

Walk Like an Egyptian

# Egypt

- Note that “up” is “down”



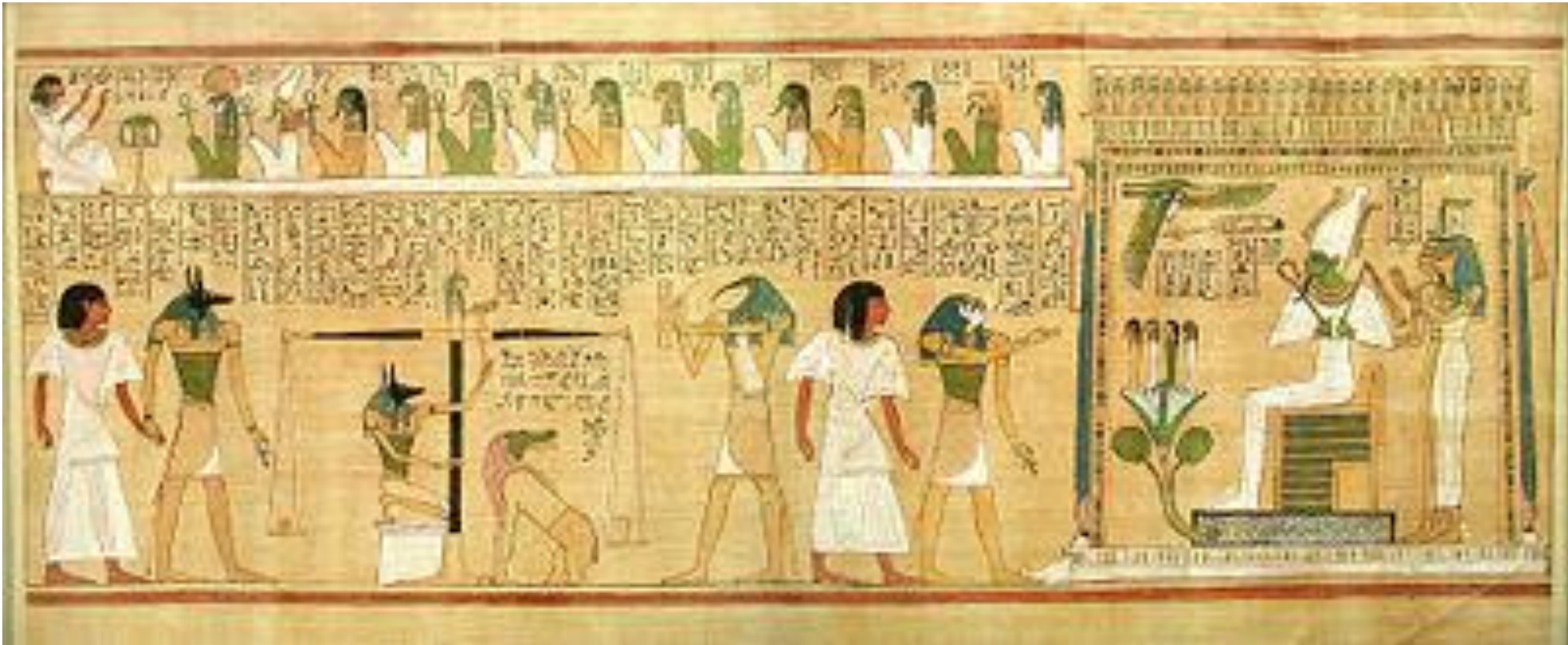
# Key Point #1

- **Religion and Permanence** permeate all areas of Egyptian life



# Key Point #2

- It's all about the dead (**Funerary Art**); almost everything is done in preparation of death and the afterlife.





# Key Point #3

- Their art revolves around their religion and their belief that the spirit (**ka**) lives on after the body dies in the afterlife.
- Common art work that reflects this focus are tombs, mummies, statues, reliefs, and **frescoes**.



# Rosetta Stone

- Found by Napoleon's archeologists in 1779.
- Allowed for the translation of hieroglyphics since it was written in Greek, Demotic (common Egyptian), and hieroglyphs.
- Hieroglyphs had been previously unintelligible.



# Pre-Dynastic Era

- The Pre-dynastic period in Egyptian art refers to the earliest or Prehistoric art of Egypt.
- The unification of Upper and Lower Egypt occurs under King Narmer and marks the start of the Egyptian dynasties.



# Palette of King Narmer

Predynastic Egypt, ca. 3000–2920 BCE. Greywacke



Although most Egyptian art is **funerary** (related to death), this particular work is **commemorative**, marking King Narmer's unification of Egypt. *It was used as a votive (an offering to a deity)*





# Palette of King Narmer

Predynastic Egypt, ca. 3000–2920 BCE. Greywacke



- **Content**

- Depicts the unification of Upper and Lower Egypt
- The unification took several centuries, but the palette shows it as one event.
- A visual expression of the king's power and his ability to suppress any opposition.
- Affirms Narmer as a divine being.
- He is barefoot to indicate he is performing a holy act as he strikes his enemy with a mace.
- Narmer wearing the white crown of Lower Egypt.
- King performs all tasks alone—He's so awesome he does it all without help (according to this work).
- The various Gods are **personified** with hieroglyphs. For example, the Catfish is the god Nar and the Chisel is Mer.
- Annotated views are available on the next two pages.

# Palette of King Narmer

Predynastic Egypt, ca. 3000–2920 BCE. Greywacke

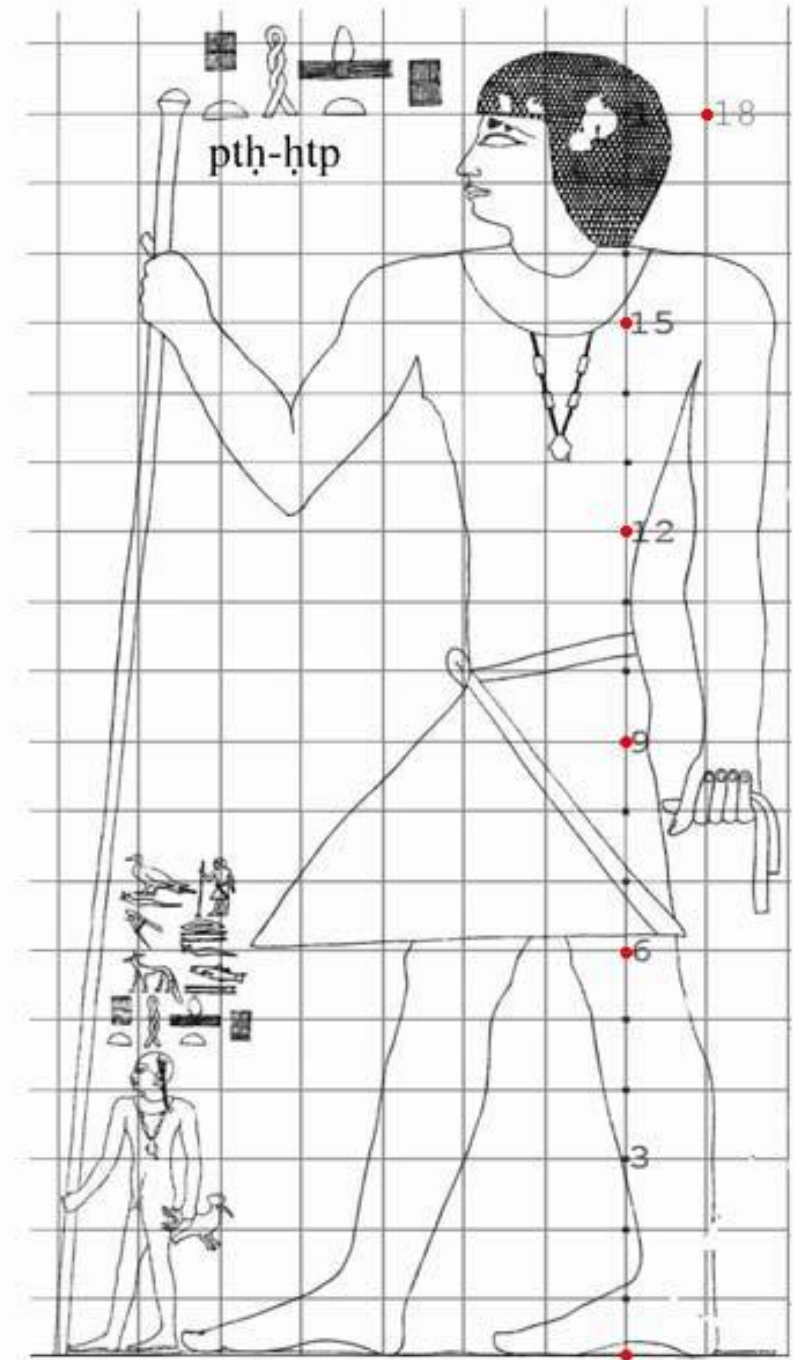
- **Formal: The Egyptian Canon**

- The Egyptian **canon** is being established ([see next two pages for more information on the canon of proportions](#)).
- Royal **iconography** is being used (the King's kilt, beard, crown).
- Use of **registers** allow for narration.
- **Hierarchy of scale** is utilized.
- A single ground line is also used.
- Figures are in **composite view**.
- It is a **bas relief or low relief**.
  - A shallow carving



# Egyptian Canon of Proportion

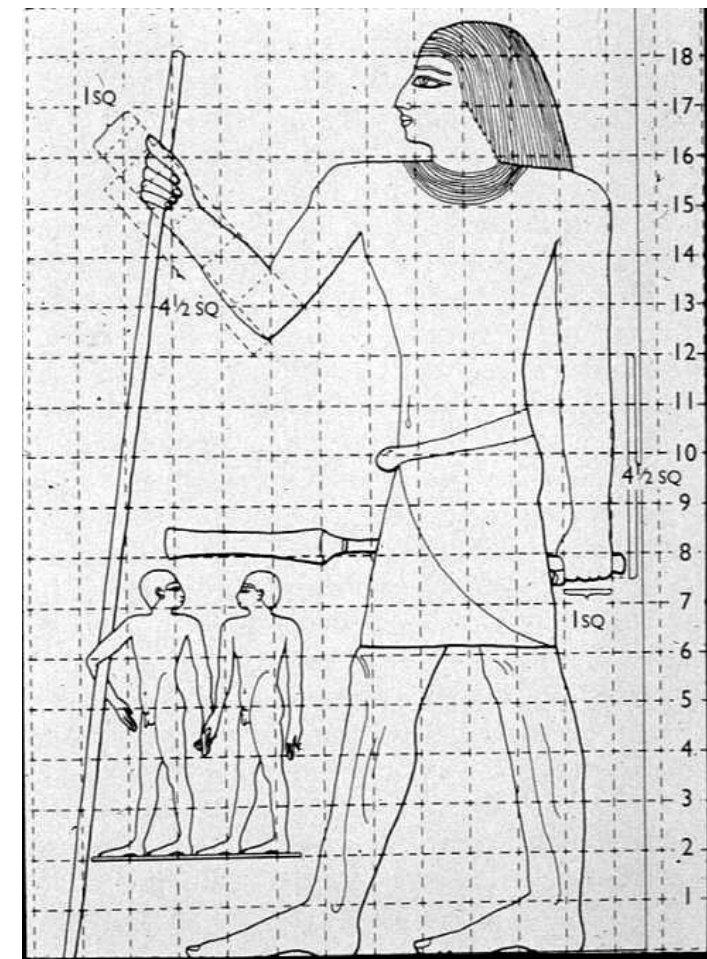
- Before carving or painting a figure, the artist would draw a grid on the wall to ensure perfect proportion.
- These ideals of perfection remained generally unchanged for thousands of years.
- Leaves little room for creativity for the artist.
- It is another example of **formalized art**, such as we saw in the Sumerian votive figures.





