

DATE DUE: _____

THEME: IMAGES OF POWER

FOCUS: Palette of King Narmer, Seated Statue of Khafre, Menkaure and Khamerernebtj, Seated Scribe

ONLINE ASSIGNMENT:

<http://smarthistory.khanacademy.org/palette-of-king-narmer.html>

ONLINE ASSIGNMENT: <https://www.khanacademy.org/humanities/ancient-art-civilizations/egypt-art/predynastic-old-kingdom/a/king-menkaure-mycerinus-and-queen>

ONLINE ASSIGNMENT: <https://www.khanacademy.org/humanities/ancient-art-civilizations/egypt-art/predynastic-old-kingdom/v/the-seated-scribe-c-2620-2500-b-c-e>

READING ASSIGNMENT: KLEINER, pp. 55-58, 64-66

POWERPOINT: IMAGES of POWER: PREDYNASTIC and OLD KINGDOM EGYPT (Egyptian Sculpture)

1. Narmer's palette is an elaborate, formalized version of a utilitarian object commonly used in the _____

_____ period to prepare eye makeup, which Egyptians used to

protect their _____ against irritation and the glare of the sun.

5. The king is followed by his _____

_____ in order to convey that the king is barefoot and performing a holy act.

7. The circular depression alludes to the palette's function. It indicates where the _____

_____ would be placed.

2. Narmer's crown on the front of the palette indicates his domination over _____.

3. The frontal bull heads are likely connected to a sky goddess known as _____

_____ and are related to heaven and the horizon.

4. The image of a high-prowed boat preparing to pass through an open gate may be an early reference to what?

6. The enemies of Narmer are depicted how?

8. Here the king may be represented as a _____

_____ destroying a walled city.



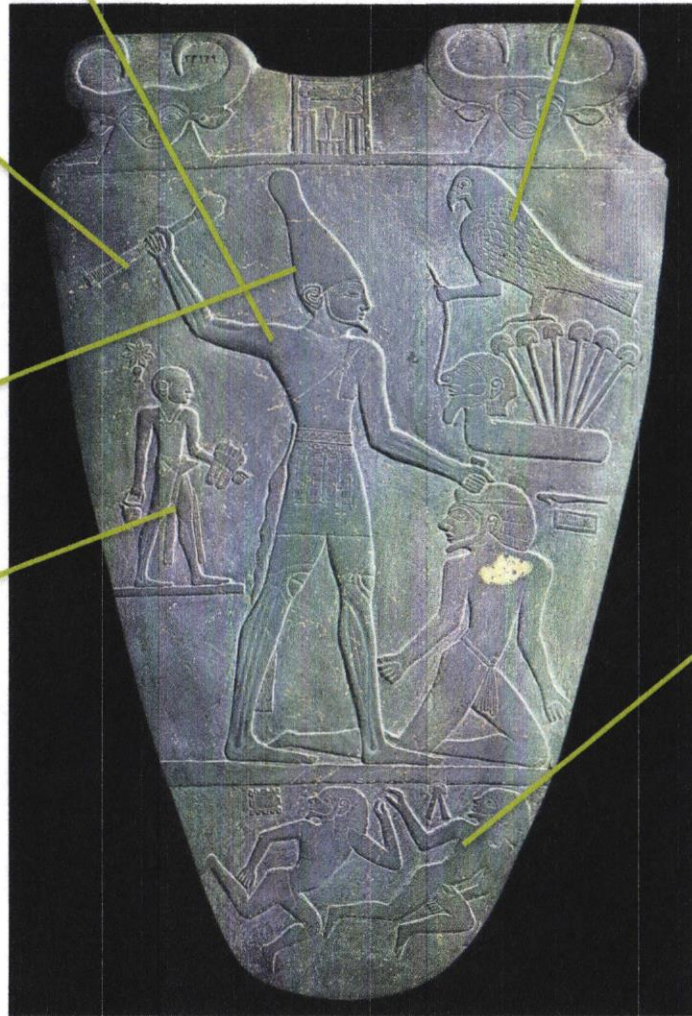
1. Here the figure of Narmer is depicted in hierarchical proportion, meaning that he is larger than the other figures. Why is this pictorial convention used?

2. The falcon is a representation of the god _____ . The falcon is shown holding a rope binding a foe's head, which is emerging from a marsh. This head is likely a personification of _____ .

3. To confidently express his power, Narmer raises a _____ as he prepares to slay an impotent foe.

5. The White Crown worn by Narmer (in the shape of a bowling pin) indicates that he is the ruler of _____ .

6. The figure of a _____ makes a second appearance to emphasize that Narmer is barefoot and performing a sacred act.



4. This ceremonial palette was discovered among a group of sacred implements ritually buried in a deposit within an early temple of the falcon god _____ at the site of _____ (the capital of Egypt during the predynastic period).

