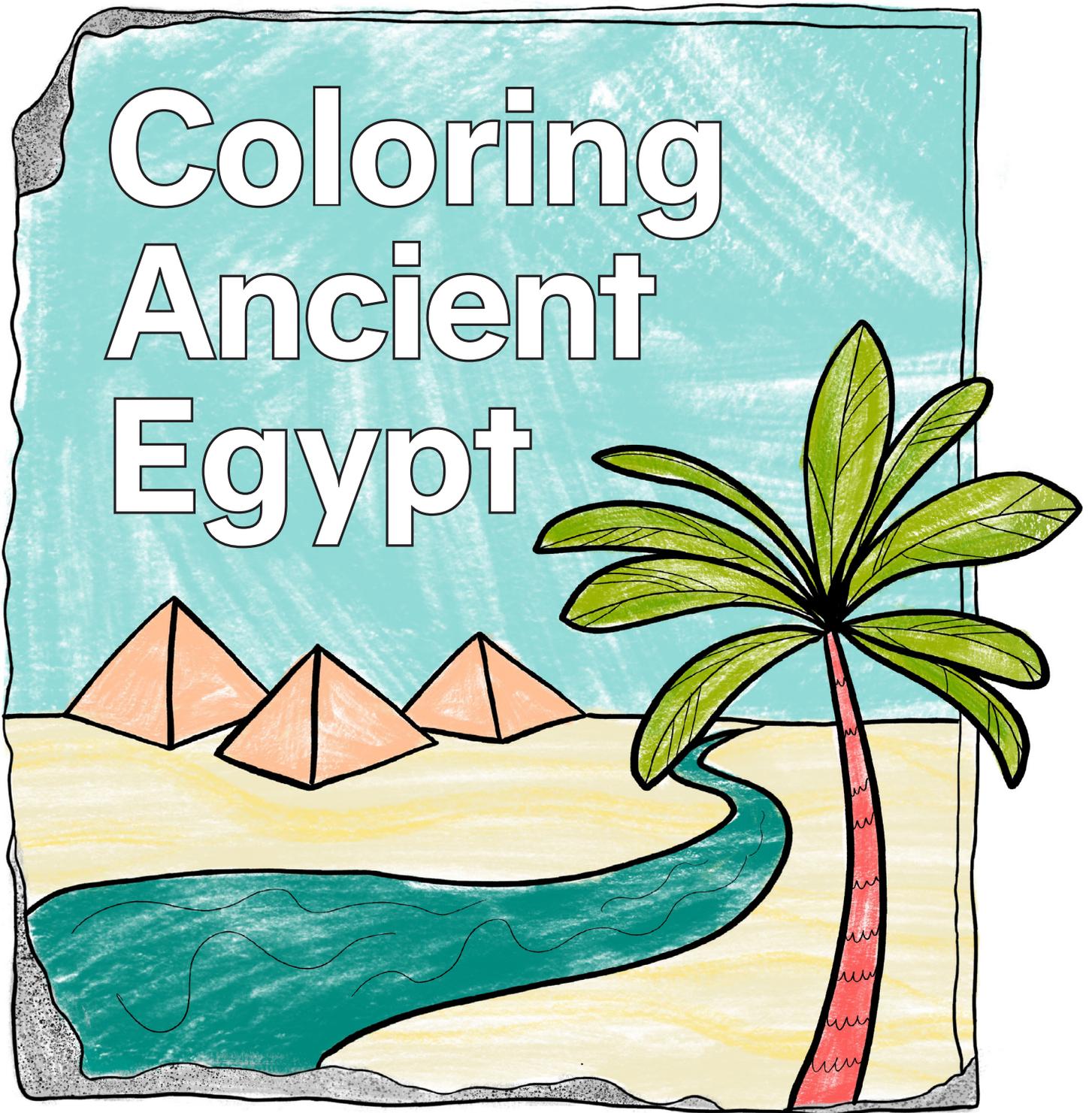


Coloring Ancient Egypt

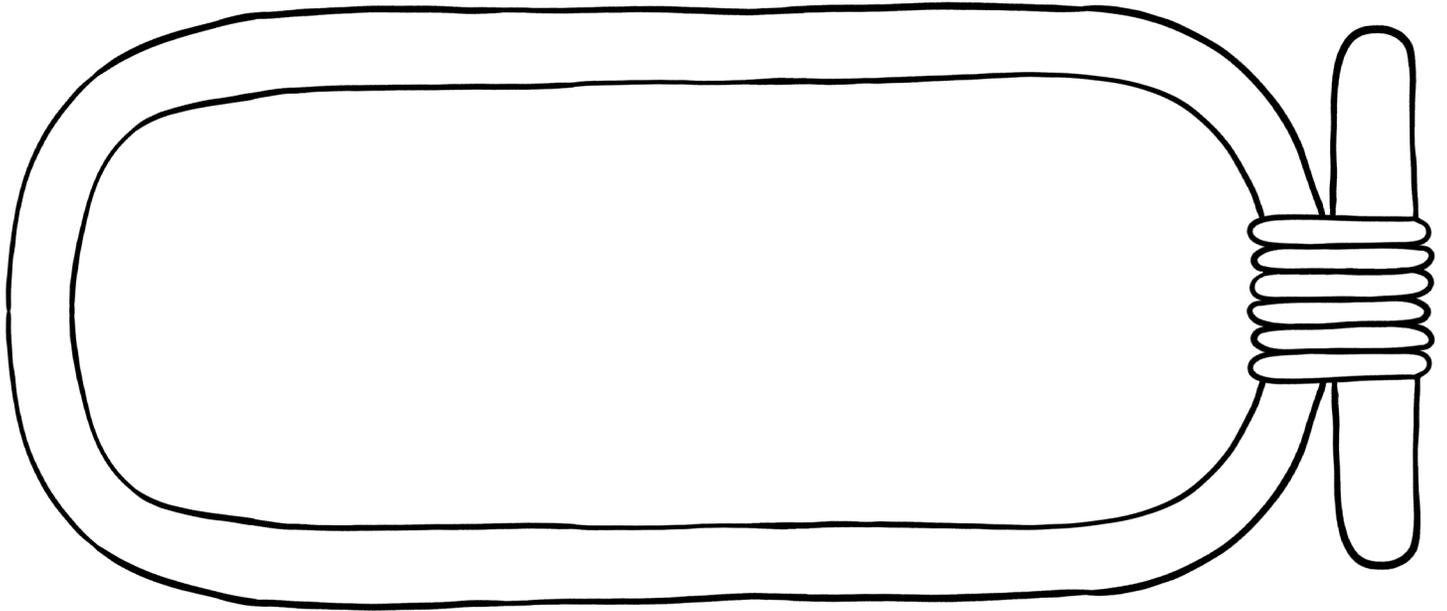


**Explore our ancient
Egyptian collections by
coloring and making!**

Tag your creations with **#ColorOurCollections**
Instagram **@harvardartmuseums**
Twitter **@harvardmuseums**

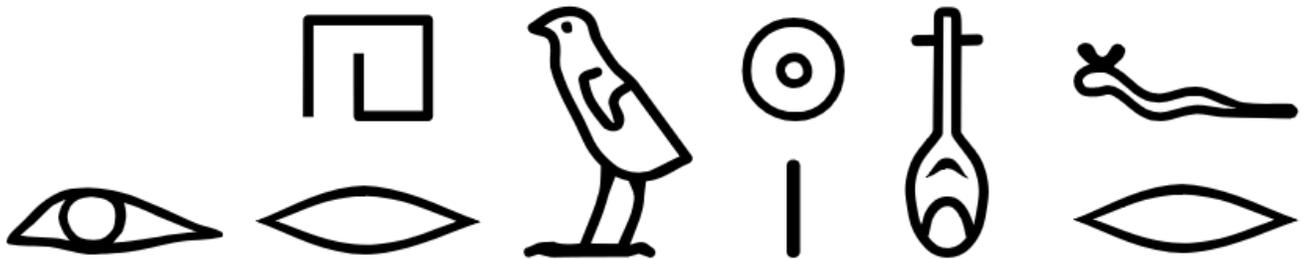
In ancient Egypt, kings and queens wrote their names inside a special shape called a *cartouche* □. Putting your name in a cartouche helped protect it forever. Write your name inside this cartouche to show that this book is yours! To write your name in hieroglyphs, flip to page 17.

This book belongs to:



In this book, you'll find drawings of real ancient Egyptian objects at the Harvard Art Museums (flip to pages 18 and 19 to see what the objects look like). Each has its own story to tell, as well as pages for coloring, making, thinking, and asking questions. There's only one rule for using this book: **use your imagination!**

As the ancient Egyptians said,



ir herew nefer
“Have a great time!”

Colors in Ancient Egypt

Ancient Egyptian artists used six main colors in their art: white, red, yellow, green, blue, and black. Colors could represent different ideas—for example, green and blue reminded the Egyptians of things that grow and become new again.

Most colors were made from *minerals*, or colored rocks. These rocks were crushed into powders called *pigments*.

White

was made from *chalk* or a mineral called *gypsum*.

Red

was made from minerals like *red ochre*.

Yellow

was made from *yellow ochre* or a mineral called *orpiment*, which is very poisonous!

Green

was made from a mineral called *malachite* or a mixture of blue and yellow.

Blue

could be made from a mineral called *azurite* or a material called *Egyptian Blue*. Egyptian Blue is the world's oldest pigment that isn't found in nature—it was invented by people!

Black

was made from *charcoal*, *soot*, or other burnt materials, instead of crushed minerals.