# Characteristics of Figure Painting

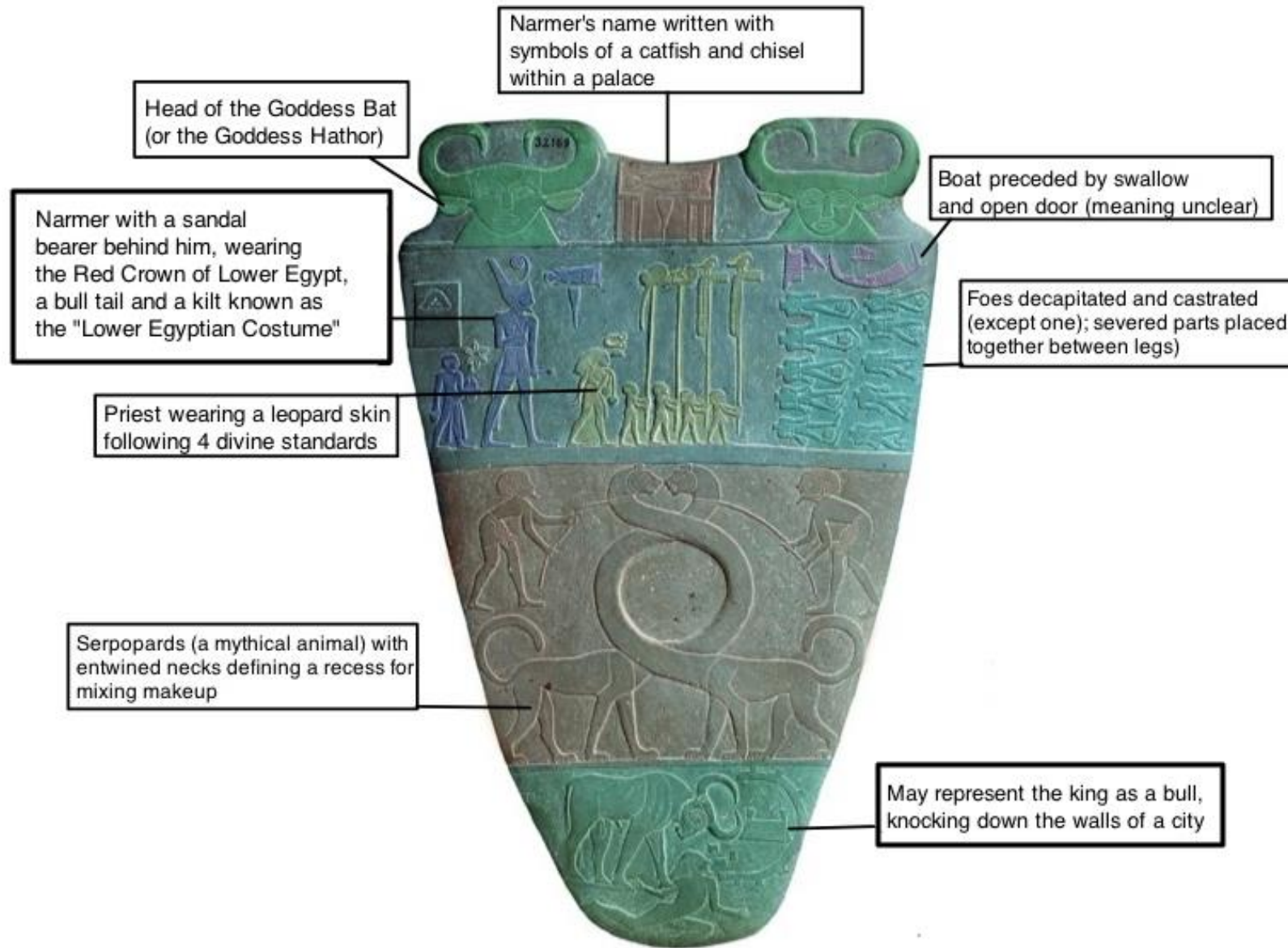
- Strict Egyptian canon allows for little individuality of the figures depicted, so few are true portraits.
- Men are taller and painted a ruddy brown or red.
- Women are shorter-- children shorter still-- and painted with a yellowish tinge.
- Shading is rare.





# Palette of King Narmer

Predynastic Egypt, ca. 3000–2920 BCE. Greywacke



# Palette of King Narmer

Predynastic Egypt, ca. 3000–2920 BCE. Greywacke



# Palette of King Narmer

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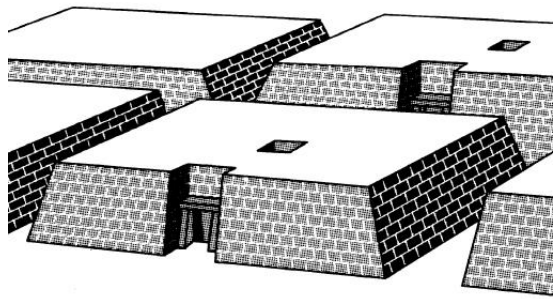


- **Context**

- Marks the transition from prehistoric to historic period in Ancient Egypt.
- First time a ruler is depicted wearing both crowns.
- Found in a temple dedicated to the falcon god Horus where it was ritualistically buried.
- Establishes the **canon for figural representation** for thousands of years.
- His name in hieroglyphs makes this the earliest surviving work of labeled art.
- The circle was created for mixing eye make-up but was ceremonial and was never intended to be used; real decorated palettes would be used in the ceremonial process of applying make-up to an image of the god.



# Development of the Pyramid



• Mastaba



Stepped Pyramid

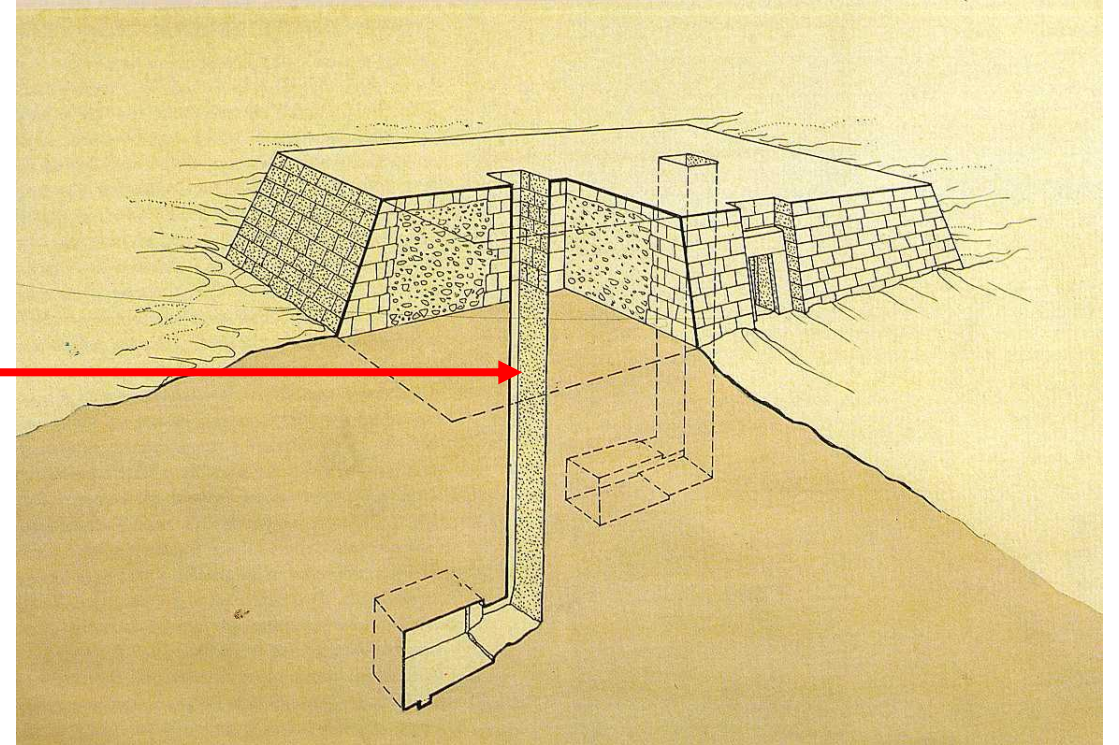
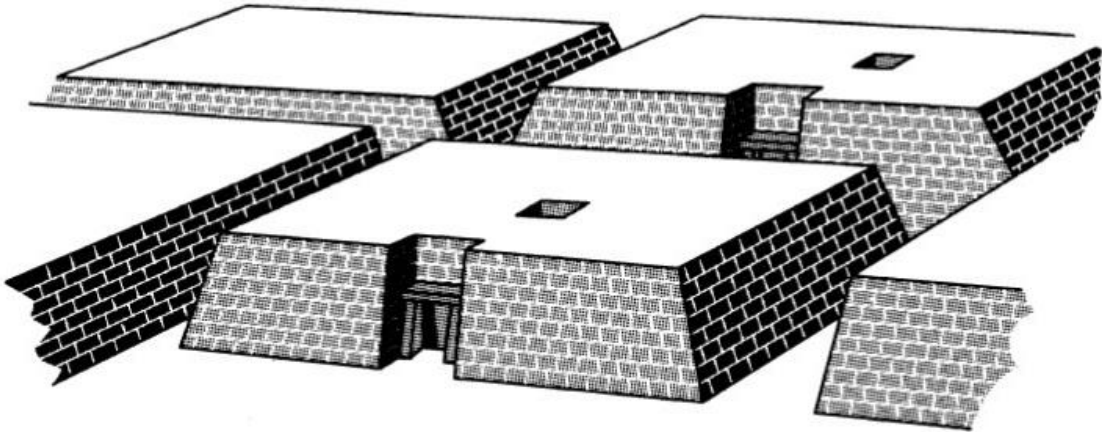


Pyramid



# How the pyramids evolved part 1: the **mastaba**

- The **mastaba** was the standard tomb of the Old Kingdom.
- The structure would be erected over an underground burial chamber.
- They are similar in shape to the Mesopotamian ziggurat.
- A shaft provides access for the **ka** to go outside.



# How the pyramids evolved part 2: **The Stepped Pyramid**

- Each person must provide for the happiness of his afterlife- would reproduce daily life in tombs for their **Ka** (spirit) to enjoy- blurring of line between life and death.
- Developed as a need to provide the Pharaoh a permanent place in death.
- First documented artist/architect: Imhotep



IMHOTEP, Stepped Pyramid and mortuary precinct of Djoser, Saqqara, Egypt, ca. 2630–2611 BCE.