7. What have the figures in the lowest register been interpreted as?

ADDITIONAL CLASS NOTES on the BACK of the PALETTE OF NARMER

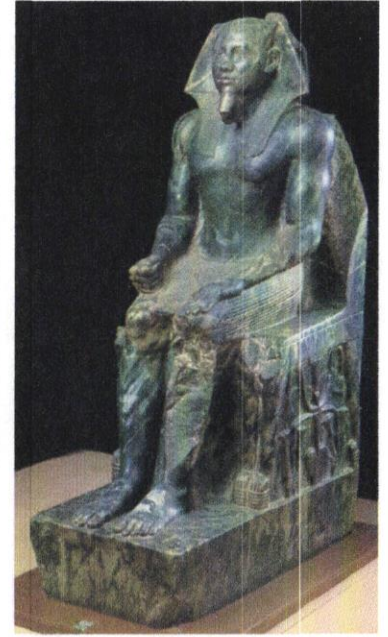
Discuss ways in which these three works reflect status within Egyptian society. To what degree are they idealized or naturalistic and why?

Khafre enthroned, from Gizeh, Egypt, Fourth Dynasty, c. 2520-2494 BCE, diorite

REFLECTION OF STATUS:

DEGREE or IDEALIZATION or NATURALISM:

WHY?



Menkaure and Khamerernebty, from Gizeh, Egypt, Fourth Dynasty, C. 2490-2472, greywacke

REFLECTION OF STATUS:

DEGREE or IDEALIZATION or NATURALISM:

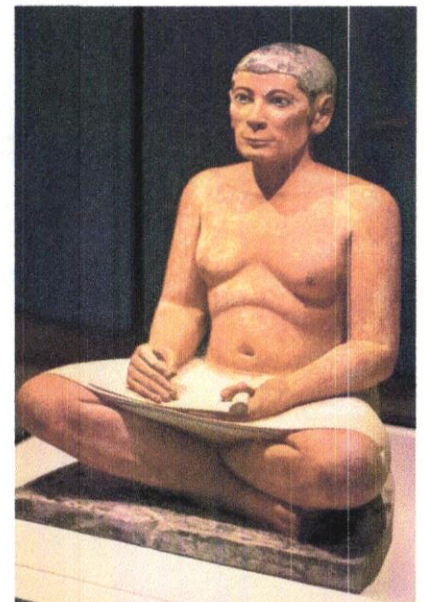
WHY?

Seated Scribe, from Saqqara, Egypt, Fourth Dynasty, c. 2500 BCE, painted limestone

REFLECTION OF STATUS:

DEGREE or IDEALIZATION or NATURALISM:

WHY?



THEME: SACRED SPACES and RITUAL

FOCUS: Stepped Pyramid of King Djoser, Pyramids of Khufu, Khafre, and Menkaure at Gizeh, Great Sphinx at Gizeh

ONLINE ASSIGNMENT: <https://www.khanacademy.org/humanities/ancient-art-civilizations/egypt-art/predynastic-old-kingdom/a/old-kingdom-the-great-pyramids-of-giza>

ONLINE ASSIGNMENT: <https://www.khanacademy.org/humanities/ancient-art-civilizations/egypt-art/predynastic-old-kingdom/a/old-kingdom-pyramid-of-khufu>

ONLINE ASSIGNMENT: <https://www.khanacademy.org/humanities/ancient-art-civilizations/egypt-art/predynastic-old-kingdom/a/old-kingdom-pyramid-of-khafre-and-the-great-sphinx>

READING ASSIGNMENT: KLEINER pp. 58-66

POWERPOINT: SACRED SPACES and RITUAL: OLD KINGDOM EGYPT (Stepped Pyramid at Saqqara and Pyramids at Gizeh)

6

DATE DUE: _____

1. Define the following:

mastaba

serdab

ka

engaged columns

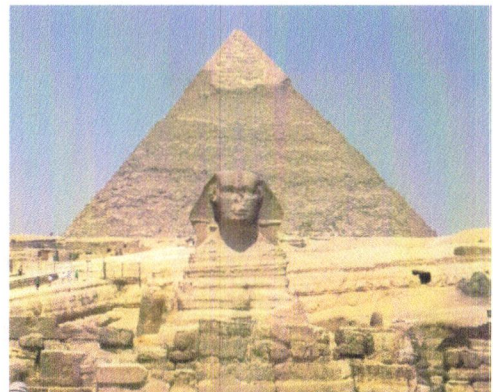
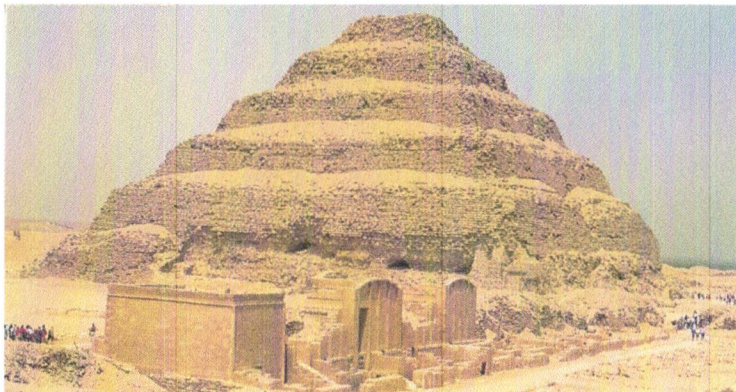
ben-ben

