

UNIT 1: NEBAMUN FOWLING IN THE MARSHES

ANSWER KEY



Note to Grading Parents

Some parts of this worksheet have clear factual answers (title, date, medium, etc.), while others-like mood, symbolism, or visual details- are open to interpretation. The answer key provides suggested responses, but students may notice different things.

As long as their answers are thoughtful and supported by observation, they are valid.

-Mrs. Micek

PREVIEW THE ARTWORK

What is your first impression or emotional response to this artwork? (Consider mood, tone, or feeling before analyzing details)

What questions or ideas come to mind immediately? (About the subject, artist, or technique)

Students might describe it as lively, joyful, full of movement, or celebratory.

Some may feel it is decorative, symbolic, or even “timeless” because of its flat perspective.

LEARN ABOUT THE ARTWORK:

NEBAMUN FOWLING IN THE MARSHES

Tomb-chapel of Nebamun, Thebes, Egypt · c. 1350 BCE · Paint on plaster

In the golden age of Egypt's New Kingdom, when pharaohs built vast temples and the land was filled with wealth and stability, a man named **Nebamun** held an important role. He was a scribe and a counter of grain in the great Temple of Amun at Thebes. Though not a noble of the highest rank, Nebamun's work gave him security, influence, and resources. Like many Egyptians of means, he longed for his tomb to reflect the life he hoped to enjoy forever in eternity.

One of the most striking paintings from his tomb-chapel shows him hunting birds in the marshes of the Nile. The image bursts with life. Nebamun stands tall and vigorous on a papyrus skiff, striding forward, a throwing stick raised high in one hand and three decoy herons in the other. At his side, his wife Hatshepsut appears in elegant dress and jewelry, holding either lotus flowers or musical instruments tied to her role as some suggest she was a priestess of Hathor, the goddess of love and music. Beneath his stride crouches their young daughter, cleverly tucked into the triangular space created by his legs and the boat. Even the family cat joins the scene, leaping into the reeds with energy, its golden eye glinting, claws gripping birds in mid-flight. Around them the marsh teems with life: papyrus stems, lotus blossoms opening and closing, fish shimmering under the water, butterflies drifting in the air. Nothing is left still; the painting is filled with motion and abundance.

At first sight, it may look like a snapshot of recreation – an afternoon of hunting with family. Yet for the Egyptians, **tomb paintings were never decoration alone**. The marshes held deep meaning. They were **symbols of fertility, renewal, and rebirth**. To show Nebamun conquering birds and fish was to show him conquering chaos itself, securing eternal order in the afterlife. The leaping cat, painted with careful fur details and a rare gilded eye, may symbolize the sun-god Ra himself, catching the enemies of light. The hieroglyphs that border the painting tell us that Nebamun is “enjoying himself and seeing beauty” – a reminder that joy and abundance were seen as divine gifts to be continued forever beyond death.

The style of the painting itself also tells us something about Egyptian art. Nebamun is shown larger than his wife and daughter, not because he was literally bigger, but because of the **hierarchy of scale** – the more important a person was, the larger they appeared. Figures are drawn in a composite way: heads and legs in profile, shoulders facing forward, eyes looking out. Lines are sharp and deliberate rather than soft or blended, creating clear outlines around every form. Surfaces are smooth, not layered, and the brushwork is steady and controlled. There is no single light source casting shadows as we might see in Renaissance art; instead, the whole image is brightly lit, clear, and symbolic rather than naturalistic. Yet within this ordered system, the painter included astonishing detail: scales on the fish, veins in the lotus petals, patterned wings of butterflies. Color is rich and varied – reds, blues, greens, and yellows arranged in balance, a harmony of warm and cool hues that fills the surface with rhythm and order. The result is a scene that is both decorative and meaningful, at once natural and symbolic.

This fragment was once part of a larger wall painting that also showed Nebamun spearing fish, now mostly lost. Together, the scenes formed a vision of the afterlife as Nebamun wished it to be: **youthful, joyful, victorious, and surrounded by beauty**. It reminds us that Egyptian tomb art was not about memory alone. It was about making the eternal real – securing a good life that would last forever.

The story of the painting after its creation is also striking. In 1820, the tomb was discovered by Giovanni d'Athanasi, a young Greek working for Henry Salt, the British Consul-General. Instead of carefully recording it, he and his workers hacked out fragments with knives and crowbars, selling them to Salt, who in turn sold them to the British Museum. The exact location of the tomb was never revealed and has since been lost. The fragments spent nearly two centuries in London, where they were admired but also badly damaged. Between 2001 and 2007, conservators painstakingly cleaned and reassembled them, and in 2009 the British Museum opened a new gallery dedicated to these extraordinary paintings. Today, *Fowling in the Marshes* is considered one of the finest examples of Egyptian painting ever to survive.

When we stand before this painting, we glimpse more than Nebamun’s life. For the Egyptians, art was not a simple copy of everyday life. It was meant to secure eternal truths – order over chaos, joy, and renewal in the afterlife. Later civilizations, such as the Greeks, would describe this kind of art in terms of *mimesis* (imitation) and *telos* (purpose). While the Egyptians did not use those words, their paintings still point toward the same idea: art as a reflection of a higher order and as a guide toward life’s ultimate goal – harmony with the divine and eternity beyond death.

OBSERVE THE ARTWORK

What is the subject?

Person Group of people Landscape Still Life
The whole piece is about Nebamun and his life- HE is the subject
 Scene: Scripture Scene: History Scene: Mythology Other:

How would you classify this artwork?