# Similar appearance, different functions



**Ziggurat**

- Solid building
- Used for religious purposes
- Would be centrally located



**Pyramid**

- Has passage ways inside
- Tomb for the Pharaoh
- Ramp to the sun god Ra
- Set away from the city area for privacy and protection

# Old Kingdom

- 2500 BCE
- Most **necropoli** are on the west side of the Nile, where the sun sets, symbolizing the transition into the afterworld.





# Great Pyramids,

Giza, Egypt, Dynasty IV. From left: Pyramids of Menkaure; Khafre, and Khufu, ca. 2550–2490 BCE. Cut limestone



# The Great Pyramids Fun Facts



- Took an average of 23 years to complete each one.
- Used 2,300,000 limestone blocks each weighing 2.5 tons.
- Rudimentary copper and stone tools were used, yet cut so accurately that even today it's hard to find places that a knife will fit in between the stones.
- The builders (not slaves) used barges to float blocks from quarry on east side to west side
  - Built by Egyptians of all walks of life as a form of tribute and the workers were fed and housed very well.
- Then, they needed log rollers and temporary brick ramps because they did not have wheels.
- Originally had a pearly white limestone facing on the surface 480' tall pyramid that was nearly blinding in the sun.
- Khafre's is 910 ft. on each side and over 55 stories tall, making it the tallest structure for the next 4500 years.
- The location is where the pharaohs are reborn, just as the sun is reborn at dawn.
- The massive size is symbolic of the greatness of the pharaoh.



# The Symbolism of the Pyramid Shape

- Pyramid shape is that of the **ben-ben** pyramidal stone and symbol of Re-Atum, the sun god (the pharaohs were considered his sons).
- It also mimics the sun's rays, so the pharaohs could then climb the rays to the heavens to join Re.
- It is a very stable shape, which contributes to the idea of permanence.
- It is connected to the sacred **ben-ben** stone, an icon of the mound which emerged from the primordial waters (**Nu**) that was considered the place of initial creation; there originally was a gilded ben-ben capstone at the top of each pyramid.



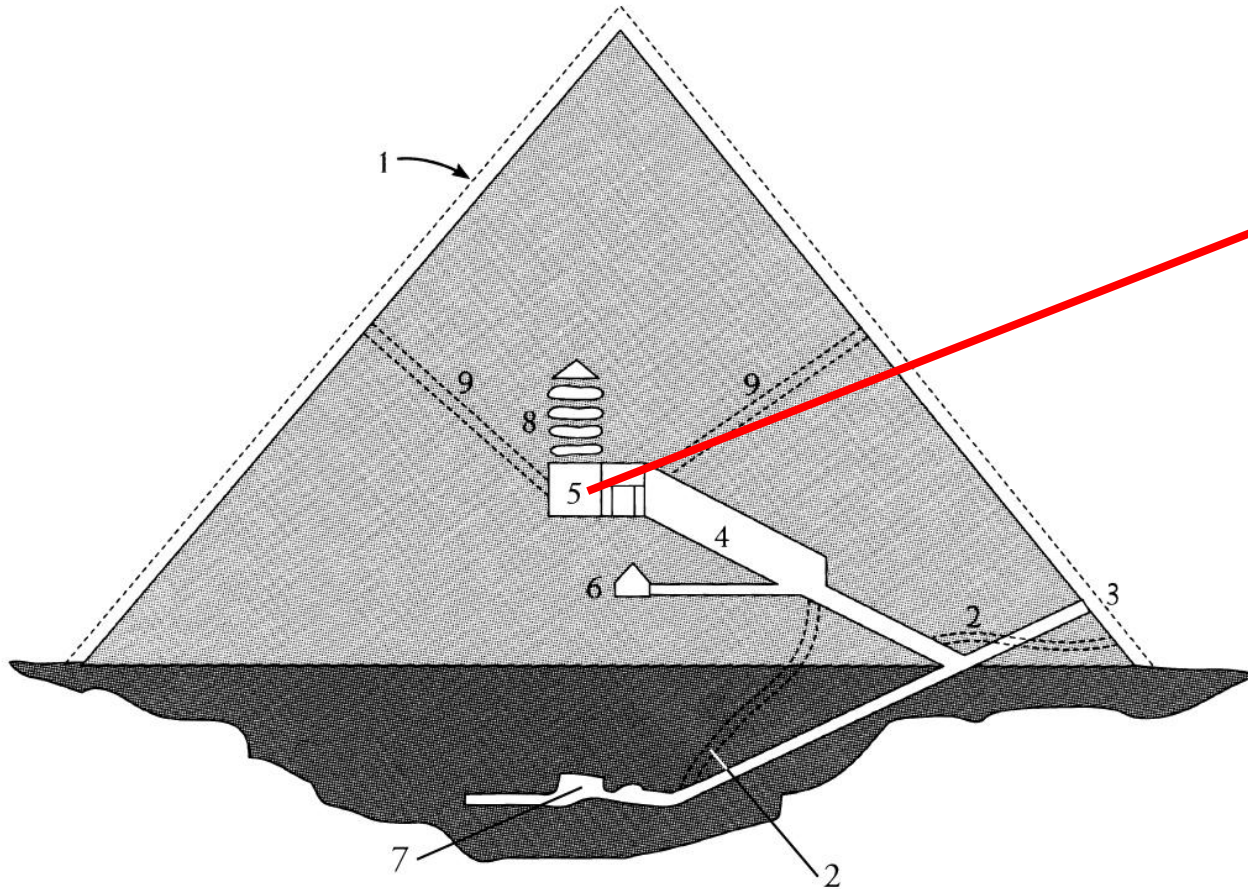




Model of the pyramid complex, Gizeh, Egypt. Cambridge, Massachusetts, Harvard University Semitic Museum.  
1. Pyramid of Menkaure, 2. Pyramid of Khafre, 3. Mortuary temple of Khafre, 4. Covered Causeway, 5. Great Sphinx 6. Valley temple of Khafre, 7. Pyramid of Khufu, 8. Pyramids of the royal family and mastabas of nobles



The King's Chamber is made entirely red granite and located in the exact center of the pyramid



- 1. Silhouette with original facing stone
- 2. Thieves' tunnels
- 3. Entrance
- 4. Grand gallery
- 5. King's chamber

- 6. So-called Queen's chamber
- 7. False tomb chamber
- 8. Relieving blocks
- 9. Airshafts(?)

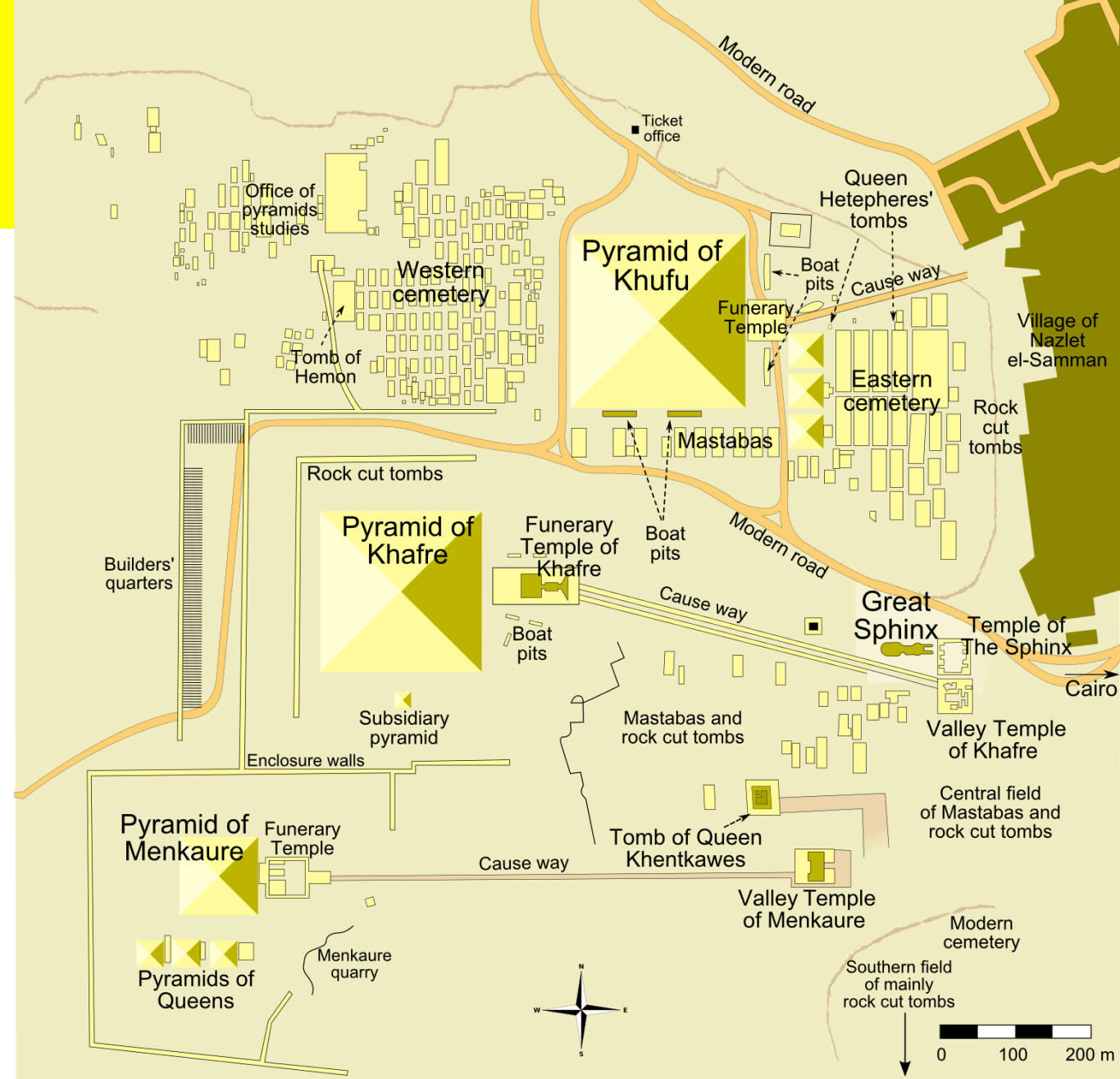


The Sarcophagus inside the King's Chamber



# Great Pyramids Complex

- Demonstrates the **divine rights of kings**
- The location ensures the pharaohs' immortality through the symbolic connections to Re.
  - the complex was planned to follow the sun's east-west path, which combined with the location west of the Nile, connects this life and the next.
- Being buried near the pharaoh was a great honor and helped ensure a prized place in the afterlife (hence the additional tombs).
- Included seven large boat pits that featured brick-lined boat shaped elements to transport the king to stellar destinations in the afterlife (royal mortuary boats have a long history in Egypt).
- Temples at the base of each pyramid allow for worship and offerings to the cult of the pharaoh.
- And don't forget the sphinx...







Great Sphinx (with Pyramid of Khafre in the background at left), Gizeh, Egypt, Dynasty IV, ca. 2520–2494 BCE. Sandstone, approx. 65' high, 240' long.