ashlar masonry

canopic jars

uraeus

sphinx



2. Discuss two BELIEFS associated with the pyramids at Saqqara and Gizeh:

1)

2)

3. Discuss two PRACTICES associated with the pyramids at Saqqara and Gizeh:

1)

2)

4. _____ is the first recorded name of an artist anywhere in the world. He is the architect of the Stepped Pyramid of King Djoser.

5. Unlike a ziggurat, Djoser's pyramid is a tomb, not a _____.

6. At Saqqara, a _____ stands against the northern face of Djoser's pyramid. Here priests performed daily rituals in celebration of the divine pharaoh.

7. The Pyramid Texts, inscribed on the burial chamber walls on many royal tombs beginning with the Fifth Dynasty pyramid of Unas, refer to the sun's rays as the _____ the pharaoh uses to _____.

8. As with the Saqqara pyramid, the four sides of the Great Pyramids are oriented to the _____.

9. The composite form of the sphinx suggests that the pharaoh combines _____ and _____.

10. Egyptians placed statuettes called _____ (answerers) in a tomb so that they can perform any labored required of the deceased in the afterlife.

THEME: IMAGES OF POWER

FOCUS: Mortuary Temple of Queen Hatshepsut

READING ASSIGNMENT: *SEE BELOW*

POWERPOINT: POWER and AUTHORITY: NEW KINGDOM

EGYPT: (Temple of Hatshepsut)

DATE DUE: _____

READ THE FOLLOWING:

Senmut. Mortuary Temple of Queen Hatshepsut (Deir-el Bahri), c. 1473-1458 BCE

1. "After the instability of the Second Intermediate Period, during which the so-called Hyksos invasion occurred, Egypt once again recovered its political equilibrium. The pharaohs of the New Kingdom re-established control of the entire country and reasserted their power" (Adams, *Art Across Time* 95). **Thutmose I** (reigned c. 1504-1492 BCE) was the first Egyptian pharaoh buried in a rock-cut tomb carved out of a cliff face in the Valley of the Kings, which is across the Nile from Luxor and Karnak" (97). "The Eighteenth Dynasty is also notable for its female pharaoh, **Hatshepsut** (reigned c. 1479-1458 BCE). She was the wife and half-sister of Thutmose I's son, Thutmose II. When Thutmose II died, his son by a minor queen, Thutmose III, was under age. Around 1479 BCE Hatshepsut became regent for her stepson/nephew, but exerted her right to succeed her father and was crowned King of Egypt in 1473 BCE. Although female rulers of Egypt were not unprecedented, Hatshepsut's assumption of specifically male aspects of her office- such as the title of king- was a departure from tradition. Despite her successor's attempts to obliterate her monuments, many of them survive to document her productive reign" (97). "The main architectural innovation of Hatshepsut's reign was the terraced mortuary temple at Deir el-Bahri. The primary function of the Egyptian mortuary temple, which was usually constructed from a pylon plan, was twofold: first, to worship the king's patron deity during his lifetime, and, second, to worship the king himself after his death. The function of the Deir el-Bahri complex as a mortuary temple for both Hatshepsut and her father reinforced her image as her successor. At the same time, the major deities Amon, Hathor, and Anubis were worshiped in shrines within the temple complex. On the exterior, terraces with rectangular supports and polygonal columns blended impressively with the vast rocky site" (98). "Hatshepsut's architect **Senenmut** was the main artistic force behind the temple and its decoration. His special status is reflected in the fact that his tomb, which was never completed, was begun inside the royal religious complex, and its unfinished ceiling was decorated with texts usually reserved for a pharaoh's burial. Senenmut's contribution to the artistic renewal under Hatshepsut is evident in a series of characteristic self-portraits. These show him kneeling in prayer to Amon and were located in the temple behind doors to the chapels and niches for statues. When the doors were opened during religious rites, the figures of Senenmut became visible" (98-99).