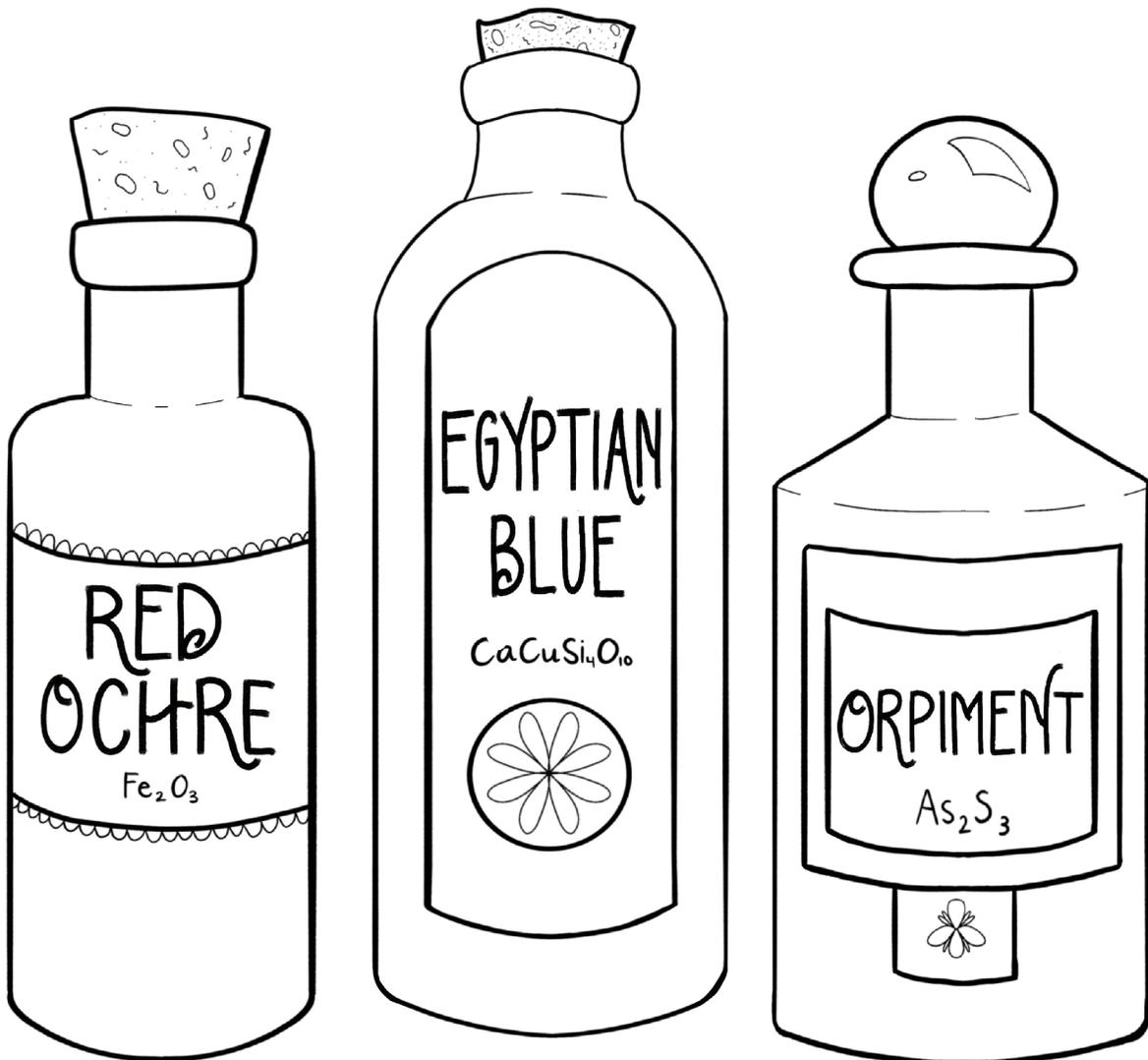
Egyptian artists would mix these pigments with something liquid, like glue or gums made from plants, to create paints that could stick to plaster, stone, wood, or ancient paper (*papyrus*).

Although the Egyptians used only a few colors in their art, you can use as many colors as you want throughout this book!

Forbes Pigment Collection

At the Harvard Art Museums, we have more than 2,500 pigments from ancient and modern times in our Forbes Pigment Collection. This includes some of the same materials Egyptian artists used to make their paints!

For a challenge, fill each of the bottles below with the color you think matches them best. Flip back to page 4 for some hints!