# Great Sphinx

(with Pyramid of Khafre in the background at left), Giza, Egypt, Dynasty IV, ca. 2520–2494 BCE. Sandstone

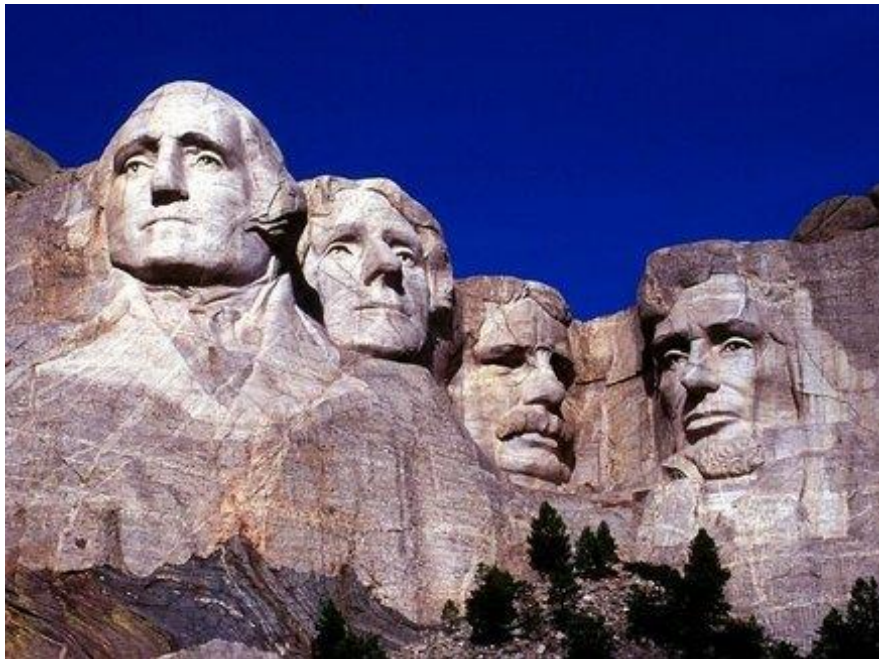


- First truly **colossal** sculpture in Egyptian history.
- Carved into the bedrock of the Giza plateau (**in situ**).
  - On an elevated platform
- It has the body of a lion, head of Khafre.
- The lion was a royal symbol and was connected with the sun as a symbol of the horizon.
- Serves as a guardian figure.
- The fusion of this powerful animal with the head of the pharaoh was an icon that survived and was often used throughout Egyptian history.
- The head is too small due to a weakness in the stone.
- Directly in front of the Sphinx is a separate temple dedicated to the worship of its cult.
- Unique in that it has two sanctuaries—one on the east and one on the west—likely connected to the rising and setting sun .





# In situ carvings







## Statue of Khafre

- This statue was found in a Valley Temple associated with Khafre's temple.
- These temples were used to perpetuate the cult of the deceased king and were active places of worship for hundreds of years.
- The images of the king were placed in these temples to serve as a focus for worship.
- The statue of Khafre is not in the 250 image set but King Menkaure's statue is (see next pages).

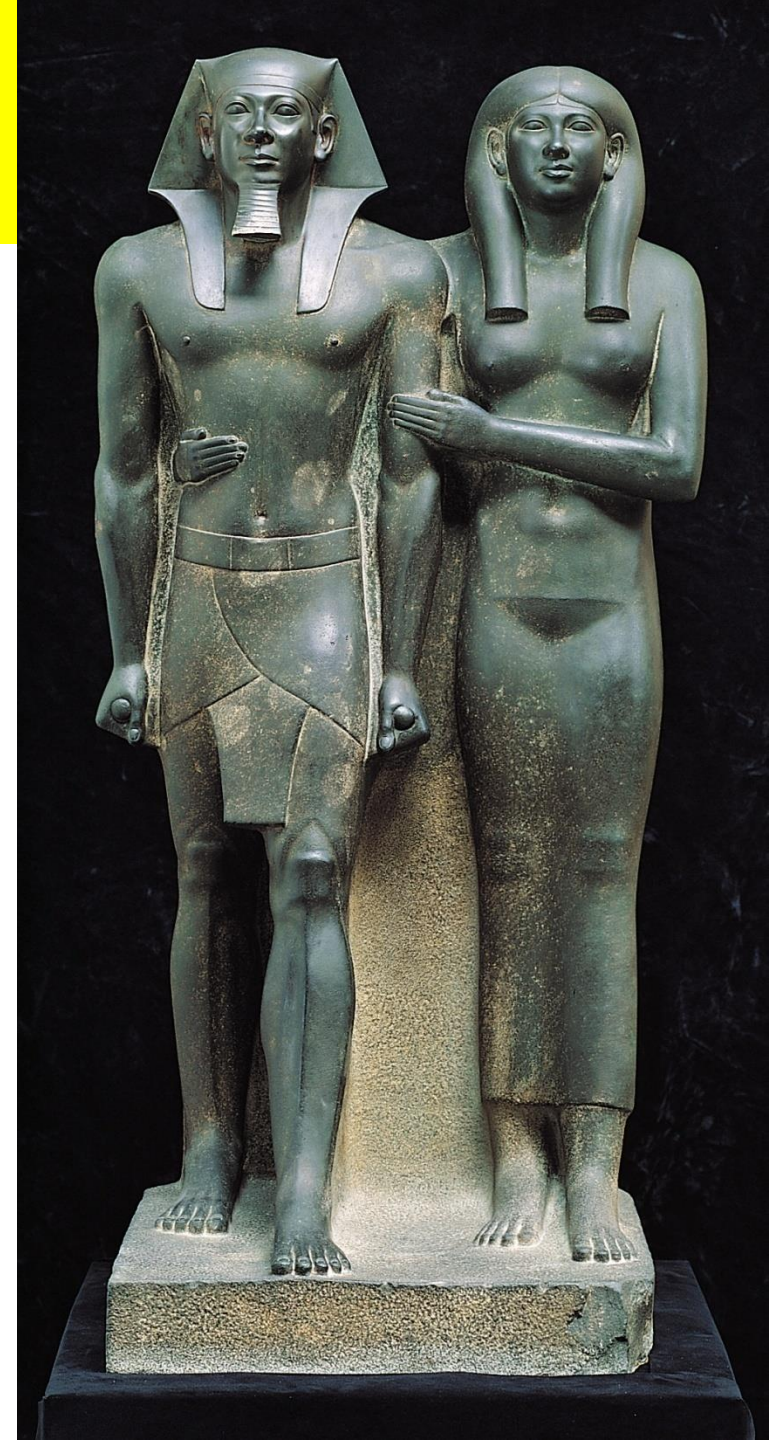


# King Menkaure and Queen

Giza, Egypt, Dynasty IV, ca. 2490–2472 BCE. Greywacke

## CONTEXT

- Found in his Valley Temple (not his pyramid).
- These figures were meant to house the **ka**.
- These adhered to the typical formula for depicting royalty in Egyptian Art.
- Their creation conveys a sense of eternity and immortality.
- Originally they were brightly painted.
- Unlike most statues, this statue has no protective cobra (known as a **uraeus**); it is possible both the king's **nemes** and the queen's wig were originally covered in precious metal and that the cobra would have been part of that.



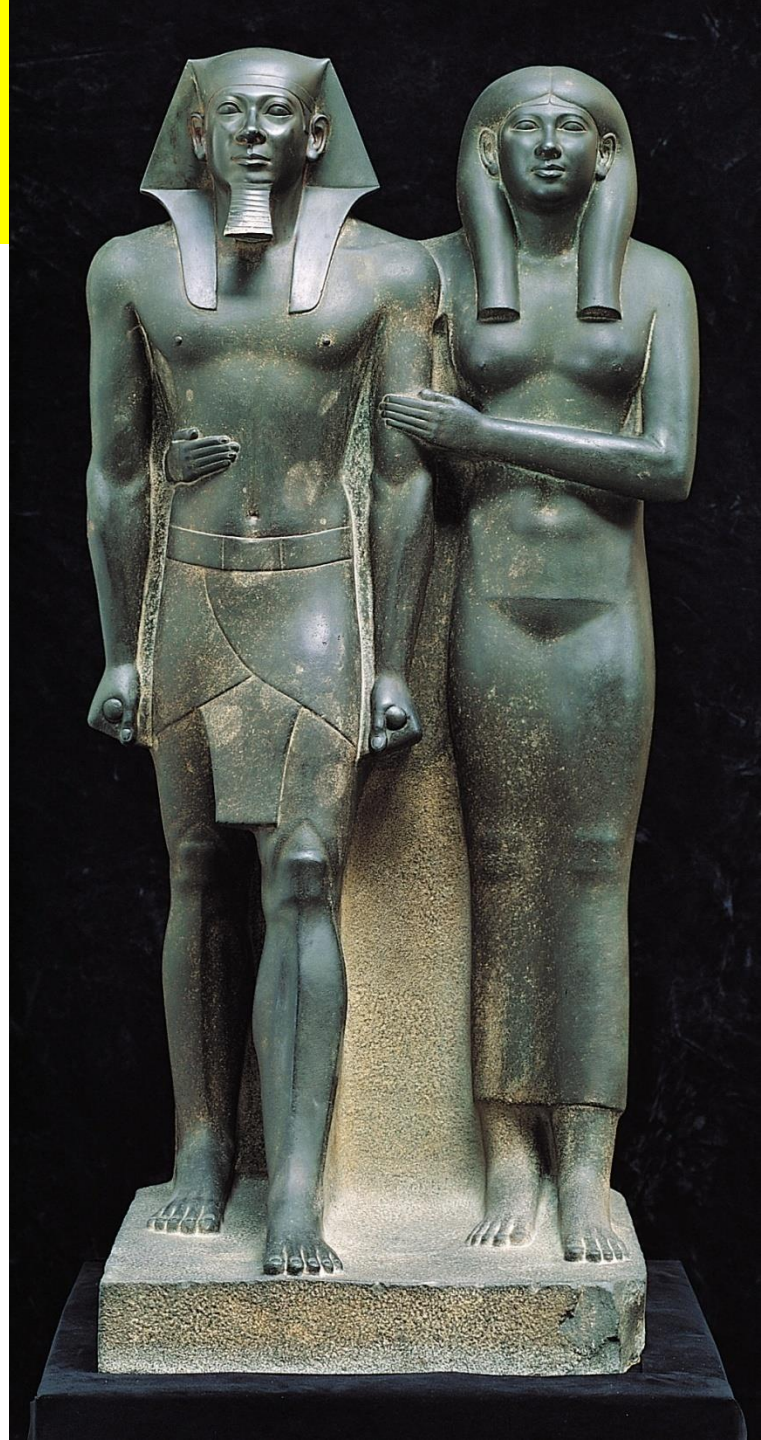


# King Menkaure and Queen

Giza, Egypt, Dynasty IV, ca. 2490–2472 BCE. Greywacke

## FORMAL

- It is carved out of **greywacke**, a very hard stone.
- Figures are **idealized** and emotionless.
- **Individualized** face on the pharaoh.
- The carving is **frontal**, meaning it was meant to be seen from the front (not the sides or the back).
- It has a closed form with little to no **negative space**.
- Demonstrates the artist's **cubic view** of the human figure; it was created by drawing the front and side view of the figure on the block of stone and then working inward until the views met.
- The figure is immobile and firm.
- Wears the **fake beard** (reserved for royalty) fastened to his chin and wears the royal linen **nemes**, the striped headcloth worn by kings .