2. "The structure was not intended to be her tomb; Hatshepsut was to be buried, like other New Kingdom rulers, in a necropolis known as the Valley of the Kings, about half a mile to the northwest. Her funerary temple was magnificently positioned against high cliffs and oriented toward the Great Temple of Amun at Karnak, some miles away on the east bank on the Nile. The complex follows an axial plan- that is, all of its separate elements are symmetrically arranged along a dominant center line. An elevated causeway lined with sphinxes once ran from a valley temple on the Nile, since destroyed, to the first level of the complex, a huge open space before a long row of columns, or **colonnade**. From there, the visitor ascended a long, straight ramp flanked by pools of water to the second level. At the ends of the columned porticos on this level were shrines to Anubis and Hathor. Relief scenes and inscriptions in the south portico relate that Hatshepsut sent a fleet of ships to Punt, an exotic, half-legendary kingdom probably located on the Red Sea or the Gulf of Aden, to bring back rare myrrh trees for the temple's terraces" (Stokstad, *Art History* 117-8). "The uppermost level consisted of another colonnade fronted by colossal royal statues, and behind this a large hypostyle hall with chapels to Hatshepsut, her father, and the gods Amun and RaHorakhty- the power of the sun at dawn and dusk. Centered in the hall's back wall was the entrance to the temple's innermost sanctuary. This small chamber was cut deep into the cliff in the manner of Middle Kingdom rock-cut tombs" (118). "At the end of Hatshepsut's reign, **Thutmose III**, then in his late twenties, finally assumed sole power (c. 1458 BCE). He demolished the images and cartouches of Hatshepsut and emphasized his own role as the successor of his father, Hatshepsut's brother/spouse Thutmose II. Whereas Hatshepsut's reign had been notable for diplomatic missions, Thutmose III became a great conqueror, gaining control of Nubia and invading the Near East" (Adams, *Art Across Time* 99).

3. "Hatshepsut reigned like a man- 'twenty-one years and nine months', noted the Egyptian historian Manetho, and we can take his calculation as correct. If Hatshepsut had been born male, the power would have been handed to her on a plate, because she was a princess, the only 'legitimate' daughter of Tuthmosis I, second pharaoh of the 18th Dynasty, and his 'Great Royal Wife'. However, women in Egypt were excluded from the succession to the throne and Hatshepsut was married, as was the custom to her half-brother, a son of the king and a concubine, who then ascended the throne as Tuthmosis II. After his early death, his eight-year-old

son, again by a concubine, was named successor. Hatshepsut herself had only borne him a daughter, Neferura. Hatshepsut should have taken over as regent for this half-nephew, but instead of staying in the background, like other female Egyptian regents, and ceding power when he came of age, she pushed him aside. In 1490 BC, in the seventh year of Tuthmosis III's nominal reign, she proclaimed herself ruler. Pharaoh Hatshepsut proclaimed: 'I myself am a God. That which happens, is meant. Nothing I say is erroneous'. Her coup d'état was supported by important administrative officials at court, who were engaged in a power struggle against the military. The army had achieved great influence under Hatshepsut's father, through their victory over the Hyksos, the enemy occupying northern Egypt. The military wanted the fight to go on, favoring a policy of conquest; the officials on the other hand pleaded to stay within the traditional borders. Hatshepsut sided with the officials and demanded that the destroyed country be rebuilt. When, after Hatshepsut had ruled alone for about twenty years, another enemy, the Mitanni people, threatened Egypt, Tuthmosis III, who had been pushed aside (but not assassinated), made himself head of the army, demanding sole power. The queen disappeared, possibly killed. Her tomb in the Valley of the Kings remained empty, and her mummy was never found. Her successor obliterated the name of Hatshepsut from stelae and temple walls, defaced her features, and destroyed or renamed the statues. He did not do this because he hated Hatshepsut, but because in Egypt a female pharaoh did not fit in with the 'natural world order' (Hagen and Hagen, *Egypt* 122-123).

