



# AHPG863

## Egyptian Wall Scenes: Painting and Relief

S1 Evening 2014

*Ancient History*

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## General Information

Unit convenor and teaching staff

Department Administrator

Raina Kim

[raina.kim@mq.edu.au](mailto:raina.kim@mq.edu.au)

Contact via [raina.kim@mq.edu.au](mailto:raina.kim@mq.edu.au)

W6A 540

Unit Convenor

Naguib Kanawati

[naguib.kanawati@mq.edu.au](mailto:naguib.kanawati@mq.edu.au)

Contact via [naguib.kanawati@mq.edu.au](mailto:naguib.kanawati@mq.edu.au)

W6A 535

Wednesday 5-6pm

Credit points

4

Prerequisites

Admission to MA in (Ancient History or Coptic Studies or ECJS or Egyptology or History or Late Antiquity or Ancient Art and Architecture) or PGDipArts in (Ancient History or ECJS) or PGCertArts in (Ancient History or Coptic Studies)

Corequisites

Co-badged status

Unit description

The unit has two objectives; the first is to introduce students to the fundamental principles of two-dimensional Egyptian art as well as to the methods and techniques employed by the Egyptian artist/s. The second objective is to analyse the varied themes present in Egyptian tombs and temples to identify the continuity and changes in Egyptian artistic traditions. The unit will be based on research seminar presentations, group discussion and examination of specific examples of wall reliefs and paintings from the Early Dynastic period to the end of the Pharaonic era.

## Important Academic Dates

Information about important academic dates including deadlines for withdrawing from units are available at <https://www.mq.edu.au/study/calendar-of-dates>

## Learning Outcomes

On successful completion of this unit, you will be able to:

- Find, analyse and interpret primary and secondary sources and present the information in an oral format
- Analyse examples of Egyptian art and show knowledge of the principles and conventions
- Analyse and interpret Egyptian wall scenes with appreciation and understanding
- Examine one specific theme from Egyptian wall scenes
- Work with and respond to the views of staff and other students in the unit in an oral form
- Actively participate in group discussion
- Plan and revise work according to the unit schedule
- Analyse and express your judgement about art historical issues in an oral and written form

## Assessment Tasks

Name	Weighting	Due
<a href="#"><u>Presentation I</u></a>	30%	Weeks 3-6
<a href="#"><u>Attendance &amp; participation</u></a>	10%	Weekly
<a href="#"><u>Presentation II</u></a>	30%	Weeks 7-11
<a href="#"><u>Essay</u></a>	30%	Week 10

### Presentation I

Due: **Weeks 3-6**

Weighting: **30%**

In the first class you will be assigned one of the planned topics for Part I on principles of Egyptian wall scenes to research and present to the class in a specific week. We aim to have one or more student presentations per week **starting in week 3**. Time will be allocated for each topic in Week 1. Students must prepare for discussion and question time.

*You will be asked to submit one-two page written summary including a list of the most relevant references used to the convenor and with a copy to each student in the **week before** your presentation.*

The topics under consideration include:

- The Representation of the Human Body, Animals and Inanimate objects (Week 3)
- Registers, Spatial Distribution and Perspective (Week 4)

- The Canon of Proportion in Egyptian Wall Scenes (Week 5)
- Characteristic and Stylistic Differences between the Art of the Old, Middle and New Kingdoms (Week 6)

To help you start researching your presentation topic, begin by browsing the *Selected Bibliography* and *Resources for Study* at the back of the unit outline. You will find books and articles relevant to the topics listed so begin by collecting all the information you can and present this in a structured format using the primary sources to illustrate the points you will raise.

On successful completion you will be able to:

- Find, analyse and interpret primary and secondary sources and present the information in an oral format
- Analyse examples of Egyptian art and show knowledge of the principles and conventions
- Analyse and interpret Egyptian wall scenes with appreciation and understanding
- Examine one specific theme from Egyptian wall scenes
- Work with and respond to the views of staff and other students in the unit in an oral form
- Actively participate in group discussion
- Plan and revise work according to the unit schedule
- Analyse and express your judgement about art historical issues in an oral and written form

## Attendance & participation

Due: **Weekly**

Weighting: **10%**

We will look for evidence that you have knowledge of the set readings, analysed these readings and you can express this in a verbal form, you have the ability to complete set questions and tasks and show a willingness to work with and respond to the views of the teaching staff and other students in a verbal form.