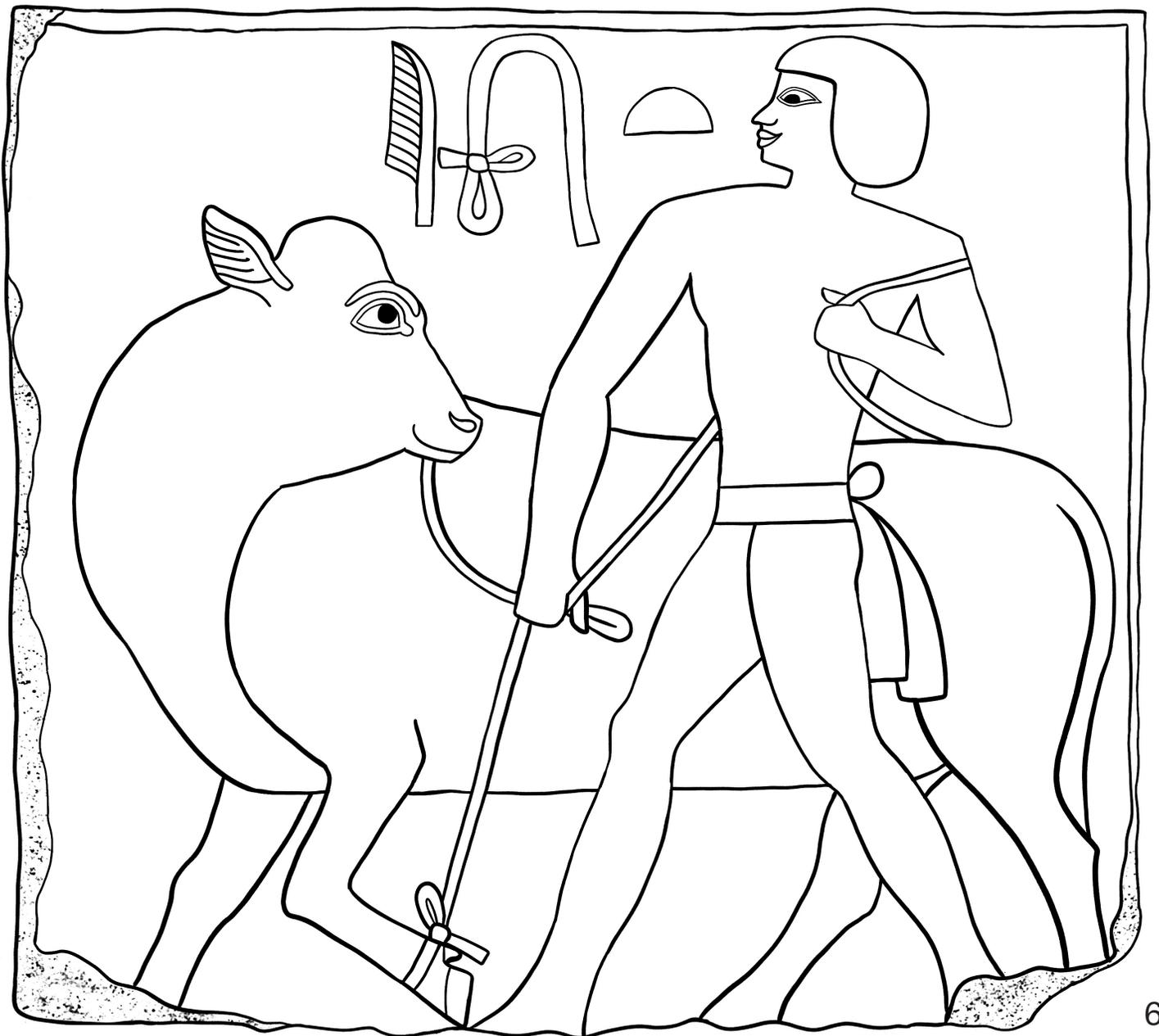


pigments

Scene from a Tomb with a Man and a Cow

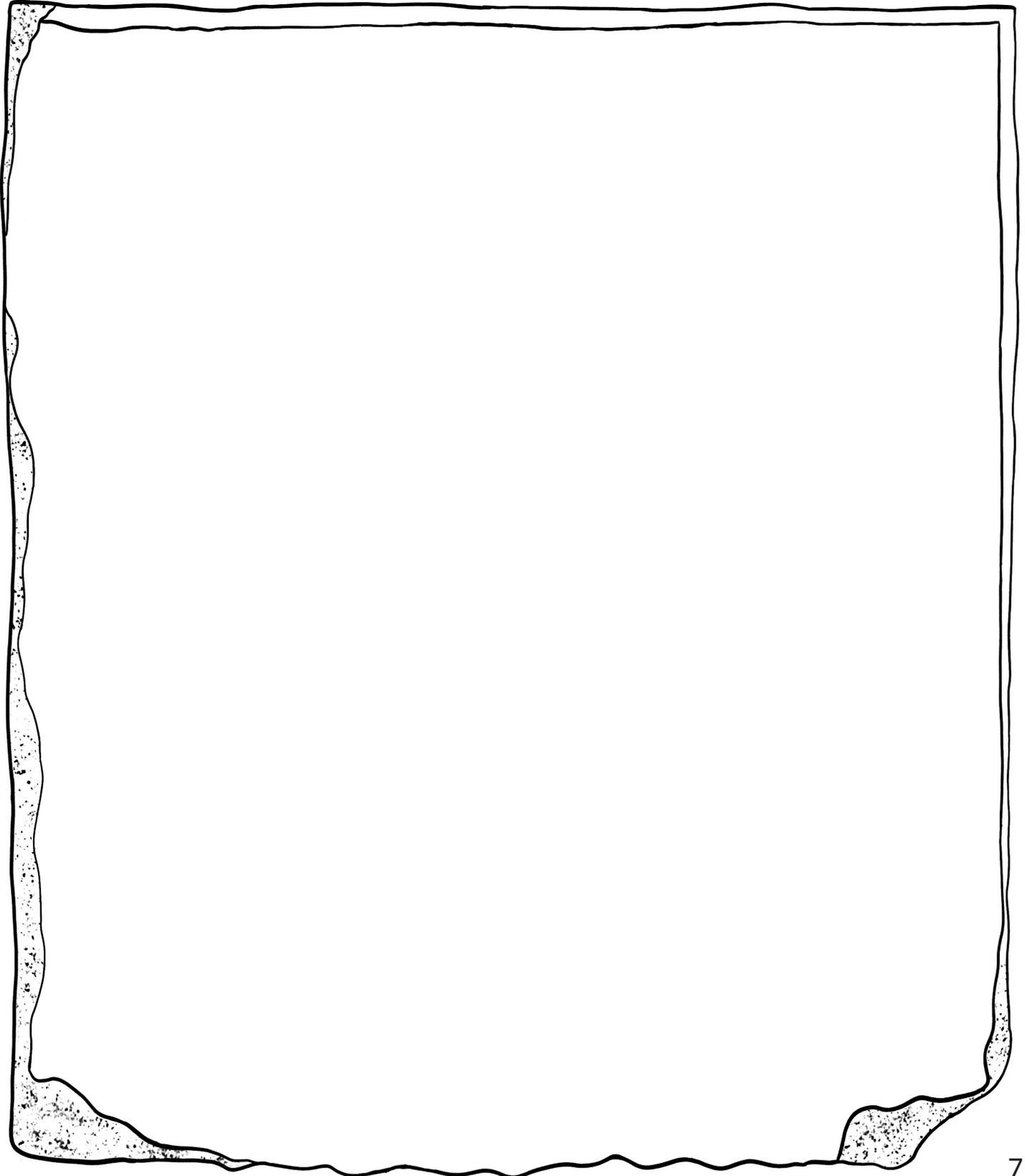
This is a scene carved in stone from the wall of a 4,000-year-old ancient Egyptian tomb. The Egyptians believed that after they died, they would spend a perfect afterlife in a place called the Field of Reeds. Life there would be like it was on earth, but better. People decorated their tombs with pictures of things from their daily lives that they hoped they would have in the afterlife.