# King Menkaure and Queen

Giza, Egypt, Dynasty IV, ca. 2490–2472 BCE. Greywacke

## CONTENT

- The king is Menkaure, son of Khafre, and brother of Khamerernebty.
- The woman on the right is either his Queen Khamerernebty or the goddess Hathor, the primeval goddess from whom all others were derived.
- They are standing—the common pose—and both have their left foot forward (although there is no movement to maintain the idea of permanence).
- This pose with the woman with her arms around the man is the typical one used to symbolize marriage; however, it is unusual for a woman to be depicted with a foot forward.



# Another Menkaure statue

- In addition to the dyad sculpture, and more commonly, triad sculptures were found in his Valley Temple surrounding the open court of the temple.
- Here, the woman on the left is clearly Hathor.
- On the right is the personification of a **nome** (a geographic designation, similar to the modern idea of a region, district, or county).



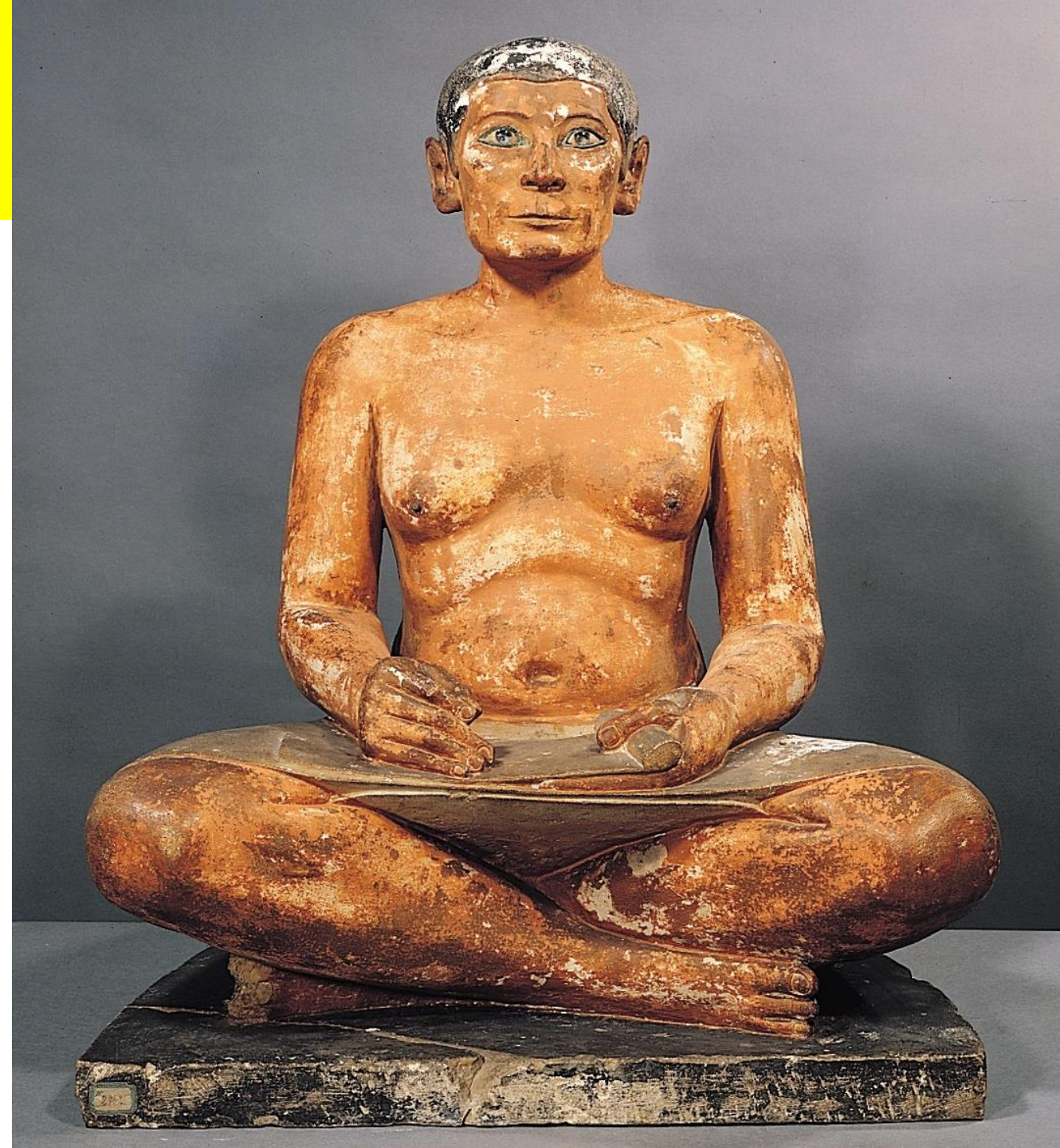


# Seated scribe

Saqqara, Egypt. Old Kingdom, Fourth Dynasty.  
c. 2620-2500 B.C.E. Painted Limestone

## FORMAL

- Painted sculpture
- Stiff, upright posture
- Meant only to be viewed from the front
- Sits on ground
- Color lends a lifelike quality



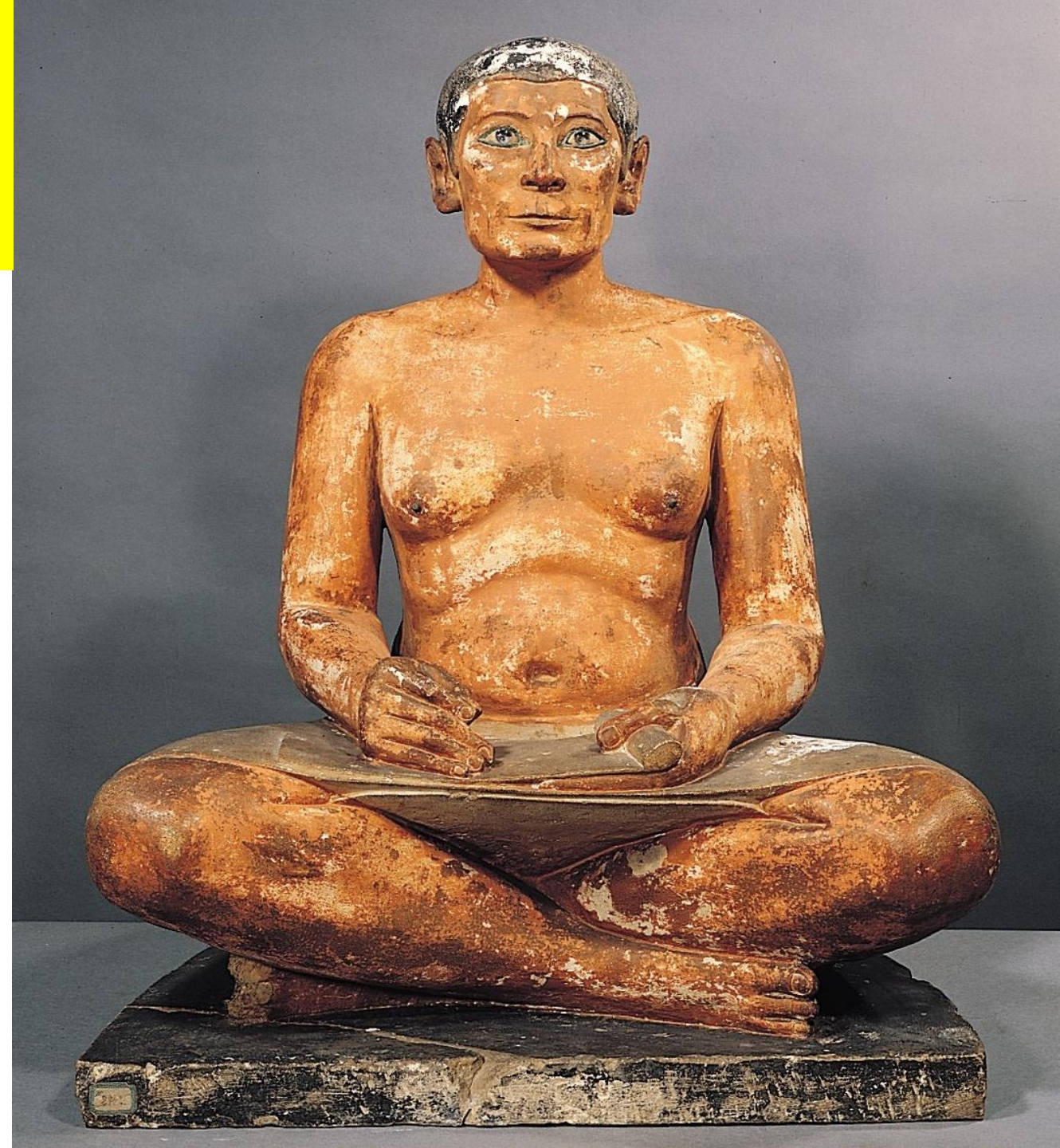


# Seated scribe

Saqqara, Egypt. Old Kingdom, Fourth Dynasty.  
c. 2620-2500 B.C.E. Painted Limestone

## CONTENT

- His head shows sensitivity and intelligence.
- His sagging chest and protruding belly (**naturalism**) would be inappropriate for a deity but here his weight indicates that he leads a comfortable life.