On successful completion you will be able to:

- Work with and respond to the views of staff and other students in the unit in an oral form
- Actively participate in group discussion
- Plan and revise work according to the unit schedule
- Analyse and express your judgement about art historical issues in an oral and written form

## Presentation II

Due: **Weeks 7-11**

Weighting: **30%**

In the first class you will be assigned one of the planned topics for Part II on an artistic theme in Egyptian tombs or temples to research and present in a specific week. We aim to have one or more student presentations per week **starting in week 8**. Time will be allocated for each topic in Week 1. Students must prepare for discussion and question time.

*You will be asked to submit one-two page written summary including a list of the most relevant references used to the convenor and with a copy to each student in the **week before your presentation**.*

The topics under consideration include 5 general themes with specific items listed underneath which you can choose to research:

*The Posture, Dress and Adornment of the Tomb Owner and his Family (Week 7)*

- The different postures of the tomb owner and his wife
- The development of the dress and adornment of the tomb owner and his wife
- Hairstyles, beards and accessories
- The representation of sons and daughters
- Offering tables and chairs

*Animal Hunting, Husbandry and Domestication (Week 8)*

- Hunting in the desert
- Slaughtering scenes
- Animal husbandry
- Domestication of wild animals
- Representations of pet animals

*Nilotic Activities and Transportation (Week 9)*

- Spear-fishing and fowling by the tomb owner
- Fishing with a dragnet and/or fowling with a clapnet
- Insects and aquatic life
- Transportation of the tomb owner
- Manufacture and types of boats

*Agricultural Activities, Industries and Professions (Week 10)*

- The painters and sculptors
- The craftsmen and workshops
- The production of crops (grain / flax)
- The making of bread and beer

- Fruit picking and wine making
- Market scenes
- Punishment scenes

*Entertainment – Music, Games and Dance (Week 11)*

- Dancing
- Child and Adult games

On successful completion you will be able to:

- Find, analyse and interpret primary and secondary sources and present the information in an oral format
- Analyse examples of Egyptian art and show knowledge of the principles and conventions
- Analyse and interpret Egyptian wall scenes with appreciation and understanding
- Examine one specific theme from Egyptian wall scenes
- Work with and respond to the views of staff and other students in the unit in an oral form
- Actively participate in group discussion
- Plan and revise work according to the unit schedule
- Analyse and express your judgement about art historical issues in an oral and written form

## Essay

Due: **Week 10**

Weighting: **30%**

All students will answer the following question as a written research essay of **2000** words.

*Evaluate the significance of artistic representations (painting or relief) in one tomb of any period of Egyptian history.*

Assess your work before you finalise and submit as your essays will be marked on the following criteria:

- structure, organisation of your material and argumentation with effective introduction and conclusion;
- sufficient scope and sample size collected and analysed;
- depth in the explanation and development of topics treated and use of comparative analysis rather than description of the scenes;
- conclusions based on effective analysis of the scenes;
- evidence of reading secondary sources for the topic, including detailed footnote documentation;

- presentation, including a text which reads fluently and coherently, good spelling and grammar;
- numbered pages; correctly formulated footnote/endnote referencing and final Reference List/Bibliography;
- visual tools are very helpful to make a point clear, just make sure you provide a reference for all the images you use in the essay, including the page or plate number.

Final checks to be made before submitting your essay:

- that the pages are numbered and in the correct order;
- that you have written the actual word-length in your essay on the coversheet;
- that you have a copy of your assessment tasks;
- that you have attached a signed copy of the Division of Humanities' essay coversheet after having read the information on the reverse side. Copies of the cover sheet may be found on the ground floor of W6A or online at <http://www.anchist.mq.edu.au/Teaching%20Materials.htm>. Your signature is essential to verify that it is entirely your own work. The University defines plagiarism in its rules: 'Plagiarism involves using the work of another person and presenting it as one's own' and it carries significant penalties. Information about plagiarism can be found in the *Handbook of Undergraduate Studies* and at: <http://www.student.mq.edu.au/plagiarism>.

**Essays** must be submitted to the convenor **in class on the due date with a cover sheet.**

On successful completion you will be able to:

- Find, analyse and interpret primary and secondary sources and present the information in an oral format
- Analyse examples of Egyptian art and show knowledge of the principles and conventions
- Analyse and interpret Egyptian wall scenes with appreciation and understanding
- Plan and revise work according to the unit schedule
- Analyse and express your judgement about art historical issues in an oral and written form

## **Delivery and Resources**

### **Delivery**

*Evening Class*

**Lecture/Tutorial** Monday 6-9pm

**Location** W6B 282

## Resources

Two books are recommended for this unit:

- H. Schäfer, *Principles of Egyptian Art*, (edited by E. Brunner-Traut, trans. by J. Baines, Oxford, 1986);
- W. S. Smith, *The Art and Architecture of Ancient Egypt*, (revised edition, New Haven, 1998).