This object comes from the tomb of a man named Niankhnesut (*nee-ankh-nesewt*). It shows a man with a cow, because Niankhnesut wanted to eat meat from cows every day in the afterlife. The hieroglyphs next to the man's face help describe the scene: they spell one of the Egyptian words for cow, *iwat*.



Draw your own scene from daily life!

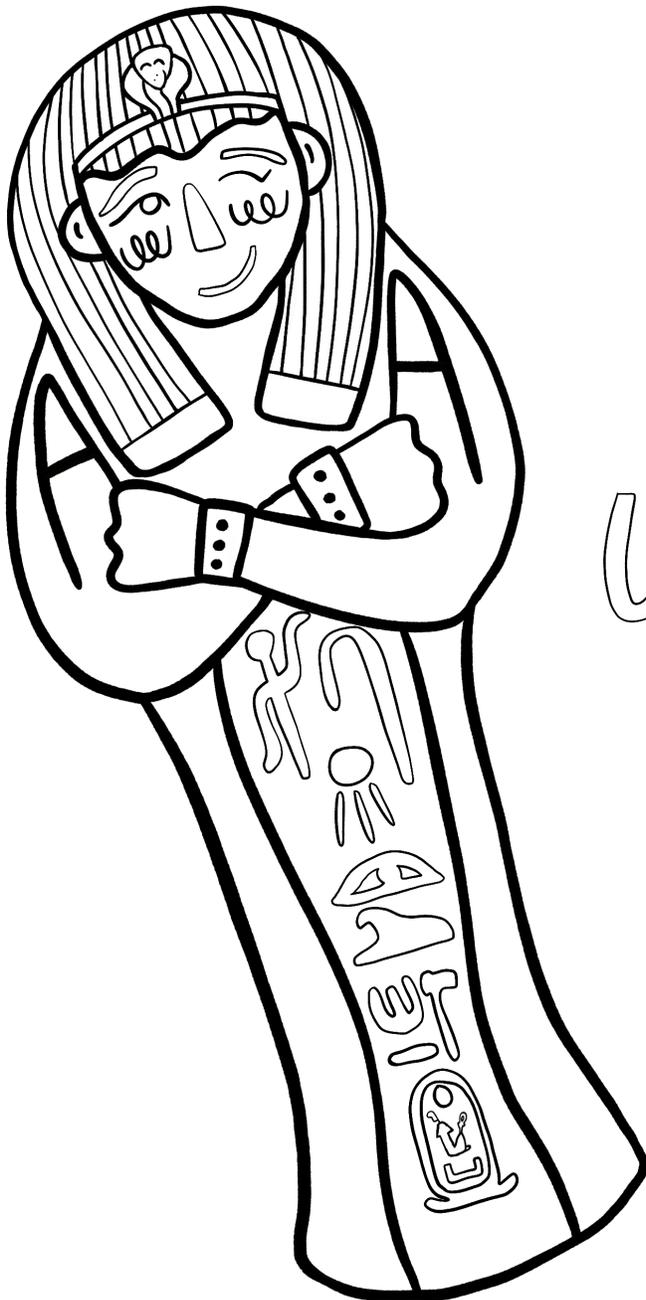
Draw a scene showing something you wish would happen every day.
You can also add some words to describe it!