4. "From the moment she seized power, Hatshepsut had herself depicted in an emphatically masculine form, with a naked male upper torso, short kilt and royal beard. However, all the statues show female features, a tapering face, slightly full lips, and almond-shaped eyes. The attractive face of the ruler served as a model for the sculptors of the kingdom, most statues of the epoch looking like her. The queen influenced formative style, just as Akhenaten did later, and used art as a means of power to emphasize her calm to the throne and her legitimacy. A succession of (unfortunately badly preserved) reliefs demonstrates how Amun himself came to resemble Hatshepsut's mother, the Great Royal Wife, bearing her features. The queen could be distinguished from the god only by his fragrance of incense, which soon pervaded her body too. Sexual relations were discreetly hinted at with both of them sitting next to each other on a bed. Further reliefs celebrate the ruler's great deeds: manufacturing, transporting and setting up two obelisks at Karnak (one is still standing, the other lying there) or a reconnaissance and trade expedition, which in the eighth year ventured to far-away Punt, because Amun longed for his favorite fragrance from the far-off country. This was a land on the African shore of the Red Sea, perhaps in present-day Eritrea. From there, incense trees were brought in tubs, kept damp on the way and probably planted in front of the temples of Deir el-Bahari" (124). "Today we can see the queen's importance and power of all in her 'House of a Million Years'. This mortuary temple of Deir el-Bahari in western Thebes is dedicated to the gods Amun, Hathor and Anubis. In a wide rock basin facing east, surrounded by an impressive sand and stone desert, it stands, half set into the mountain. The central axis of Hatshepsut's temple is aligned with the temple of Amun at Karnak, an ideal straight line leading through the mountain directly to her tomb in the Valley of the Kings. But above all it stands as an immense demonstration of Hatshepsut's own might. With the triumphal avenue of sphinxes- imitated by many successors- the temple made an ideal setting for the ceremonies of a female ruler stressing her legitimacy. Almost immediately after her takeover, Hatshepsut began building. Her master builder was called Senenmut, and he left many hidden traces of himself in the temples: portraits, statues and inscriptions with his name. Senenmut was an efficient overseer, devoted to the queen and probably her lover. As a special sign of favor, he was given permission to have a secret tomb built under the temple of Deir el-Bahari. But for a thousand years fate separated the servant from his mistress, their names were removed, their facial features chiseled out, and they were not to be able to see, hear, smell, breathe, or speak, even in death. For more than three centuries this 'damnatio memoriae', condemning to oblivion, remained in effect. Not until our century did Egyptologists re-discover the identity of the queen and her loyal overseer" (124-125).

5. "The unusual design of her funerary temple may express a conscious effort to distance herself from her predecessors on the Egyptian throne. Deir el-Bahri was traditionally associated with the goddess Hathor, and this may have also played a part, as the female pharaoh may have wanted to associate herself as closely as possible with one of the area's main female deities. Statues of Hatshepsut interestingly reflect the re-evaluation of her position that took place during her reign: they progressively lost many of their female characteristics- indeed, shared family characteristics make late statues of Hatshepsut little different from those of her successor, Thutmose III. Hatshepsut's temple at Deir-el-Bahri is partly freestanding and partly rock-cut, and is built on several levels. Three of these are fronted by pillared porticos, and the walls behind them contain some of the most remarkable reliefs known from Egypt. They were carved in very low relief, perhaps in a further reference to the decoration of the neighboring temple of Nebhepetre Mentuhotep II, and include a detailed pictorial record of a naval expedition sent to the African land of Punt, and of the transport of obelisks from the granite quarries at Aswan to the temple of Amun-Re at Karnak" (Malek 231, 233). "The temple also contains scenes depicting Hatshepsut's divine birth as the result of a union between her mother and the god Amun, who had appeared in the form of Hatshepsut's father, Thutmose I. This is a clear attempt to legitimize her right to the Egyptian throne by showing that, like other kings, she had been chosen by the state god Amun. A chapel devoted to the funerary cult of Hatshepsut's father was also located in the temple" (233). "At Deir el-Bahri there were some two hundred or more statues of Hatshepsut. Many of these were sphinxes, some of them curiously reminiscent of the lions with human faces of Amenemhet III (1859-1814 BCE) and there were large 'Osiride' statues, or perhaps better 'jubilee statues', added to the pillars of the colonnades and elsewhere. These show the queen draped in a close-fitting cloak with her arms crossed on her breast, a posture usually adopted by the god Osiris but also one associated with the pharaoh during royal jubilees. Other figures, some of them colossal, shown the queen seated, standing

or kneeling" (233). "Queen Hatshepsut's temple was sited almost adjoining an earlier Middle Kingdom mortuary complex of Mentuhotep I and was similarly built on terraces. But its sculptured decorations were richer and a still more dramatic use was made of the spectacular site beneath the cliffs behind which lies the Valley of the Kings. Indeed, the relationship between man-made and natural architecture- the one echoing the other- is very striking. Whether this was consciously intended cannot, of course, be known, but it is surely no coincidence that the temple is exactly on axis with that at Luxor, 5 miles (8km) away across the Nile" (Honour and Fleming 88).