Online units can be accessed at: <http://ilearn.mq.edu.au/>.

PC and Internet access are required. Basic computer skills (e.g., internet browsing) and skills in word processing are also a requirement.

Please consult teaching staff for any further, more specific requirements.

## Completion of Unit

To complete the unit satisfactorily, you will need to achieve an overall mark worth 50% or above.

## Extensions and Special Consideration

If you anticipate any difficulty in attending class for a scheduled test it is important that you contact us as early as possible. Please avoid asking for extensions as missing deadlines complicates the work of markers and puts you behind.

If you have to ask for an extension or the opportunity to re-schedule the date of a test please request it before the deadline, and only request the extension if you face serious crises that can be documented in some way (e.g. with a medical certificate). 'Getting behind with your work' or 'I ran out of time' are not excuses. If you miss a class test due to illness or a serious crisis that can be documented, you can re-schedule and sit the test at a later time. Please see us as soon as possible to organise a time and place to sit a supplementary test.

For your information:

- 2% of credit will be deducted per day for assignments handed in late without an extension.
- If your assessment task is more than two weeks late, and you do not have special consideration, you will need to gain the permission of the unit convenor before submitting that task. Tasks more than two weeks late, without special consideration, will be marked on a pass/fail basis.
- 10% of credit will be deducted for assignments that exceed the word length by 10% or more.
- Assignments handed in early will not be marked and returned before the due



date.

Special Consideration Policy

[http://www.mq.edu.au/policy/docs/special\\_consideration/policy.html](http://www.mq.edu.au/policy/docs/special_consideration/policy.html)

Applying for Special Consideration

Students applying for Special Consideration circumstances of three (3) consecutive days duration, within a study period, and/or prevent completion of a formal examination must submit an on-line application with the Faculty of Arts. For an application to be valid, it must include a completed Application for Special Consideration form and all supporting documentation.

The online Special Consideration application is found at: [http://www.arts.mq.edu.au/current\\_students/undergraduate/admin\\_central/special\\_consideration](http://www.arts.mq.edu.au/current_students/undergraduate/admin_central/special_consideration).

## Unit Schedule

Week	Date	Lecture / Tutorial	Assessment
1	Monday 03.03.2014	- General introduction - The Function and Purpose of Wall Scenes in Ancient Egypt	None
2	Monday 10.03.2014	- No class – prepare presentations!	None
3	Monday 17.03.2014	<i>Part I: Principles</i> - The Representation of the Human Body, Animals and Inanimate Objects	Student Presentations

4	Monday 24.03.2014	<i>Part I: Principles</i> - Registers, Spatial Distribution and Perspective	Student Presentations
5	Monday 31.03.2014	<i>Part I: Principles</i> - The Canon of Proportion in Egyptian Wall Scenes	Student Presentations
6	Monday 07.04.2014	<i>Part I: Principles</i> - Stylistic Differences between the Art of the Old, Middle and New Kingdoms	Student Presentations
<b>Mid-semester Break (12.04.2014 – 27.04.2014)</b>			
7	Monday 28.05.2014	<i>Part II: Artistic Theme</i> - The Posture, Dress and Adornment of the Tomb Owner and his Family	Student Presentations
8	Monday 05.05.2014	<i>Part II: Artistic Theme</i> - Animal Hunting, Husbandry and Domestication	Student Presentations
9	Monday 12.05.2014	<i>Part II: Artistic Theme</i> - Nilotic Activities and Transportation	Student Presentations
10	Monday 19.05.2014	<i>Part II: Artistic Theme</i> - Agricultural Activities, Industries and Professions	Student Presentations <b>Essay</b>
11	Monday 26.05.2014	<i>Part II: Artistic Theme</i> - Entertainment – Musicians, Games and Dance	None
12	Monday 02.06.2014	General discussions	None
13	Monday 09.06.2014	No class	None

## Policies and Procedures

Macquarie University policies and procedures are accessible from [Policy Central](#). Students should be aware of the following policies in particular with regard to Learning and Teaching:

Academic Honesty Policy [http://mq.edu.au/policy/docs/academic\\_honesty/policy.html](http://mq.edu.au/policy/docs/academic_honesty/policy.html)

Assessment Policy <http://mq.edu.au/policy/docs/assessment/policy.html>

Grading Policy <http://mq.edu.au/policy/docs/grading/policy.html>

Grade Appeal Policy <http://mq.edu.au/policy/docs/gradeappeal/policy.html>

Grievance Management Policy [http://mq.edu.au/policy/docs/grievance\\_management/policy.html](http://mq.edu.au/policy/docs/grievance_management/policy.html)

Disruption to Studies Policy [http://www.mq.edu.au/policy/docs/disruption\\_studies/policy.html](http://www.mq.edu.au/policy/docs/disruption_studies/policy.html) *The Disruption to Studies Policy is effective from March 3 2014 and replaces the Special Consideration Policy.*

In addition, a number of other policies can be found in the [Learning and Teaching Category](#) of Policy Central.

## Student Code of Conduct

Macquarie University students have a responsibility to be familiar with the Student Code of Conduct: [https://students.mq.edu.au/support/student\\_conduct/](https://students.mq.edu.au/support/student_conduct/)

## Student Support

Macquarie University provides a range of support services for students. For details, visit <http://students.mq.edu.au/support/>

## Learning Skills

Learning Skills ([mq.edu.au/learningskills](http://mq.edu.au/learningskills)) provides academic writing resources and study strategies to improve your marks and take control of your study.

- [Workshops](#)
- [StudyWise](#)
- [Academic Integrity Module for Students](#)
- [Ask a Learning Adviser](#)

## Student Services and Support

Students with a disability are encouraged to contact the [Disability Service](#) who can provide appropriate help with any issues that arise during their studies.

## Student Enquiries

For all student enquiries, visit Student Connect at [ask.mq.edu.au](http://ask.mq.edu.au)

## IT Help

For help with University computer systems and technology, visit <http://informatics.mq.edu.au/help/>.

When using the University's IT, you must adhere to the [Acceptable Use Policy](#). The policy applies to all who connect to the MQ network including students.

## Graduate Capabilities

### PG - Discipline Knowledge and Skills

Our postgraduates will be able to demonstrate a significantly enhanced depth and breadth of knowledge, scholarly understanding, and specific subject content knowledge in their chosen fields.

This graduate capability is supported by:

### Learning outcomes

- Find, analyse and interpret primary and secondary sources and present the information in an oral format
- Analyse examples of Egyptian art and show knowledge of the principles and conventions
- Analyse and interpret Egyptian wall scenes with appreciation and understanding
- Examine one specific theme from Egyptian wall scenes
- Work with and respond to the views of staff and other students in the unit in an oral form
- Actively participate in group discussion
- Plan and revise work according to the unit schedule
- Analyse and express your judgement about art historical issues in an oral and written form

### Assessment tasks

- Presentation I
- Presentation II
- Essay

### PG - Critical, Analytical and Integrative Thinking

Our postgraduates will be capable of utilising and reflecting on prior knowledge and experience, of applying higher level critical thinking skills, and of integrating and synthesising learning and knowledge from a range of sources and environments. A characteristic of this form of thinking is the generation of new, professionally oriented knowledge through personal or group-based

critique of practice and theory.

This graduate capability is supported by:

## **Learning outcomes**

- Find, analyse and interpret primary and secondary sources and present the information in an oral format
- Analyse examples of Egyptian art and show knowledge of the principles and conventions
- Analyse and interpret Egyptian wall scenes with appreciation and understanding
- Examine one specific theme from Egyptian wall scenes
- Work with and respond to the views of staff and other students in the unit in an oral form
- Actively participate in group discussion
- Analyse and express your judgement about art historical issues in an oral and written form

## **Assessment tasks**

- Presentation I
- Attendance & participation
- Presentation II
- Essay

## **PG - Research and Problem Solving Capability**

Our postgraduates will be capable of systematic enquiry; able to use research skills to create new knowledge that can be applied to real world issues, or contribute to a field of study or practice to enhance society. They will be capable of creative questioning, problem finding and problem solving.