Ushabti of Princess Maatkare

Ushabtis (*oo-shab-tees*) are objects that are shaped like people, which the ancient Egyptians buried with them in their tombs. The Egyptians believed that a magical spell would allow their ushabtis to come alive and do their chores for them in the afterlife. That way, the tomb owner could enjoy their time in the afterlife without worrying about boring or difficult tasks. Some people had hundreds of ushabtis in their tombs—one for every day of the year, or even more!

This ushabti belonged to Princess Maatkare (*mat-ka-ra*), who lived about 3,000 years ago. The magical spell written in hieroglyphs tells us her name. The ushabti holds two plows in its hands to plow the fields for the princess in the afterlife.

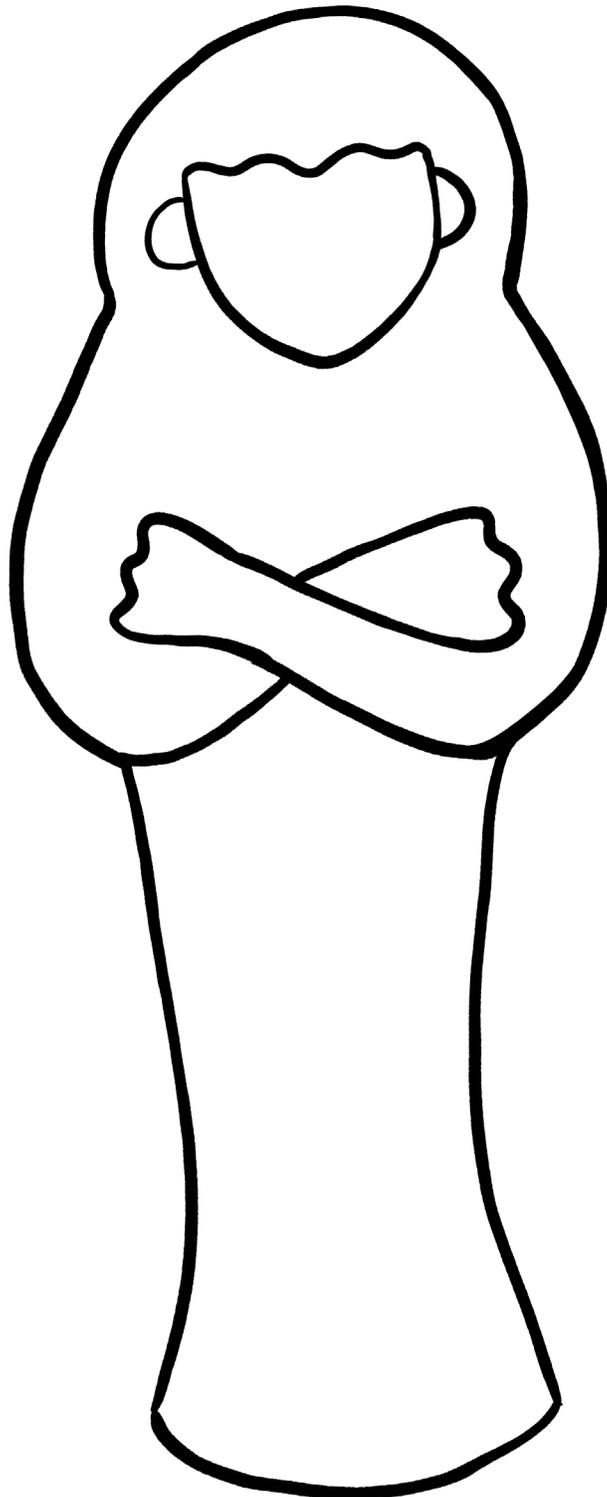


ushabti

Design your own ushabti!

If you could have an ushabti do your chores for you, what would you ask it to do? Would it help clean your room? Wash the dishes? Make your bed?

Use the drawing below to design your own ushabti. You can add different tools to its hands for the different chores you would like it to do. Don't forget to add your name to it, like Princess Maatkare!



Statue of a Falcon

The ancient Egyptians believed in more than 1,000 gods and goddesses. Each of them had special connections to different animals that represented their powers. Falcons were special to the god Horus.