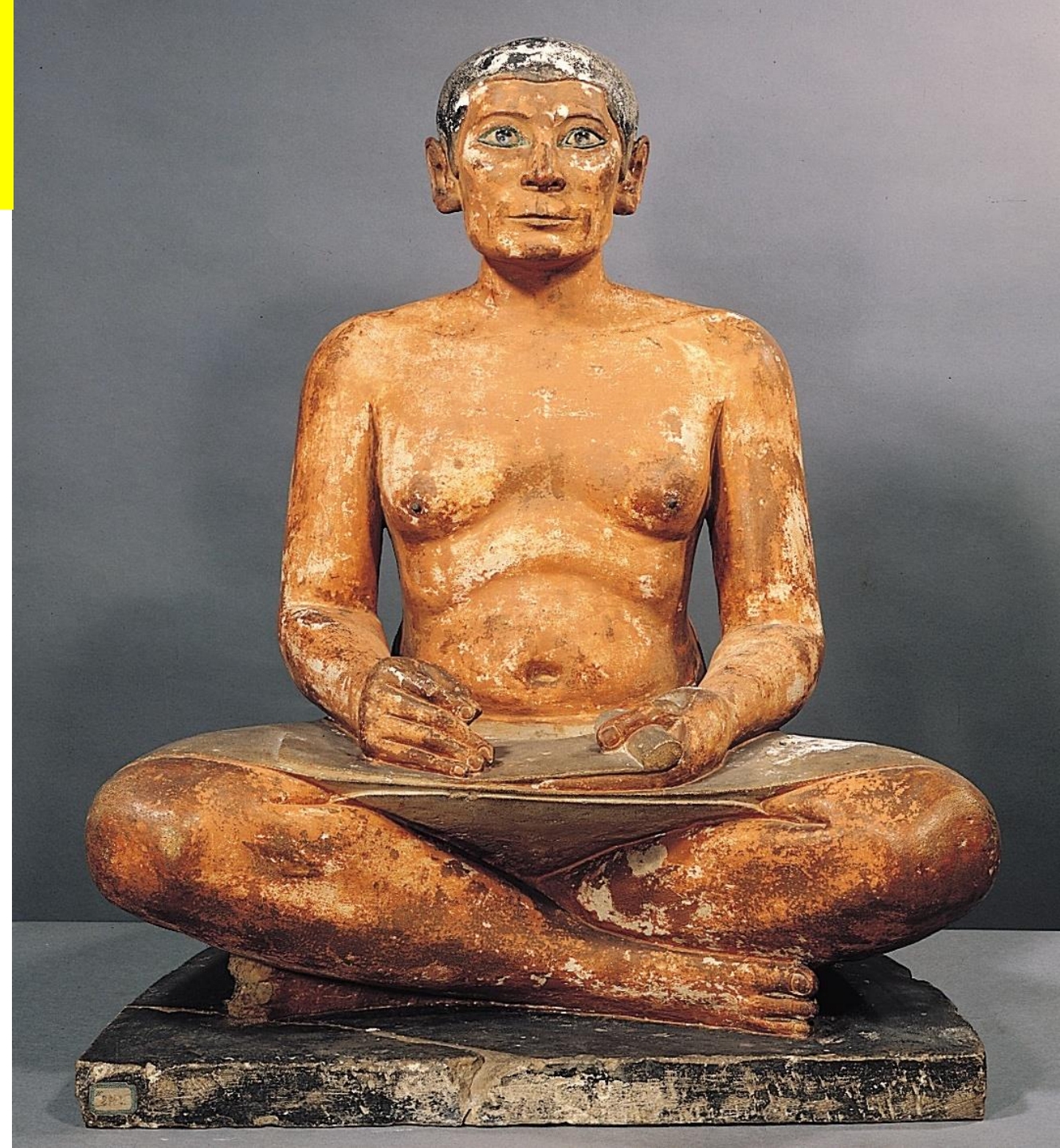


# Seated scribe

Saqqara, Egypt. Old Kingdom, Fourth Dynasty.  
c. 2620-2500 B.C.E. Painted Limestone

## CONTEXT

- As a subject's importance decreases, the rules of formality are relaxed and realism is increased.
- The material of sculpture (limestone) is also indicative of his lower status.
  - But the quality of the carving indicates it may have been created in a royal workshop.
- However, he is still an honorary figure due to his literacy.
  - Reading and writing were required for any administrative office.
    - Showing him as a scribe recognizes his high social status.
- This statue is a rare example of an Egyptian figure at work.
- Found in the owner's, Kai at Saqqara, tomb.





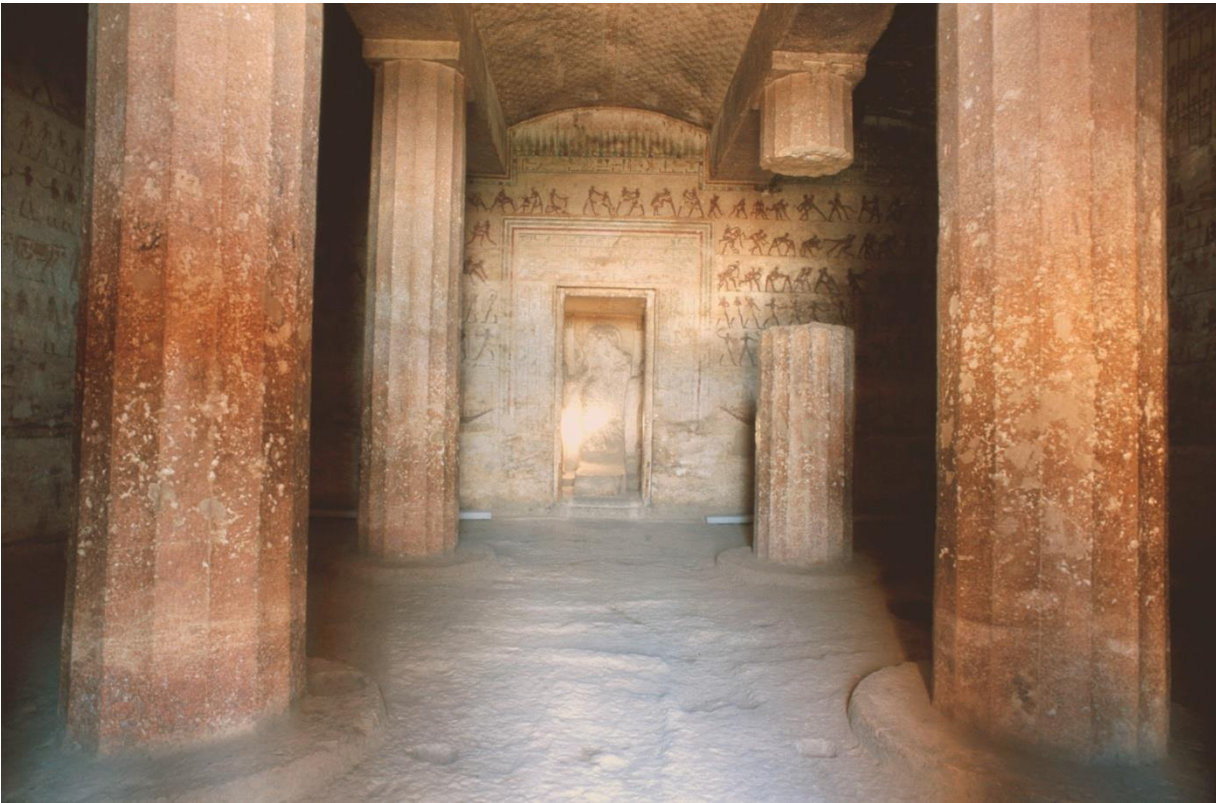
# Middle Kingdom

- Beginning with this period of the Ancient Egyptian Dynasties, rulers were portrayed in sculpture with a sense of brooding anxiety.
- They were depicted this way because they were faced with difficult political and military challenges.
- Due to financial costs, pyramids were no longer built; instead, from this point forward, rulers were buried in rock-cut tombs hollowed out of cliffs of the Valley of the Kings (where King Tutankhamun's sarcophagus was discovered).
- The isolation of the Valley of the Kings made it easier to reduce access to the tombs.





Interior hall of the rock-cut tomb of Amenemhet (BH 2), Beni Hasan, Egypt, Dynasty XII, ca. 1950–1900 BCE.



- The rock-cut tombs were carved from living rock to look conventional.
- **Reserved Columns** were carved from living rock and are non-supportive.
- The columns were fluted, meaning shallow grooves ran along the vertical face.
- Cliff walls were hollowed to create small burial chambers.



# New Kingdom

- During the New Kingdom era, architectural trends see the continuation of building mortuary temples into the rock formations.
- Additionally, we see some free standing monuments, such as Amen-Re, including:
  - Pylons
  - Hypostyle halls
  - Obelisks
- As opposed to the Middle Kingdom era, this is a time of peace and less anxiety is seen in the art.



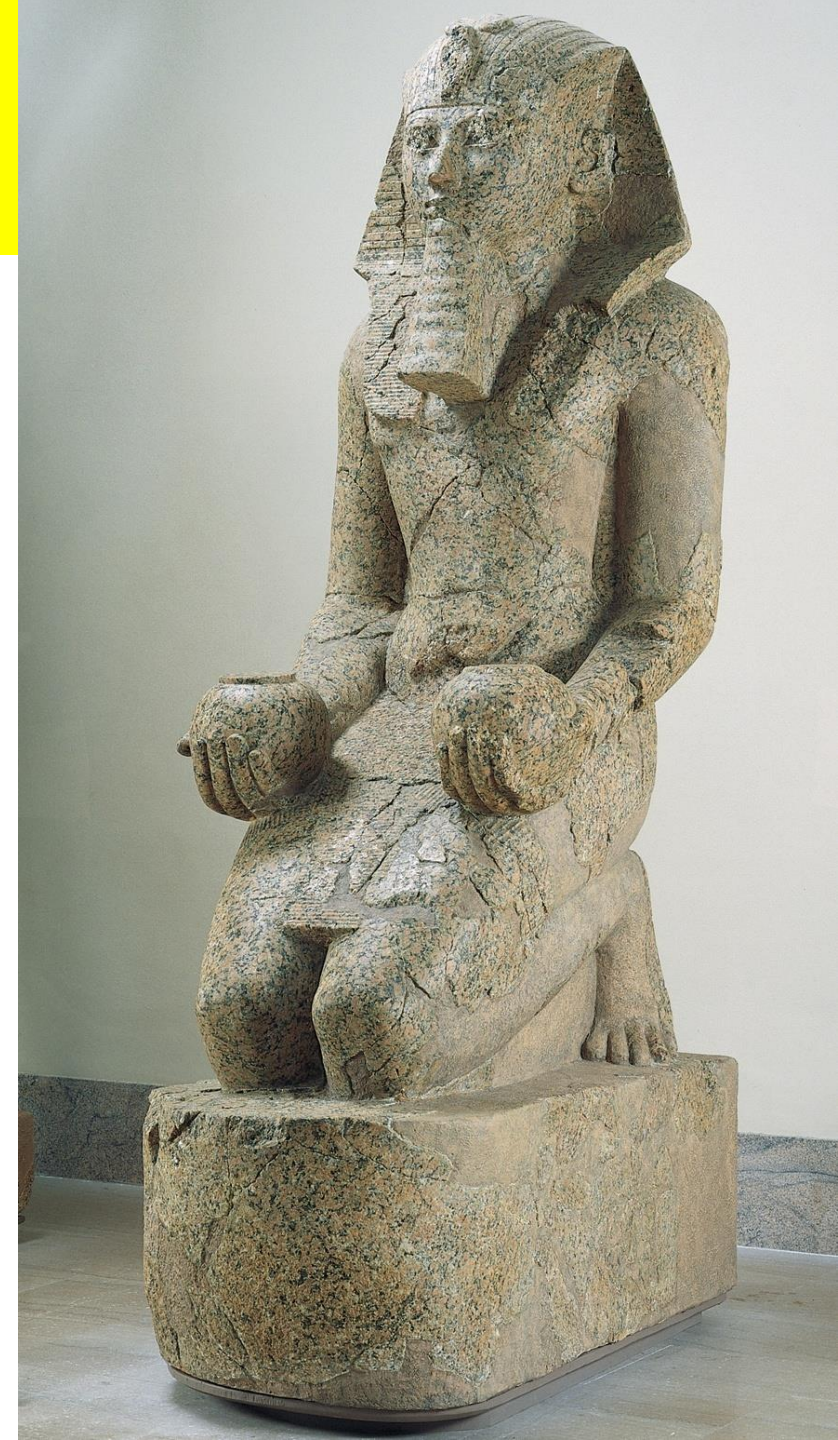
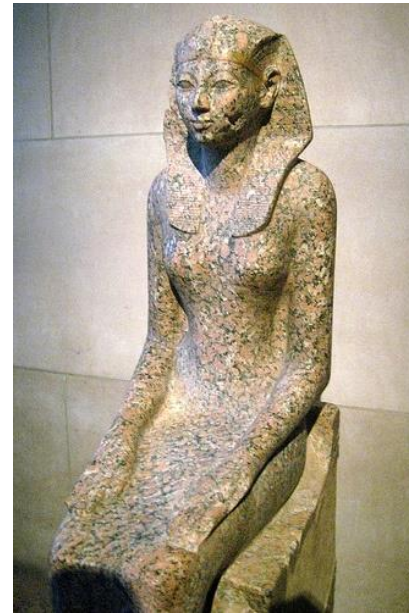
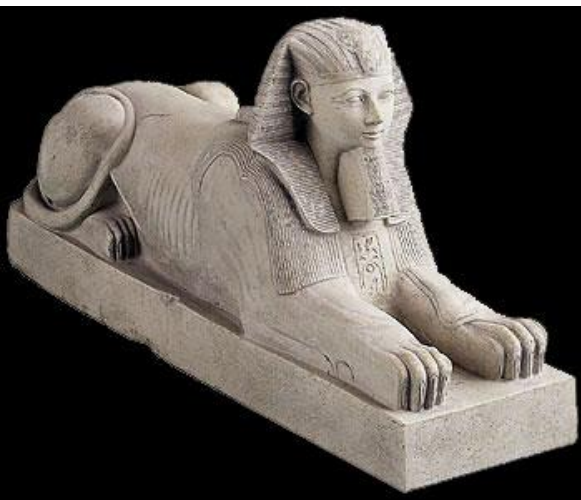