This graduate capability is supported by:

## **Learning outcomes**

- Find, analyse and interpret primary and secondary sources and present the information in an oral format
- Analyse examples of Egyptian art and show knowledge of the principles and conventions
- Analyse and interpret Egyptian wall scenes with appreciation and understanding
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- Work with and respond to the views of staff and other students in the unit in an oral form
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- Plan and revise work according to the unit schedule
- Analyse and express your judgement about art historical issues in an oral and written form

## Assessment tasks

- Presentation I
- Presentation II
- Essay

## PG - Effective Communication

Our postgraduates will be able to communicate effectively and convey their views to different social, cultural, and professional audiences. They will be able to use a variety of technologically supported media to communicate with empathy using a range of written, spoken or visual formats.

This graduate capability is supported by:

## Learning outcomes

- Find, analyse and interpret primary and secondary sources and present the information in an oral format
- Work with and respond to the views of staff and other students in the unit in an oral form
- Actively participate in group discussion
- Analyse and express your judgement about art historical issues in an oral and written form

## Assessment tasks

- Presentation I
- Attendance & participation
- Presentation II

## PG - Engaged and Responsible, Active and Ethical Citizens

Our postgraduates will be ethically aware and capable of confident transformative action in relation to their professional responsibilities and the wider community. They will have a sense of connectedness with others and country and have a sense of mutual obligation. They will be able to appreciate the impact of their professional roles for social justice and inclusion related to national and global issues

This graduate capability is supported by:

## Learning outcomes

- Find, analyse and interpret primary and secondary sources and present the information in an oral format
- Work with and respond to the views of staff and other students in the unit in an oral form
- Actively participate in group discussion

- Analyse and express your judgement about art historical issues in an oral and written form

## **Assessment tasks**

- Presentation I
- Attendance & participation
- Presentation II

## **PG - Capable of Professional and Personal Judgment and Initiative**

Our postgraduates will demonstrate a high standard of discernment and common sense in their professional and personal judgment. They will have the ability to make informed choices and decisions that reflect both the nature of their professional work and their personal perspectives.

This graduate capability is supported by:

## **Learning outcomes**

- Find, analyse and interpret primary and secondary sources and present the information in an oral format
- Analyse examples of Egyptian art and show knowledge of the principles and conventions
- Analyse and interpret Egyptian wall scenes with appreciation and understanding
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- Work with and respond to the views of staff and other students in the unit in an oral form
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## **Assessment tasks**

- Presentation I
- Attendance & participation
- Presentation II
- Essay

## **Bibliographical Resources**

### **RESOURCES FOR STUDY**

The study of Egyptian wall paintings is well supported by both the Macquarie Library and by materials available via the web.

## Macquarie Library

The Macquarie Library ([www.lib.mq.edu.au](http://www.lib.mq.edu.au)) has a large collection of books about Egyptian art, as well as a comprehensive range of tomb reports, which are available on the main shelves and may be borrowed. Furthermore, the Library also holds an extensive collection of books, journals, and reprints that were originally owned by the Egyptologist, Helmut Brunner. The Brunner collection is contained in a special room on the 3rd floor of the Library to which only MA and PhD students have access. Materials cannot be removed from the room (although see below); however, students may pay for sections of relevant books and articles to be photocopied by Library staff. Please contact the Library about obtaining a Brunner swipe card so that you can access the collection.

## Journals

The following journals (available from the Macquarie Library) contain tomb reports and detailed comments about Egyptian art and iconography:

- *Bulletin de l'Institut Français d'Archéologie Orientale* (BIFAO)
- *Bulletin of the Australian Centre for Egyptology* (BACE)
- *Bulletin of the Egyptological Seminar* (BES)
- *Chronique d'Égypte* (Cd'É)
- *Discussions in Egyptology* (DE)
- *Göttinger Miszellen* (GM)
- *Journal of Egyptian Archaeology* (JEA)
- *Journal of Near Eastern Studies* (JNES)
- *Journal of the American Research Center in Egypt* (JARCE)
- *Mitteilungen des Deutschen Archäologischen Instituts, Abteilung Kairo* (MDAIK)
- *Studien zur Altägyptischen Kultur* (SAK)

Note that the *JStor* database (<http://www.jstor.org/>) can be accessed through the Macquarie Library website and contains the full-text of articles from the *Journal of Egyptian Archaeology* (1914-2001) and the *Journal of Near Eastern Studies* (1942-2002), as well as many other relevant serials. The database *Expanded Academic ASAP* has a number of useful articles. Most of the papers in *BIFAO* (<http://www.ifao.egnet.net/bifao/>) are available online, while the abstracts of papers in *SAK* (<http://www.uni-hamburg.de/Wiss/FB/09/ArchaeoI/Aegypto/sak/sak.htm>) and the contents tables for *GM* (<http://www.aegyptologie.uni-goettingen.de/GM/en/GM.htm>) are also accessible.