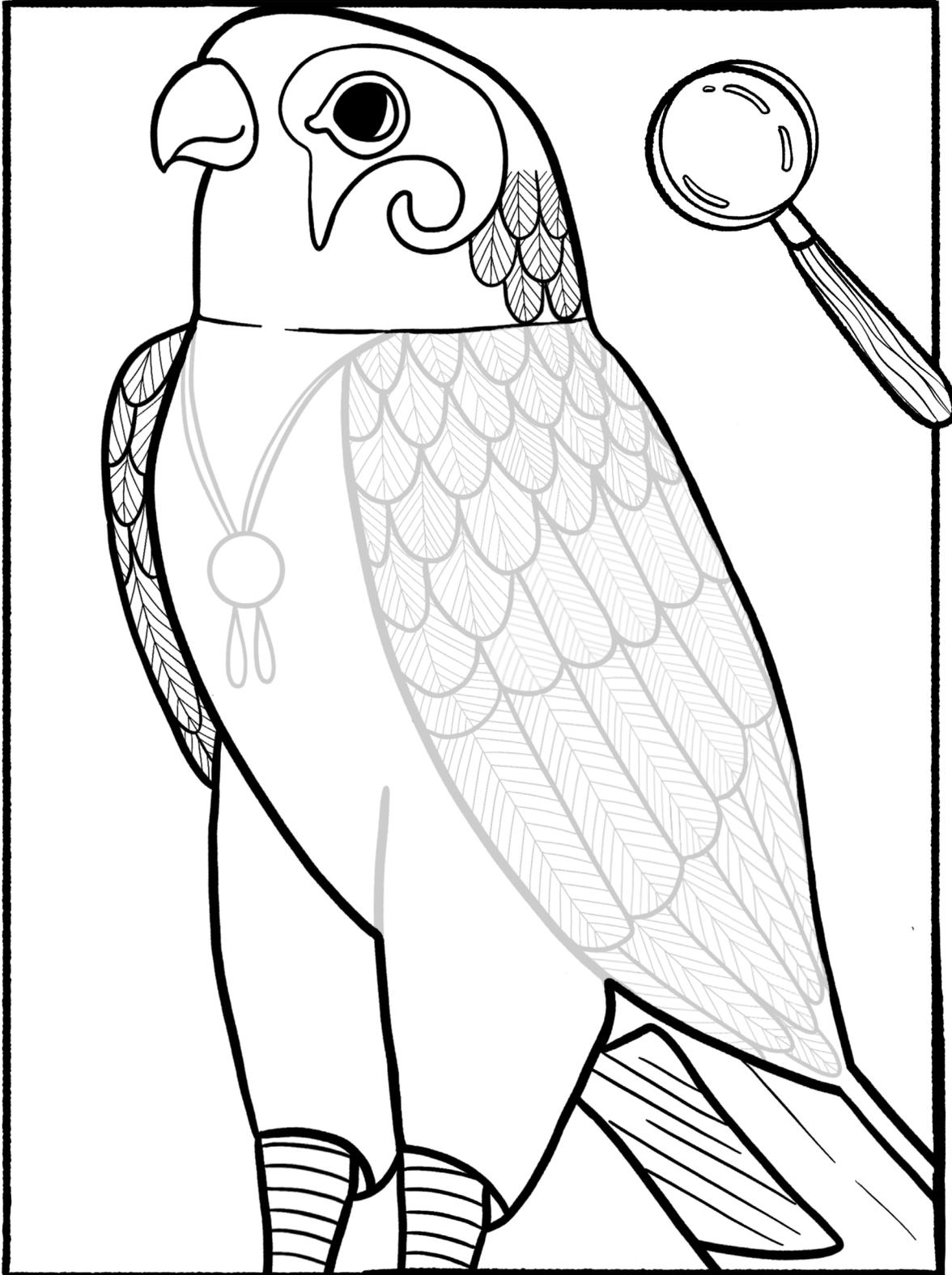
About 2,500 years ago, an ancient Egyptian person gave this statue of a falcon as a gift to the god Horus in his temple. We want to tell you an amazing secret about this statue: we X-rayed it and discovered that there is a mummy of a real bird inside!



FALCON STATUE

Draw the bird mummy inside the statue!

Can you imagine how the bird mummy might look inside our statue?
Pretend you have X-ray vision. Draw what you think is inside!



Sistrum with the Face of the Goddess Hathor

A sistrum is a musical instrument that was played during celebrations for ancient Egyptian goddesses. This sistrum is decorated with the face of the goddess Hathor. The ancient Egyptian name for a sistrum is *seshestet*. If you say that word out loud, it sounds just like the noise the sistrum made when the small circle-shaped parts in the middle clapped together—and that is how it got its name!

Ancient objects are sometimes broken when they come to museums. We have only a small part of this sistrum, but we know what it once looked like. The gray lines show the parts that we have to imagine are there!



Design your own musical instrument!

Can you imagine a new musical instrument that makes a special sound?
Draw it here and give it a name for the sound it makes!

Crocodile Amulet

An amulet is a small charm that people wear or carry to give them protection, good luck, or special powers. This ancient Egyptian amulet is in the shape of a crocodile. It has a hole under the crocodile's chin for a string, so it could have been worn as a necklace. The Egyptians were very afraid of crocodiles, so they used amulets like this one to keep them away with magic!

Egyptian amulets were made in the shapes of many different animals and symbols. An amulet of a fast animal like a rabbit might give you the power of speed, while an amulet of the hieroglyph for life, *ankh* ♀, might help you live forever.



amulet

Design your own amulets!

Can you think of any animals whose special powers you would like to have? What about shapes or symbols that have a special meaning for you?

Use this page to design your own amulets. If you have an extra piece of paper, you can draw them there and cut them out to wear or carry around with you!

Word Search

Circle the words you've seen throughout this book!



ANCIENT	PIGMENT	SISTRUM	STATUE	CARTOUCHE
EGYPT	FALCON	COW	AMULET	
MINERAL	XRAY	USHABTI	CROCODILE	

Write your name in hieroglyphs!

