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## Canopic Jar of Duamutef

Carved from limestone OR made of pottery

Egyptian Museum, Cairo, Egypt

Ancient Artist

Egypt



The origin for the name 'Canopic' is under debate. There was an ancient Egyptian port called Canopus, east of Alexandria, whose inhabitants worshipped Osiris, the Egyptian god of the dead. The name "canopic" could also reflect the mistaken association by early Egyptologists with the Greek legend of Canopus. In Greek mythology, Canopus was the pilot of the ship of King Menelaus of Sparta during the Trojan War. He is described as a young handsome man, who was loved by Theonoe, the Egyptian prophetess, but never answered her feelings. According to legend, while visiting the coasts of Egypt, he was bitten by a serpent and died. His master erected a monument to him at the mouth of the River Nile, around which the town of Canopus later developed. Most believe that the name 'canopic' derives from this source as the name came to be applied by early Egyptologists to any vase with a human or animal head.

The Egyptian mummification process lasted for a period of 70 days. The seventy day period corresponded to the length of time during which Sirius, the 'Dog Star', appeared to die by dipping below the horizon. Osiris and his wife Isis have both been closely associated with this star. However, Canopus is the second brightest star in the Egyptian sky and according to Plutarch, Canopus is linked with the god of the dead, Osiris. In Greek the word Canopus means "eye of the dog" implying a relationship with Sirius, the Dog star.

Canopic Jars were in use from Old Kingdom onwards in Egypt to store various internal organs removed during the process of mummification. The linen packages were then put into the Canopic jars and resinous, consecrated oil was poured over them. The canopic jars were then ritually closed and conserved for "eternity".

They were 4 in number and eventually came to represent the Four Sons of Horus. Each jar had a characteristic head associated with the demi-god charged with the safekeeping of a particular human organ. These four genii also represented the 4 cardinal points of the compass.

1. Dumatef, the jackal-headed jar represented the east, contained and protected the stomach and was protected by the goddess Neith. His role was to worship the dead person, and his name means literally 'he who worships his mother'. Somehow the son who worships his mother Isis is able to assist in overcoming Set. Apophis, is the serpent demon who prevents the Sun's passage and thus the resurrection of Osiris. Duamutef through his worship of Isis has the power to protect the deceased from harm.
2. Hemsety in human form, protected the liver and was protected by Isis. His role was to help revivify the corpse of the dead person, as he is asked to 'lift them up' by Horus. To stand up meant to be active and thus alive while to be prone signified death. Hemsety was associated with the South.
3. Hapi in baboon form, protected the lungs and was protected by Nephthys. The spelling of his name includes a hieroglyph which is thought to be connected with steering a boat. For this reason he was sometimes connected with navigation, although early references call him the great runner. He was associated with the North.
4. Qebehsenuef in hawk form, protected the large intestines and was protected by Serket. His role was to refresh the dead person, and his name means literally 'he who libates his siblings'. Libation or showering with cool water was a traditional form of worship in Ancient Egypt. There are many images of the pharaoh presenting libation to the gods. There is a sense of a dual function of cleansing and refreshing them. After Set murdered the king Osiris, in order to hide his body, he cut it into pieces and scattered them around the Delta. This was anathema to the Egyptians and the service that Qebehsenuef gives to the dead is to reassemble their parts so they can be properly preserved. He was the god associated with the West.

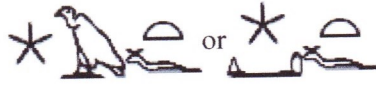
Since the heart was thought to embody the soul, it was left inside the body. "In the afterlife, it was believed, the heart would be weighed against the feather of ma'at (truth) by the god Anubis.[4] If it was too heavy from bad deeds it would be fed to the monster Ammit. The brain was thought only to be the origin of mucus, so it was reduced to liquid, syphoned off, and discarded. This left the stomach (and small intestines), liver, large intestines, and lungs, which were removed, embalmed and stored, each organ in its own jar. There were times when embalmers deviated from this scheme: during the 21st Dynasty they embalmed and wrapped the viscera and returned them to the body, while the Canopic jars remained empty symbols. In the Third Intermediate Period and later, dummy canopic jars were introduced. Improved embalming techniques allowed the viscera to remain in the body; the traditional jars remained a feature of tombs, but were no longer hollowed out for storage of the organs.



**Artist:** unknown

**Nationality:** Egyptian

**Title:** Canopic Jar of Duamutef



**Date:** 600 B.C.

**Size:** ? varies

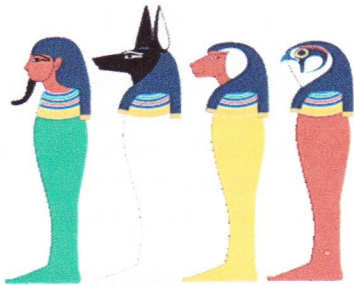
**Location:** Egyptian Museum, Cairo, Egypt