For a list of journal abbreviations used in Egyptology, see

<http://www.geocities.com/TimesSquare/Alley/4482/AHmag.html>

## Inter-Library Loan

Masters students may obtain books and journal articles that are not held in the Macquarie Library by ordering them through the Document Supply (inter-library loan) service. Please



check the Library website <http://www.lib.mq.edu.au/docsup/index.html> for information.

## Online Materials

### Books and Site Reports

- *Brunner electronic books*: A number of the tomb reports that are contained in the Brunner collection have been scanned and are available for download. When you search the Library catalogue, you will notice that some titles list their location as 'Electronic source'. When you access these records, you will be able to download and save both the text and the plates from entire volumes.
- *Australian Centre for Egyptology tomb reports*: A small number of ACE reports have been saved in pdf form and can be obtained directly from the Centre's website (<http://www.egyptology.mq.edu.au/resourcematierial.htm>). Note that you can also purchase ACE tomb reports from the Australian Centre for Egyptology office in W6A 531.
- *Lepsius Denkmäler*: All 5 volumes of Richard Lepsius' (1897-1913) work, *Denkmäler aus Aegypten und Aethiopien*, are now available online at <http://edoc3.bibliothek.uni-halle.de/lepsiuss/>. This is a very important source for the study of Egyptian art as it records many tomb scenes that have since been destroyed.
- *Giza Archives Project*: Every book and article by the members of the Harvard University–Boston Museum of Fine Arts Expedition (George Reisner, William Stevenson Smith, Dows Dunham, etc.), as well as all Egyptian and Nubian articles published in the *Bulletin of the Museum of Fine Arts, Boston (BMFA)* are available as PDFs on the Giza Archives Project website <http://www.gizapyramids.org/code/emuseum.asp?newpage=library>. The site also includes PDFs of all 7 volumes of the *Giza Mastabas Series*.
- *Other electronic book collections* that include Egyptology titles include:
  - *Digitalisierte Literatur zur Ägyptologie* (University of Heidelberg: <http://www.ub.uniheidelberg.de/helios/fachinfo/www/aegypt/online.htm> )
  - *Etana* (Electronic Tools and Near Eastern Archives: <http://www.etana.org/coretexts.shtml>)
  - *Electronic Open Stacks* (University of Chicago: <http://www.lib.uchicago.edu/eos/html/page.form.html>)
- *General search engines*: A search through Google Scholar (<http://scholar.google.com.au/>) can yield a surprising number of relevant citations and articles. Google Books (<http://books.google.com.au/>) also offers a limited number of general titles about Egyptian art.
- *General Egyptology websites* that provide many useful links include:
  - Online Resources for Egyptology (<http://www.sefkhet.net/Oxford-Net-Res.html>)
- *Out-of-print Egyptology books and tomb reports* are sold on CD by Yare Egyptology at <http://www.yareegyptology.freeola.org/YE/index.php> at an average price per volume: \$23 AUD.

## SELECTED BIBLIOGRAPHY OF EGYPTIAN WALL SCENES

This selected bibliography compiles the main books and journal articles useful for the study of Egyptian Art. Please read through the titles of the references below and start to pick out those resources that will be useful for your research but note that you will need to locate and use individual site reports, journal articles and book chapters that are not listed here.

Aldred, C., 1973. *Akhenaten and Nefertiti*. Viking.

Aldred, C., 1980. *Egyptian Art*. Oxford.

Arnold, D., 1996. *The Royal Women of Amarna*. The Metropolitan Museum of Art.

Arnold, D., Grzymski, K. and Ziegler, C. 1999. *Egyptian Art in the Age of the Pyramids*. Metropolitan Museum of Art, New York.

Baines, J.R., 1980. 'Art and architecture: Methods of representation' in *Atlas of Ancient Egypt*. Phaidon, pp. 56-59

Baines, J.R., 1985a. 'Color terminology and color classification: Ancient Egyptian color terminology and polychromy', *American Anthropologist* 87: 282-297.

Baines, J.R., 1985b. 'Theories and universals of representation: Heinrich Schäfer and Egyptian art', *Art History* 8: 1-25.

Baines, J.R., 1989. 'Communication and display: The integration of early Egyptian art and writing', *Antiquity* 63, 471-482.