Secular Religious Abstract Concrete/Representational

Religious: for funerary purposes & Concrete/representational (shows people, animals, plants recognizably, but symbolic)

TECHNIQUE & DESIGN

What is the medium used in this piece of artwork?

Paint on plaster

What do you observe about brushwork?

Invisible and smooth Careful and methodical Other:
Controlled- Outlines are crisp and deliberate
 Visible and expressive Quick and free

What do you observe about texture?

Smooth, polished surface Rough or layered surface
Smooth surface, flat areas of color

What do you observe about line?

Sharp outlines around forms Blended/soft transitions

What do you observe about the proportions?

Natural / Realistic Idealized / Perfected Distorted / Altered
Idealized- hierarchical scale: Nebamun largest, wife smaller, daughter smallest

LIGHT & SPACE

Can you locate the light source?

No Yes If yes, from where?

What do you observe about the light?

Natural Symbolic/Unrealistic Studio Light Direct Light/Harsh
no deep shadows like in the natural world

Are there areas of shadow or deep darkness? Yes No
everything shown in clarity

Is there a sense of **movement**?

Everything appears still & stable A sense of motion (describe what suggests it):

Strong sense of motion: Nebamun striding, cat leaping, birds flapping, fish swimming, butterflies hovering.

Is there a sense of **depth**?

Illusion of distance flat/lacking depth

How did the artist suggest depth? (Overlap, scale, perspective, color, etc)

Mostly flat, but depth suggested by overlapping reeds, overlapping animals, and layering of figures

COLOR & SYMBOLISM

What **hues** do you see?

Red Red-Orange Orange Yellow-Orange Yellow Yellow-Green
 Green Blue-Green Blue Blue-Violet Violet Red-Violet

Where do these hues appear on the **color wheel**?

Complementary (opposite) Analogous (side-by-side) Warm Cool

What **saturations** are used?

Bright/Intense Pale Darkened

this painting was meant to stand out vividly

Are there **symbolic uses** of color? Explain.

Bright blue/green papyrus and lotus = fertility and rebirth.

Gold in cat's eye = divine power (Ra).

Rich reds, yellows, blues, greens = abundance, vitality.

INTERPRETATION & MEANING

What do you notice about the **gesture, posture, or gaze** of the figures?

Nebamun strides forward confidently, gaze outward.

Wife stands elegantly, composed, possibly holding lotus or priestly instruments.

Daughter crouches beneath legs, tucked into compositional void.

Cat lunges with intensity.

What **story, idea or emotion** might the artist be communicating?

Nebamun is shown enjoying eternal abundance, conquering chaos, secure in joy.

Family harmony and divine order carried into the afterlife.

How might someone in the original time and place have understood this artwork differently than we do today?

Egyptians: saw this as a guarantee of Nebamun's eternal life, a ritual triumph over chaos.

Modern viewers: may see it as decorative, narrative art, or family leisure.

Does this work **remind you of another** artwork, story, or cultural symbol?

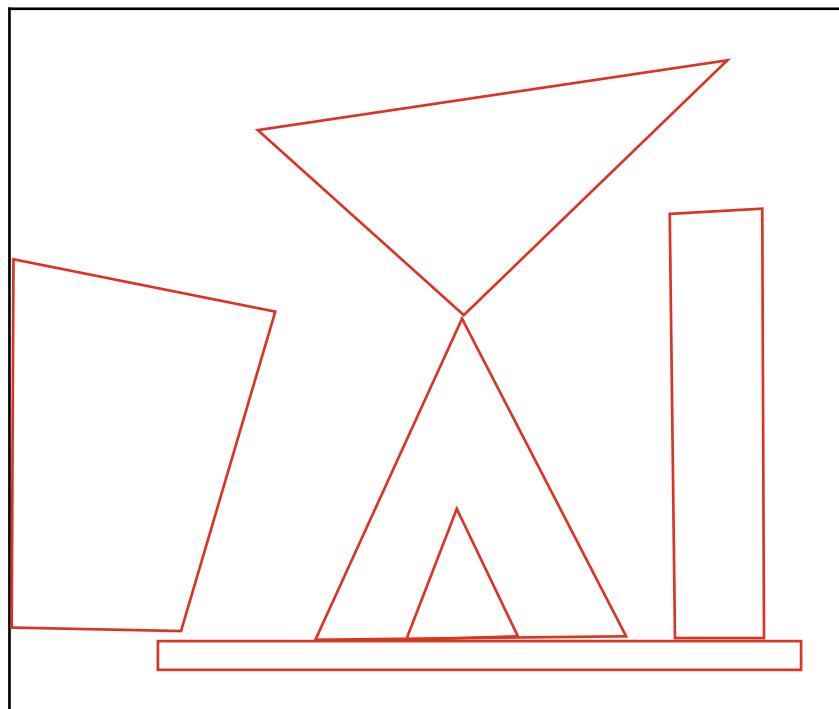
Other Egyptian tomb paintings with composite perspective.

Later pastoral or hunting scenes in Greek and Roman art.

Could be compared to Christian depictions of paradise or harmony with creation.

COMPOSITION SKETCH

Draw (only) the major shapes and composition in simplified shape form.



* KEY FACTS FOR MEMORIZATION *

TITLE:	Nebamun Fowling in the Marshes
ARTIST:	Unknown Egyptian painters
YEAR:	c. 1350 BCE
LOCATION:	Tomb-chapel of Nebamun, Thebes (Luxor), Egypt
MEDIUM:	Paint on plaster (wall painting)
STYLE:	New Kingdom Egyptian