6. "Djeseret, 'Holy Place,' was the name given by the ancient Egyptians to the valley of Deir el-Bahri. Here was the threshold between this life and the next, here they worshipped Hathor, the patron-goddess of Western Thebes, and here the unifier of the kingdom Menhotep II, who was later venerated as a divinity himself, had created his splendid temples. This was a place of great significance to the early Thutmosid rulers too, and Hatshepsut chose it as the site for her funerary temple. It was called Djeser-Djeseru, 'the Holy of Holies,' and the valley temple, causeway, and way station were the final destination of the Festival of the valley procession. It is astonishing that despite several changes this tremendous building project was completed in only fifteen years. Some of the most senior priests and officials were charged with the design and with supervising the building works. Among these Senenmut, a favorite of the Queen and an eminence grise at court, played a prominent role: he was even allowed to depict his own image in many 'secret' places in the temple. Before Hatshepsut's death, however, he fell from grace, his name was effaced and most of the images of him were destroyed" (Schulz and Seidel 184). "The large front courtyard, with pools and rows of trees, had on its far side two halls, open to the façade, with half-columnar pillars and columns. The representations in these halls portray the ruler's guarantee, both mythic and real, of a cult. They show the transportation and the dedication of great obelisks of Karnak, the consecration of a temple and the donation of statues, and men driving calves and hunting in a papyrus thicket. On the lower terrace is a second courtyard with pillared halls. The northern hall tells of the divine descent of Hatshepsut and her being chosen king by her father Amun-Re. Although the idea of the divine birth of pharaoh is attested from the Old Kingdom onward, this is the earliest pictorial representation of it. It may have been prompted by a desire for additional legitimacy, in order to justify Hatshepsut's claim to the throne and her co-regency with Thutmose III" (184, 186).

7. "To the south a chapel to Hathor was added in a later phase of construction. It had its own causeway leading up to it and a front courtyard with twenty-four columns, each with two images of the face of Hathor, and eight pillars flanking the entrance. The scenes on the wall indicate that this is not only a shrine to the goddess but also a place designed to legitimize the deified Hatshepsut. Another ramp leads to the upper terrace, on which the great courtyard for sacrifices is situated" (186). "An avenue of about 120 sandstone sphinxes lined the causeway and continued right into the building's front courtyard; here, at the northern and southern corners of the façade of the hall, were two colossal Osiride pillars, 7.25 m tall. There were sphinxes made of limestone and red granite on the lower terrace" (187). "There may have been, among other figures, seated statues of Hatshepsut in the mortuary cult rooms and side chapels. The different types of Hatshepsut statues are part of a total design representing the various rituals and activities in the temple. They are not mere decoration but an indispensable means for conveying functional information. Distinct functions were indicated by the posture and iconography of the figures. Some served as the recipients of offerings in the sacrificial cult of the king, while others were actors, turned to stone, in the ritual communication with the gods. On principle the queen presented herself, in accordance with dogma, as a male pharaoh; only two seated statues show her in female dress and with female physical characteristics" (188). "An important element in cult ritual was the 'Beautiful Festival of the Valley.' Amun-Re, in the form of his processional statue, would set out from Karnak and cross the Nile in order to visit the sacred sites on the West Bank and so ensure the continued existence and provisioning of the deceased. Originally the processional route probably ended at a shrine to Hathor, the patron-goddess of Western Thebes, in the valley of Deir el-Bahri. Later the route changes, the funerary temples of the kings served as way stations, and the building dedicated to the living ruler became the festival procession's final destination; this was the place where the combination of god and pharaoh was made manifest. In the post-Armana era at the latest, the procession of the Festival of the Valley was enlarged; now the barques of Mut, Khonsu, and Amaunet as well as statues of deceased kings and other persons of high rank joined the procession" (183).