# Kneeling statue of Hatshepsut

Luxor, Egypt, New Kingdom, 18<sup>th</sup> Dynasty. ca. 1473–1458 BCE. Red granite

## CONTEXT

- Hatshepsut is the first great female monarch.
- Over 200 sculptures of her lined her temple.
- Artists were unsure how to represent her so sometimes she is represented as anatomically male, sometimes female.
- The interior walls depict her accomplishments, marking the first known tribute to a woman's achievement.





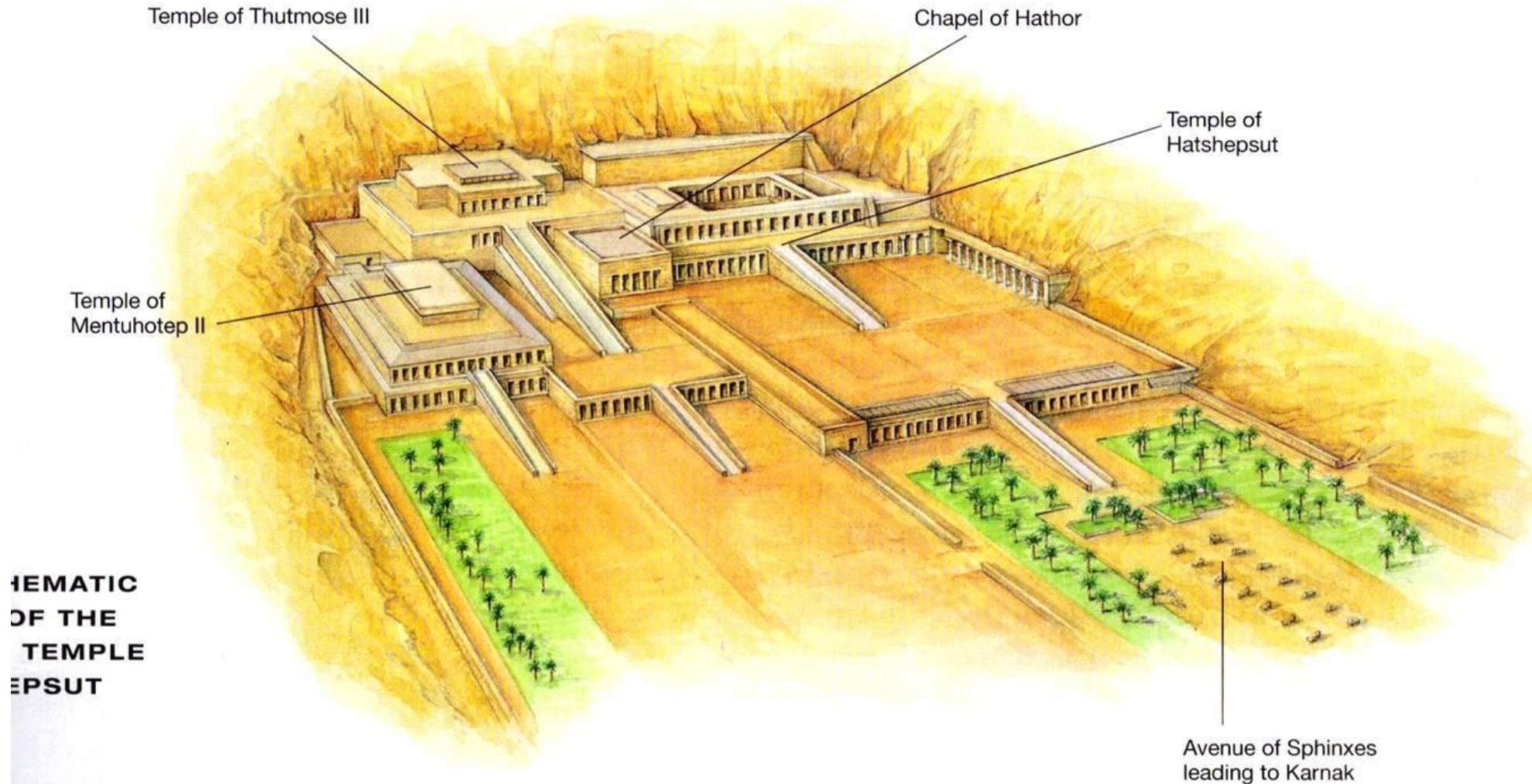
# As the Tomb Turns

- Hatshepsut was married to her half brother Thutmose II.
- His son, from another wife, was too young to rule, so she took over.
- At first she acted as his regent, but soon started performing kingly functions.



# Mortuary Temple of Hatshepsut

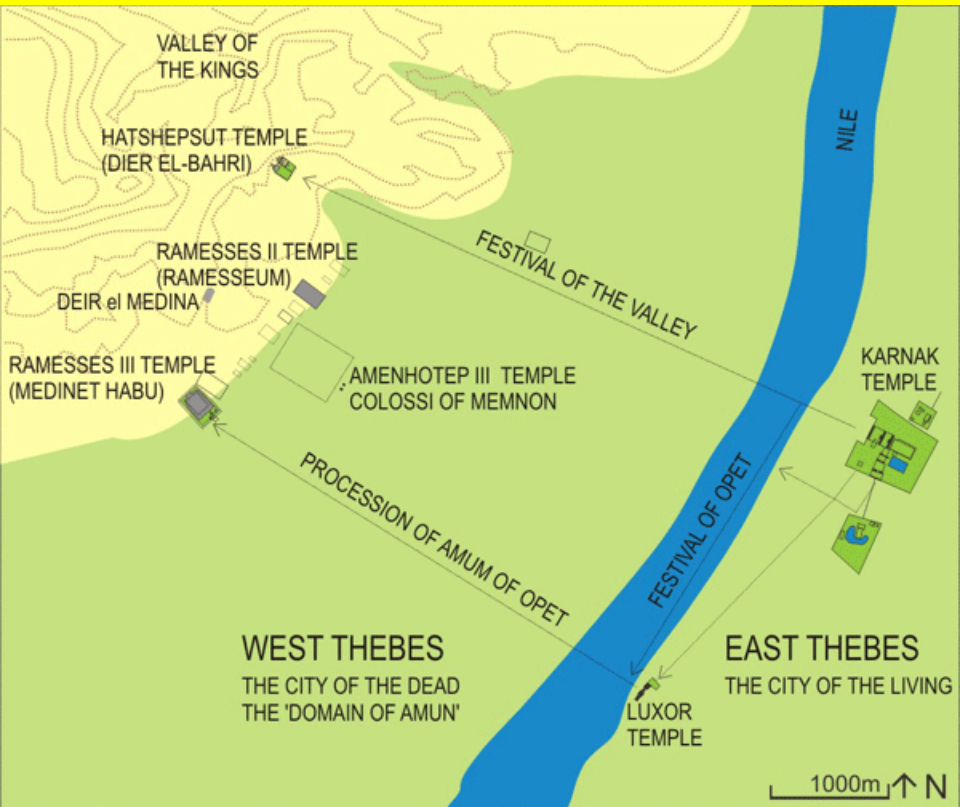
Luxor, Egypt. New Kingdom, 18<sup>th</sup> Dynasty. 1473-1458 bce. Sandstone, partially carved into a rock cliff, and red granite





# Mortuary Temple of Hatshepsut

LOCATION IS IMPORTANT!!!



- The Mortuary Temple of Queen Hatshepsut is located near the Valley of the Kings on the west side of the Nile.
- The temple is dedicated to the sun god *Amun*, her “father” (proving her divine right to rule).
- The **site** chosen by Hatshepsut for her temple is:
  - Hatshepsut chose to build her temple in an area sacred to Hathor (the divine mother of god).
  - On the axis of the temple of **Amun/Amun-Ra** (over time the Egyptians combined **Amun** with **Ra** into one deity).
    - This visually connects her to the highest god.
  - The mortuary temple is a few hundred yards in a straight line from the tomb that the queen had ordered excavated for herself in the Valley of the Kings on the other side of the mountain.

# Mortuary Temple of Hatshepsut

LOCATION IS IMPORTANT!!!



- The temple is visually connected to the natural setting:
  - In color (it is carved **in situ**).
  - Through repeated patterns--long horizontals and verticals—that mimic the natural rock behind the temple.



# Mortuary Temple of Hatshepsut

Luxor, Egypt. New Kingdom, 18<sup>th</sup> Dynasty. 1473-1458 bce. Sandstone, partially carved into a rock cliff, and red granite

- The temple is meant to honor her and the gods.
- This is NOT her tomb; she was buried in the Valley of the Kings.
- The complex demonstrates her power and authority.
- The entrance aligns with the sunrise on the winter solstice sunrise; on Dec 21/22 the sun enters and illuminates a statue of Osiris.





# Mortuary Temple of Hatshepsut

Luxor, Egypt. New Kingdom, 18<sup>th</sup> Dynasty. 1473-1458 bce. Sandstone, partially carved into a rock cliff, and red granite

- 3 column lined terraces connected by ramps on the central axis.
- The terraces were originally gardens.
- Contains shrines to Amun, Hathor, Anubis, Hatshepsut, and her father Thutmose I.
- 200 statues are on display; Hatshepsut is represented as a sphinx in many of them.
- The temple features reliefs of her accomplishments, including her divine birth.
- The reliefs also document the transportation of large obelisks to Karnak (Temple of Amun-Ra) to show her respect to the priests there.
- Instead of images of war as most pharaohs had, she provides images of growth and prosperity.