Baines, J.R., 1992. 'Open palms' in *Sesto Congresso Internazionale di Egittologia* vol. 1. Torino.

Baines, J.R., 1994. 'On the status and purposes of ancient Egyptian art', *Cambridge Archaeological Journal* 4(1): 67-94.

Baud, M., 1978. *Le Caractère du Dessin en Égypte Ancienne*. A. Maisonneuve, Paris.

Berman, L., 1990. *The Art of Amenhotep III: Art Historical Analysis*. Cleveland Museum of Art.

Bierbrier, M., 1997. *Ancient Faces, Mummy Portraits from Roman Egypt*. The British Museum.

Bierbrier, M., 1997. *Portraits and Masks: Burial Customs in Ancient Egypt*. The British Museum.

Bietak, M., 1996. *Avaris: The Capital of the Hyksos*. The British Museum.

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## Tips for Presentation & Essay

### A RESEARCH PROJECT

The purpose of this research project is for you to analyse one artistic theme found in an Egyptian temple or tomb in depth. Once you have been assigned your research topic, your task is to collect as many relevant tomb scenes as possible by examining the *primary sources*. These will consist primarily of site reports, but you may also consult published museum collections and exhibition catalogues. To start your research we have the following suggestions:

- Once you have chosen a theme to analyse, try to define your topic and restrict it to a certain time period, such as *Musicians of the Old Kingdom*. A general overview of a theme covering the Early Dynastic through to the Ramesside Period is too broad to analyse the scenes and identify changes and developments.
- When your topic is defined, you must attempt to collect as many examples as possible of, say, musicians from the Old Kingdom, by examining photographs and line-drawings in site reports, museum catalogues, and others suggested by Porter and Moss, *Bibliography*. If applicable, you should collect examples from both elite tombs and royal reliefs.
- Now that you have collected a reasonable sample size (say 20-40 examples) and documented which tomb or temple the scene came from, *carefully study* each example

and ask yourself the following questions: What is the scene meant to represent? What has the artist included and what has he omitted? How has the artist adjusted his image to conform to the Egyptian principles of representation?

- In the next step place all the examples in chronological order by each King's reign. This can be done in consultation with secondary sources such as Harpur, *Decoration*, in order to look for subtle changes over time. Ask yourself some of these questions: Are certain details or the style of rendering consistently shown in this way throughout your chosen period? Equally, does the scene show any small adjustments in posture or ornamentation? If so, what do you think this can tell us? Furthermore, do these changes occur at a particular time and can these be used as dating criteria?

To help you research your chosen artistic theme, use the *Selected Bibliography* at the end of this unit guide as well as the section entitled *Resources for Study*, which provides links to tomb reports and papers that are available online. However, the best way to start is by consulting the following:

1. Porter and Moss (PM) Porter, B. and Moss, R.L.B., (1970-1981). *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings*. 7 vols. Oxford, Clarendon Press.

- *PM* provides a detailed summary of the artefacts and wall scenes found in tombs from all time periods (from Abusir to Thebes), along with publication details. In the back pages of most of these volumes, you will find a list of subjects (e.g., 'agriculture', 'crafts', 'animals', etc.) with page references. These will direct you to published tomb scenes that contain examples of these subjects. *PM* vol. 1 (part 2), vol. 2, vol. 3 (part 1), and vol. 3 (part 2, nos. 1, 2, and 3) are available in the Brunner collection of the Macquarie Library ([Brunner PJ1097 .P6/1960](#))
- *PM* vol. 1 (part 2), vol. 2, vol. 3 (part 1), and vol. 3 (part 2) are available in the Reference section of the Macquarie Library ([PJ1097 .P6/1960](#))
- Note that you can also purchase *PM* volumes I to 4 on CD from Yare Egyptology ([www.yareegyptology.freeola.org/YE/faq.php](http://www.yareegyptology.freeola.org/YE/faq.php)).

2. Lexikon der Ägyptologie (LÄ) Helck, W. and Westendorff, W., 1972-, *Lexikon der Ägyptologie*, 7 vols., Wiesbaden.

- *LÄ* is a collection of short articles on every aspect of Egyptian history with a select bibliography for each topic. The volumes are structured in alphabetical order and many of the articles are in French and German, but a large portion is in English and is a great starting point for your research.

3. Annual Egyptological Bibliography (AEB) The *AEB* provides annual citation details for

books, journal papers, catalogues, and tomb reports published in the field of Egyptology.

