your sculpture should emphasize traits (power, gentleness, grace, cunning) associated with your animal. Try to capture the animal's distinctive physical characteristics.

### Step 3

Scratch in a general outline of the animal's silhouette on a clay rectangle; make proportions accurate. Sculpt animal in a compact reclining or sitting position to avoid thin shapes. Begin by subtracting (cutting away/removing) small pieces. Turn work and view it from

every side, top, and below. Stylize/simplify basic form as you go along. Eliminate details. Sculpt arms and legs close to the body. Keep main part of body close to the base. When the general shape is completed, eyes and mouth indicated, you may begin suggesting surface texture. Cut rectangular base so its size relates proportionally to your sculpture.

### Some Solutions

First decide if you will sculpt the **whole** animal or **part**. Will your primary point of view be from **above** or **the side**? Will you set your animal on **top of the base**? Or will your sculpture **emerge from the base**? Will



your animal's **blocky shape** echo the base's rectangular shape, or will its **circular shape** contrast with the base? Your animal's pose can be **static**. Or it can take the **active** pose of an animal about to spring into motion. Your shape can be **solid and closed**, or you can use **negative space** as part of your sculpture. Your animal's texture can be **rough, smooth, furry, or shiny**. You can use **angular** or **curved** surface patterns.

**CRITICS CORNER**

# Animal Attributes

**Can you identify each of these ancient Egyptian figures?**

The ancient Egyptians believed their gods were superhuman. So they gave them physical qualities they admired in certain animals.

On the right are pictures of six ancient Egyptian gods and goddesses. Study the list below to see which three words or phrases apply to each of the pictures.



- a. Goddess of Protection
- b. Ra
- c. baboon
- d. jackal
- e. God of the Dead (specializes in embalming)
- f. Nekhbet
- g. hawk
- h. God of Wisdom
- i. cow
- j. Thoth
- k. Anubis
- l. God of the Dead (specializes in guiding the deceased through the underworld)
- m. falcon
- n. Sun God
- o. Goddess of Daily Life
- p. vulture
- q. Horus
- r. Hathor

Beside each number below, write the three letters that apply to each picture. We've done the first one for you.

	<u>God</u>	<u>Function</u>	<u>Animal</u>
1.	<u>  r  </u>	<u>  o  </u>	<u>  i  </u>
2.	<u>      </u>	<u>      </u>	<u>      </u>
3.	<u>      </u>	<u>      </u>	<u>      </u>
4.	<u>      </u>	<u>      </u>	<u>      </u>
5.	<u>      </u>	<u>      </u>	<u>      </u>
6.	<u>      </u>	<u>      </u>	<u>      </u>

1. Photo, The Granger Collection; 3. Photo, © The Metropolitan Museum of Art; 4. Photo, Art Resource; 5. Photo, Bildarchiv Preussischer Kulturbesitz; 6. Photo, Art Resource.