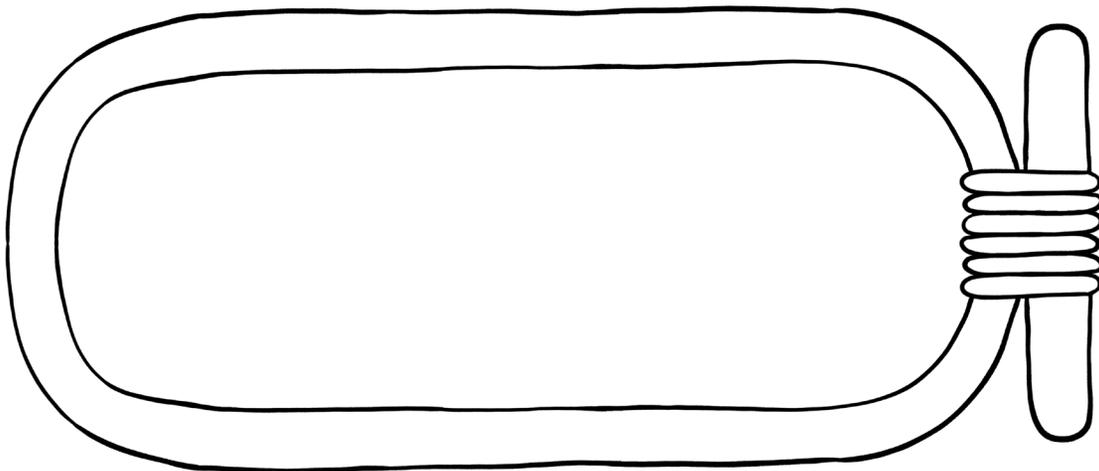
The ancient Egyptians wrote their language using pictures called hieroglyphs. They used hundreds of different hieroglyphs to write words in stories, songs, poems, and schoolwork. Each hieroglyph has a shape that is based on something the Egyptians knew from daily life, including animals, people, furniture, buildings, food, and other familiar things.

Some hieroglyphs make sounds like we have in English today. Use these hieroglyphs to spell out the sounds in your name:

A	 or 	G		N		T	
B		H	 or 	O		U	
C		I		P		V	
CH		J		Q		W	
D		K		R		X	
E		L		S		Y	
F		M		SH		Z	

Every Egyptian name ends with a hieroglyph that represents the person that name belongs to. At the end of your name, draw a sign that represents you!

It can be a girl , a boy , a dancer , a fish , or anything else you like.



Objects Found in This Book



Tomb Relief: Man Holding a Cow by a Rope, 2323–2150 BCE. Limestone. Harvard Art Museums/Arthur M. Sackler Museum, Gift of Grenville L. Winthrop, Class of 1886, 1934.17.

This object is about 14 inches tall and 15 inches wide.



Ushabti of Princess Maatkare, 1077–943 BCE. Faience. Harvard Art Museums/Arthur M. Sackler Museum, Gift of Miss Elizabeth G. Norton, 1924.34.

This ushabti is about 5 inches tall.

Objects Found in This Book



Horus Falcon Wearing Crown of Upper and Lower Egypt with Uraeus, mid-7th to late 6th century BCE. Leaded bronze. Harvard Art Museums/Arthur M. Sackler Museum, Bequest of Grenville L. Winthrop, 1943.1118.

This statue is about 15 inches tall.



Double-Sided Hathor Emblem from a Sistrum, 664–343 BCE. Faience. Harvard Art Museums/Arthur M. Sackler Museum, Gift of Robert and Sally Huxley, 2015.167.

The part of the sistrum that we have at the museums is about 4½ inches tall. The whole sistrum may have been about 10 inches tall before it was broken.



Amulet in the Form of a Crocodile, c. 600 BCE–200 CE. Faience. Harvard Art Museums/Arthur M. Sackler Museum, Gift of Mrs. Beatrice Kelekian in memory of her husband, Charles Dikran Kelekian, 1984.674.

This amulet is less than 2 inches long!

How did these objects get to the Harvard Art Museums?

You may be wondering why these objects are in our museums. Today, all objects excavated in Egypt stay there. But in the 1800s and early 1900s, ancient objects were often taken out of Egypt by archaeologists, travelers, and people who wanted to sell them. Many of those objects made their way into museums around the world, including the Harvard Art Museums. You can learn more about the previous owners of Harvard's objects in our [online collections database](#).

Credits

Drawings by artist Hannah Herrick, who is a Ph.D. student in archaeology at Simon Fraser University. She studies how ancient people made different materials for their arts and crafts. Hannah drew the objects in this book in her own artistic style.

Text and concept by Jen Thum, the Inga Maren Otto Curatorial Fellow in the Division of Academic and Public Programs at the Harvard Art Museums. Jen is a specialist in the art and archaeology of ancient Egypt.

Editorial assistance by Inês Torres, a Ph.D. candidate in Egyptology at Harvard and a Harvard Art Museums intern; Doris Lin, curricular and student programs assistant; paintings conservator Kate Smith; curators Susanne Ebbinghaus and Amy Brauer; and kids of Harvard Art Museums staff!

hb