**Media:** alabaster, limestone, pottery, calcite, painted wood.

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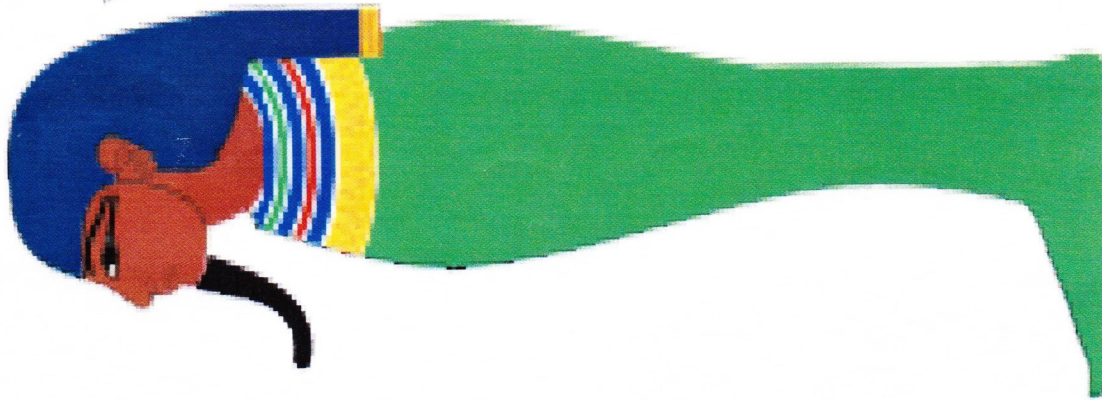
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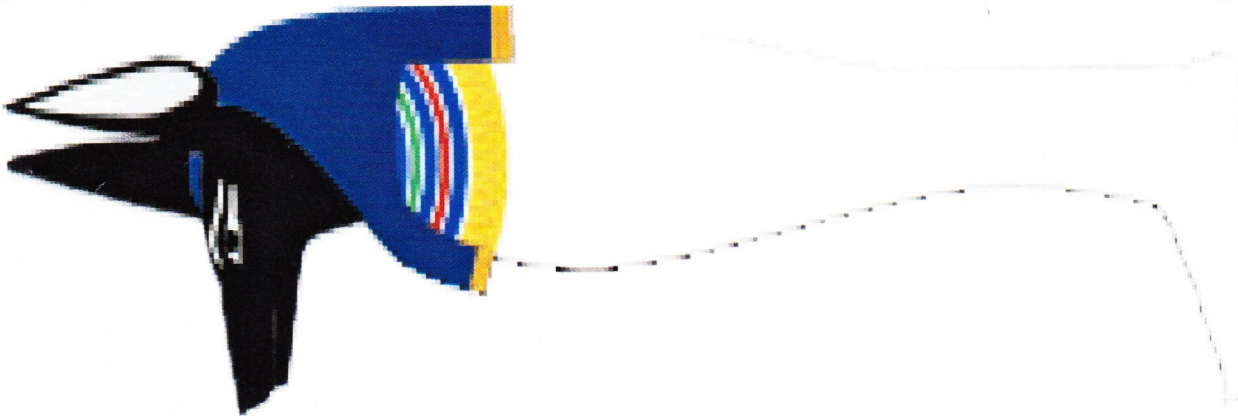
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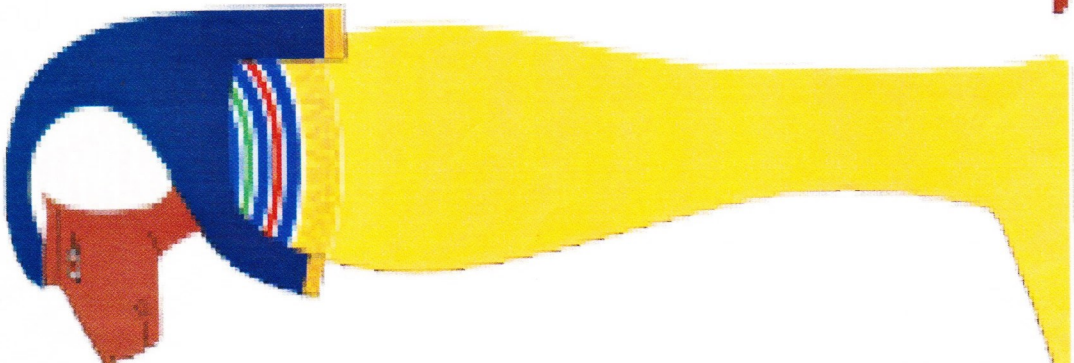
Imsety