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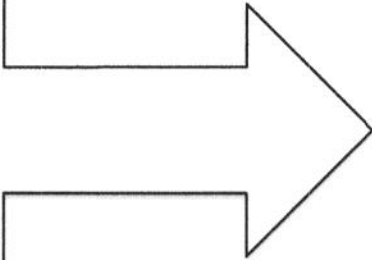
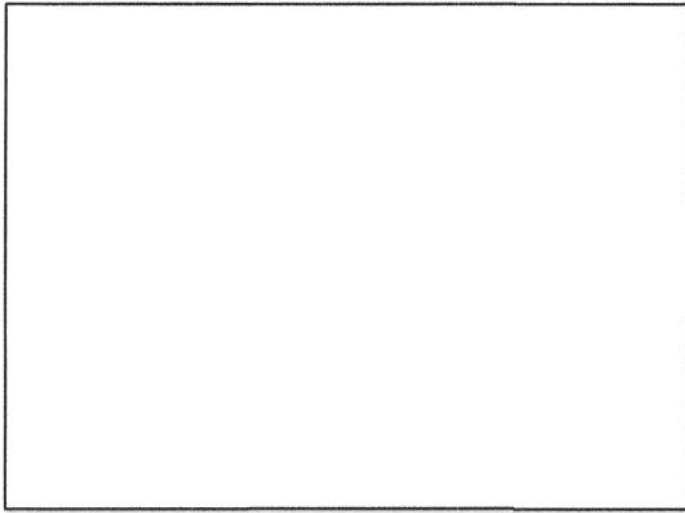
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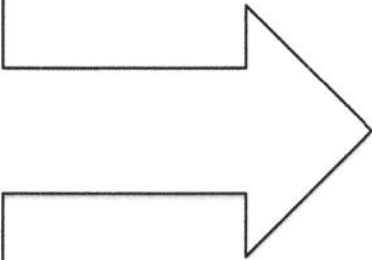
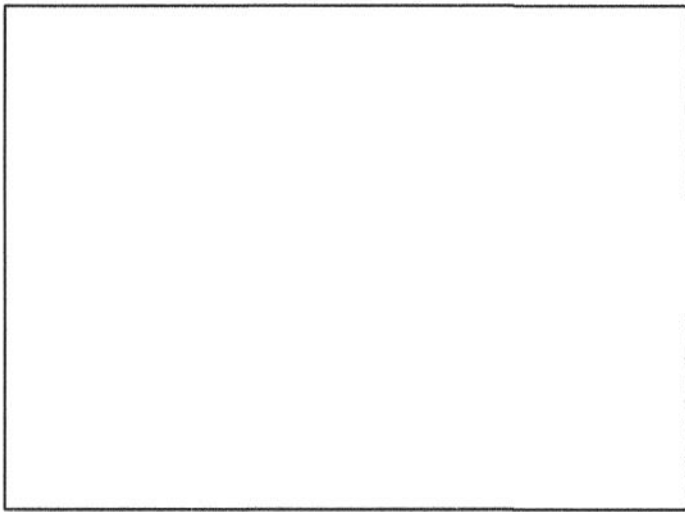
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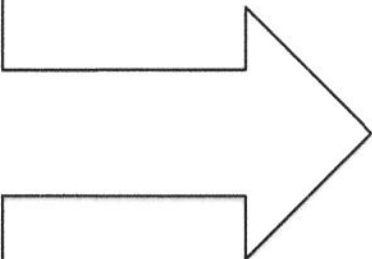
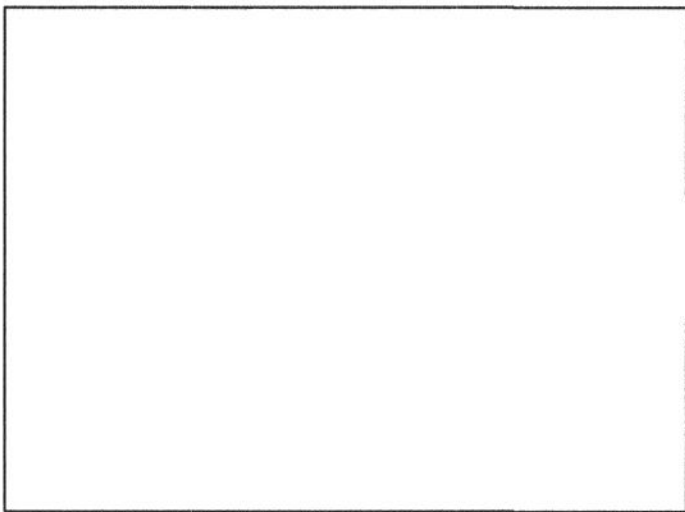
Referring to specific passages in the text that you have highlighted, analysis how power is conveyed by the Temple of Hatshepsut in three areas: 1. Function, 2. Design and/or Ornamentation, and 3. Location



FUNCTION



DESIGN and/or
ORNAMENTATION



LOCATION

THEME: IMAGES of POWER

FOCUS: Temple of Ramses II, Temple of Amun-Re at Karnak

ONLINE ASSIGNMENT: <https://www.khanacademy.org/test-prep/ap-art-history/ancient-mediterranean-AP/ancient-egypt-AP/v/ancient-thebes-unescotbs>

READING ASSIGNMENT: KLEINER pp. 71-73

POWERPOINT: IMAGES of POWER: NEW KINGDOM EGYPT
(Temple of Amun-Re at Karnak and Temple of Ramses II)

DATE DUE: _____

1. Four rock-cut images of Ramses II dominate the façade of his mortuary temple at Abu Simbel in Nubia. North of his temple, he ordered the construction of a grand temple for his principal wife,

_____.

2. Inside the Abu Simbel temple, 32-foot-tall figures of the king in the guise of _____, carved as one with the pillars, face each other across the narrow corridor. A statue-column in the form of a male is called a _____; in the form of a female it is called a

_____.

3. Define the following:

axial plan

pylon

hypostyle hall

lintels

clerestory

sunken reliefs

4. Identify three features of the Amun-Re at Karnak that contribute to its sacred function and character. Explain how they define the surrounding as sacred.