- AEB vol. 1(1947)-48(1996) + suppl. 1947-84 are available in the Reference section of the Macquarie Library (DT43 .A56)
- AEB vol. 11(1957)-39(1985) + suppl. 1947-84 are available in the Brunner collection of the Macquarie Library (Brunner DT43 .A56)
- Note that you can also subscribe to the AEB online for 50 Euros ([www.aebnet.nl/html/subscription.htm](http://www.aebnet.nl/html/subscription.htm)). This will give you one year's full access to a searchable online version of the AEB's citations from 1947 onwards.

4. Egyptological Bibliography A CD is also available for consultation from the Reference desk in the Macquarie Library (DT60 .E3395). The CD is a compilation of bibliographical references from the AEB and Christine Beinlich's *Bibliographie Alta?gypten 1822 – 1946*, providing an electronic archive of some 60,000 books and articles on Egypt and Egyptology. This item can only be accessed within the Library and can not be borrowed.

#### 5. Old Kingdom Scene-details Database

- ([www.oxfordexpeditiontoegypt.com/database.html](http://www.oxfordexpeditiontoegypt.com/database.html))
- Yvonne Harpur and her colleagues at Linacre College, Oxford University, have created an easy-to-use, searchable database of the features found in Old Kingdom tomb scenes. This invaluable resource lists which tombs contain particular features and also provides relevant publication details. Note that it only includes Old Kingdom scene details at this stage.

For comments on tomb scenes, as well as references to examples, see the books and articles listed in the *Bibliographical Resources* in the unit guide, especially those by ?wiek, Harpur, Hartwig, Klebs, Vandier, and Montet.

#### **Site Reports**

The following lists just a few examples of the types of site reports ('primary sources') you should consult during your research:

- *Australian Centre for Egyptology*: See the extensive tomb report series by members of the ACE. Search for the title phrase 'Australian Centre for Egyptology' in the Library catalogue to obtain a full list of publications.
- Borchardt, L., 1905-1928. *Das Re-Heiligtum des Ko?nigs Ne-Woser-Re*. 3 vols.
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## **STRUCTURING YOUR RESEARCH PROJECT**

You can prepare your presentation using either overhead transparencies or PowerPoint (have your file ready on a CD or USB device). Visual tools are very helpful to make a point clear. Just make sure you provide a reference, including the plate number, for all the images you use in the presentation. When you prepare your presentation bear in mind the following points:

1. First of all, you do not need to directly discuss every example you have collected. Please provide a good overview of the material that you have examined during your research and present your conclusions from such examination.
2. Structure your presentation just like an essay with an introduction, body and conclusion. Begin by describing your topic and explaining how you went about doing your study. Then present your evidence in chronological order, pointing out the pertinent features in each scene and the way in which these either changed or stayed the same over time. Both describe and analyse your chosen scene – try to determine what the artist was attempting to convey and the methods he used to create his image.

Your introduction should include:

- A basic outline of your topic
- The areas that you will include or exclude (perhaps due to lack of time)
- Your time frame (restricting your study to a certain period such as the Old Kingdom and particularly the 4th to 6th Dynasties)
- To make it easy for the class, pick out 3 or 4 key issues which you will discuss and give

us '*sign posts*' on how you will present your argument. For example, 'The first point I will discuss is'.... 'The second point' ....etc

- The body of your presentation should follow the structure outlined in your introduction and don't forget to refer to those '*sign posts*', for example, 'The first topic for discussion is ...'. This makes it SO much easier for the rest of the class, as we know exactly where we are in your overall presentation!
- Your conclusion should basically be a short summary of the material you have presented (try not to include any new material in this part of the presentation)

3. Always use primary sources as evidence to back up your statements and show that you have looked at the relevant archaeological site reports. To emphasise your point, it is advisable to include images in your presentation. Just remember to label your images with appropriate information, such as the name of the tomb owner, the site, and the tomb date as well as the reference for the image with a page or plate number. Also have a look at what modern scholars have written about your topic, but don't forget your own voice is equally important, as long as you can back it up with solid evidence!

4. Deliver your presentation in a manner with which you are comfortable. You can refer to short notes for each slide or you can read from a prepared text. Equally, you can also simply 'speak to' (ad lib) each slide if you wish. Regardless of which approach you take, you should try to convey your research findings as clearly as possible for your audience.

5. Don't forget you have to hand in a summary of your topic to the convenor on the day of your presentation, including references and a bibliography (all books, articles and websites you used in the preparation of your topic).