- Liver
- revivify corpse
- South
- human form



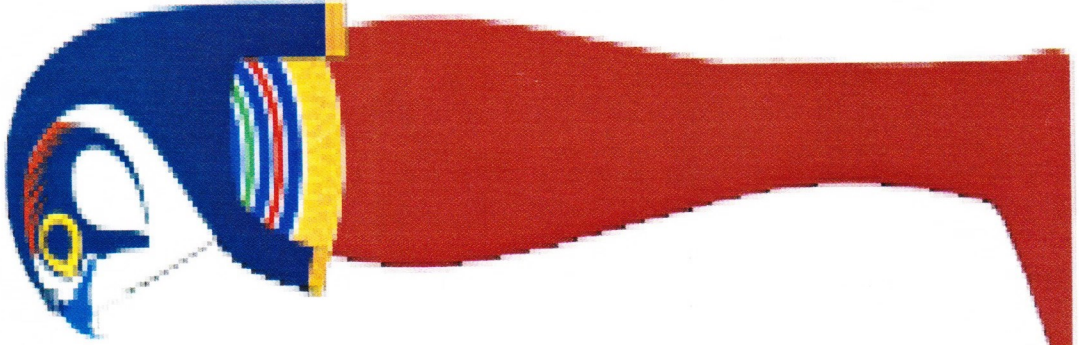
Duamutef

- stomach
- worship the dead person
- East
- Jackal Head



Hapi

- lungs
- navigation
- North
- Baboon




Qebhsenwef

- large intestines
- refresh with water
- West
- Hawk Form

(Ké BA Sen off)





Human  
Liver

Jackal  
Stomach

Falcon  
Intestines

Baboon  
Lungs





# Capturing an Animal'

Create a stylized form that expresses the qualities

**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.

## 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

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.





# 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

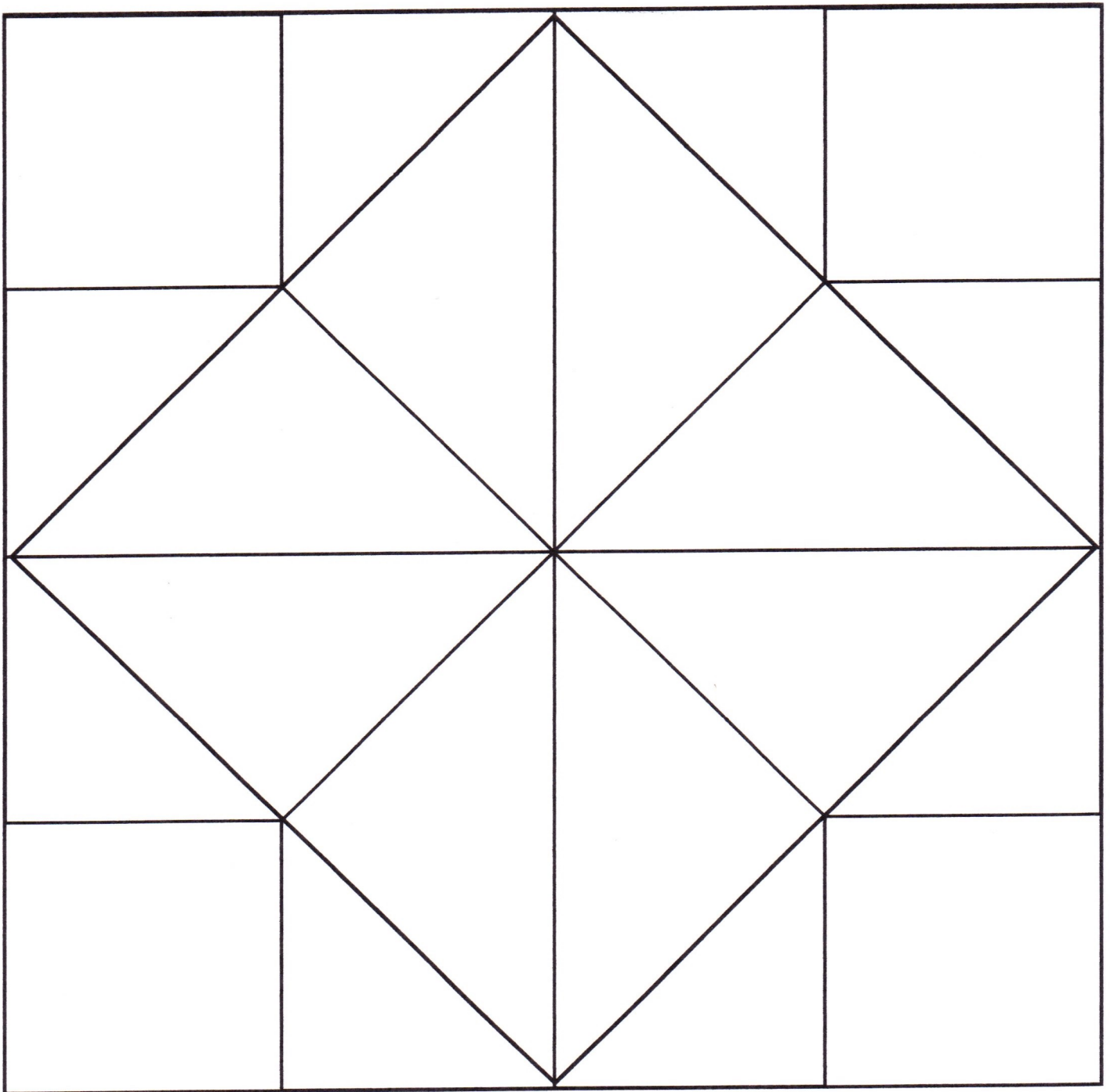
First decide if you will sculpt the whole animal or part. Will your primary point of view be from above or the side? Will you set your animal on top of the base? Or will your sculpture emerge from the base? Will



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.



# Cootie Catcher





# Cootie Catcher