1)

2)

3)

THEME: IMAGES OF POWER

FOCUS: Akhenaton; House Altar of Akhenaton, Nefertiti and his Daughters

ONLINE ASSIGNMENT:

<http://smarthistory.khanacademy.org/house-altar-with-akhenaten-nefertiti-and-three-daughters.html>

POWERPOINT: IMAGES OF POWER: EGYPTIAN ARMANA PERIOD (Sculpture during the Reign of Akhenaton)

9

DATE DUE: _____

1. This depiction of the pharaoh king Akhenaton exemplifies the _____ style, named after the name of his new capital.

2. The sun disk represents the god _____ that Akhenaton established as the head of his new monotheistic religion.

3. At the end of the rays facing Akhenaton and his wife are signs of the ankh, a symbol denoting _____.

4. Within the sun disk, one can see a tiny _____, indicating that this is the supreme deity.

6. Akhenaton and his wife are shown intimately playing with their daughters. In contrast to other depictions of pharaohs, the focus is one love and domesticity. The daughter that Akhenaton holds suggests family unity by pointing towards _____.

8. In order to break with tradition, the new artistic style displayed rejects rectilinear forms in favor of _____ forms.

9. What might be inferred by the throne (with images symbolizing Upper and Lower Egypt) that Nefertiti, Akhenaton's wife, sits upon?

5. One of the daughters is shown on Nefertiti's shoulder, playing doing what?

7. How do we still see a conventional composite view in the figures?



THEME: DEATH and the AFTERLIFE

FOCUS: Book of the Dead of Hu-Nefer, Frescoes from Nebamun's Tomb at Thebes

ONLINE ASSIGNMENT:

<http://smarthistory.khanacademy.org/hunefers-book-of-the-dead.html>

READING ASSIGNMENT: KLEINER, pp. 74-75, 80

POWERPOINT: DEATH and the AFTERLIFE: NEW KINGDOM EGYPT (Egyptian Funerary Art)

10

DATE DUE: _____

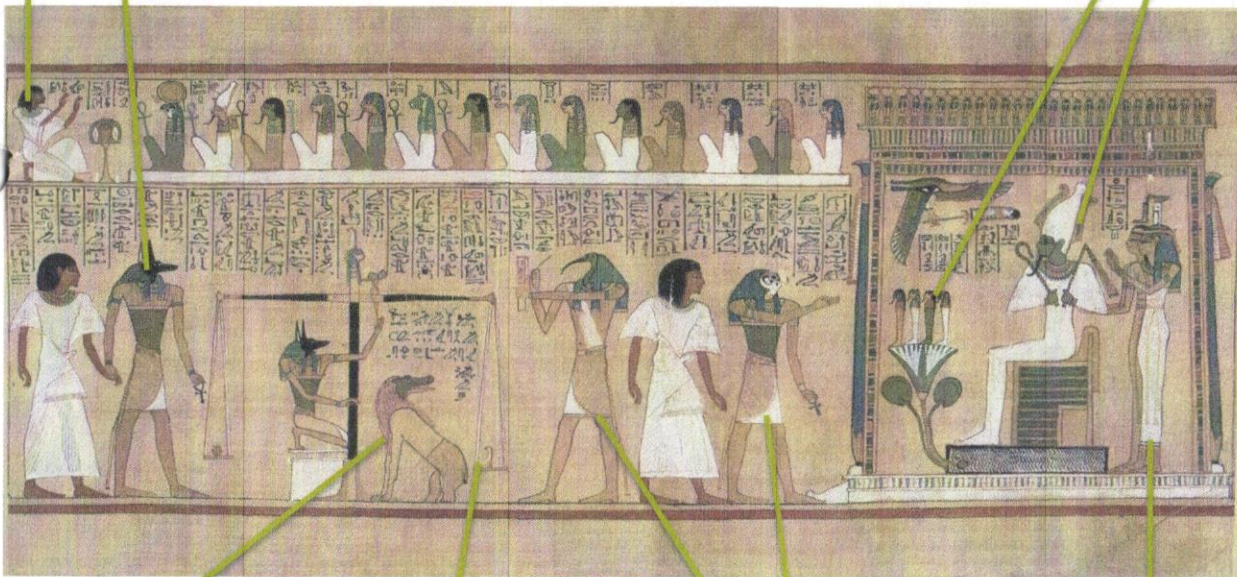
2. Here Hu-Nefer is crouching before _____
professing that he has led a good life.

1. Hu-Nefer is being led by _____, the god of mummification and embalming. He has the head of a jackal.

4. This is part of a text known as the Book of the Dead. What was the function of these texts?

3. The god of the Underworld, _____, sits on a throne with a crook and a flail. He sits behind a lotus blossom with the four sons of Horus, representing the four _____.

5. Scrolls such as this were created on what kind of material?



6. The monster with the head of a crocodile and a body of a hippo, named _____, waits to see if the heart will survive judgment. If not, he will devour the heart.

7. The feather with which the heart is being weighed is associated with _____, the Egyptian god associated with truth and justice. The feather is also located on top of the scales.

8. The god _____, the god of writing, is recording the events in the Hall of Judgment. He has the head of an ibis. After he passes judgment, Hu-Nefer is led through the hall by the falcon-headed god _____.

9. These two goddesses represents Isis and Nephthys. What are their functions in a funerary context?