# Kneeling statue of Hatshepsut

Luxor, Egypt, New Kingdom, 18<sup>th</sup> Dynasty. ca. 1473–1458 BCE. Red granite

- Hatshepsut was a rare female pharaoh, so she employs the iconography of a pharaoh, such as the royal **nemes** headdress and the ceremonial beard, to reinforce her image of authority.
- She was represented as both male and female in different statues (again to reinforce her right to rule).
- Most images of her were destroyed by her step-son to attempt to solidify his own power.
- In her hands are offering jars.



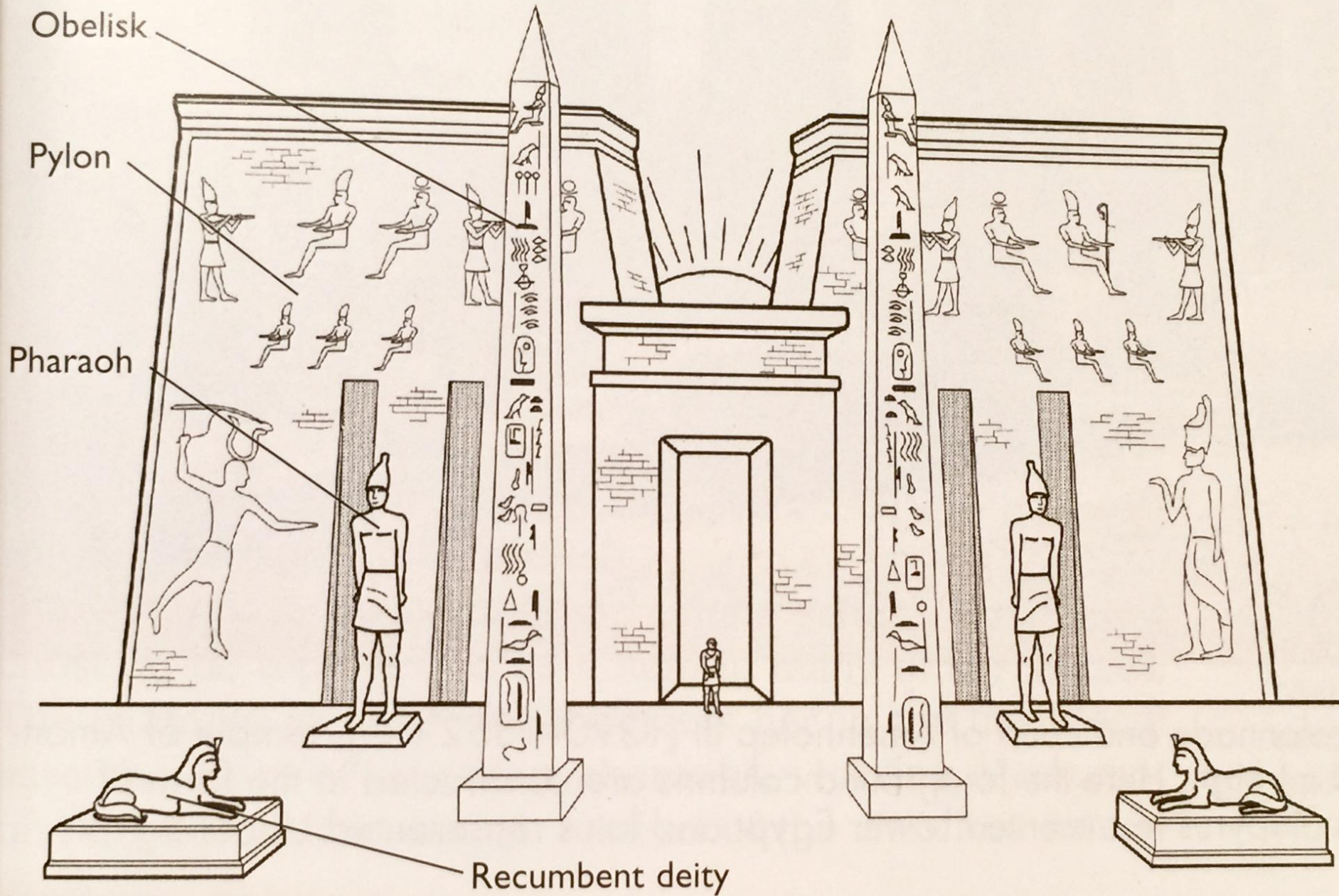


# Temple of Amun-Re

Karnak, Egypt. New Kingdom, 18<sup>th</sup>-19<sup>th</sup> Dynasties. Temple ca. 1550 B.C.E. Cut sandstone and mud brick







This is an example of a **Pylon Temple**, which features a simple massive gateway or **pylon** with sloping walls



# Temple of Amun-Re

Karnak, Egypt. New Kingdom, 18<sup>th</sup>-19<sup>th</sup> Dynasties. Temple ca. 1550 B.C.E. Cut sandstone and mud brick

- Here is the **pylon** entrance to the Temple of Amun-Re.
- The pylon faces the Nile and acts as a symbolic barrier between the chaos outside and the sacred space within.
- Symbolically, pylons represent the horizon.
- **Pylons** symbolically represented two mountains on the horizon between which the sun rose to start life anew each day.

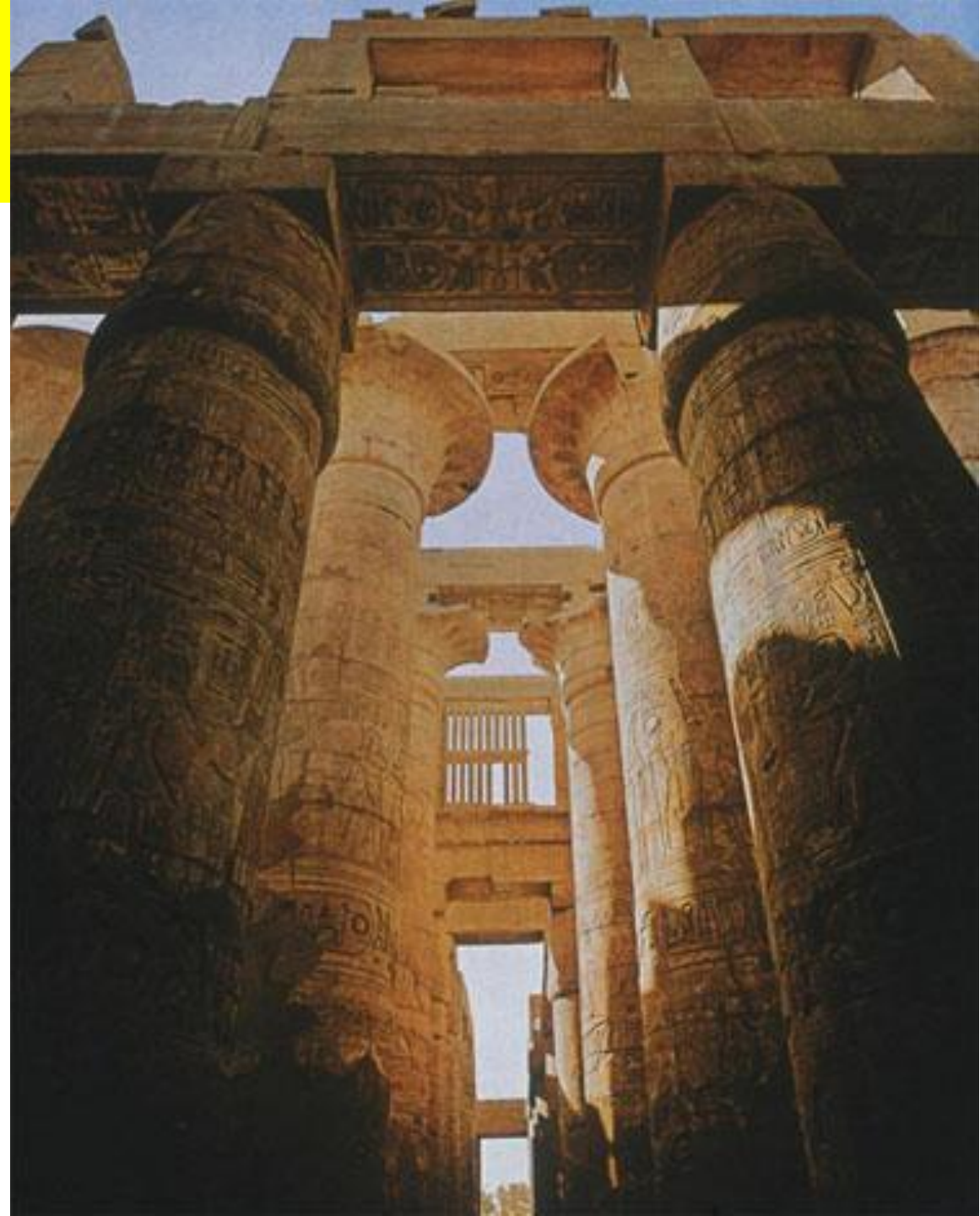




# Hypostyle Hall at Temple of Amun-Re

Karnak, Egypt. New Kingdom, 18<sup>th</sup>-19<sup>th</sup> Dynasties. Temple ca. 1550 B.C.E. Cut sandstone and mud brick

- After passing through a **courtyard** after the **pylon** entrance, one enters a **hypostyle hall**, which is:
  - A roof supported by rows of columns.
  - Built with post and lintel construction.
  - Allows for a large room.
- Hypostyle halls were elaborately painted (think of the **apadana**.)
- This one also creates a **clerestory**, which:
  - Is when the central section of the roof is raised.
  - Allows the for illumination (light).
- Although some light comes in, it is notably dimmer than the courtyard.
- To see a video of how the lighting of this hypostyle hall works, click [here](#).





Hypostyle Hall, diagonal view upwards with closed & open papyrus capitals with clerestory window

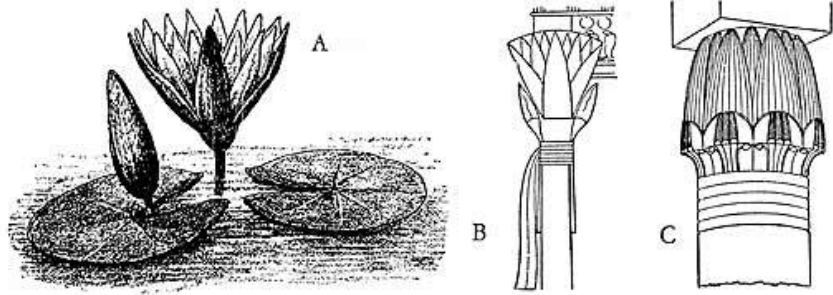


Fig. 68. A, Blue Lotus. B, Lotus Flower Column. C, Lotus Bud Column. (Borchardt)

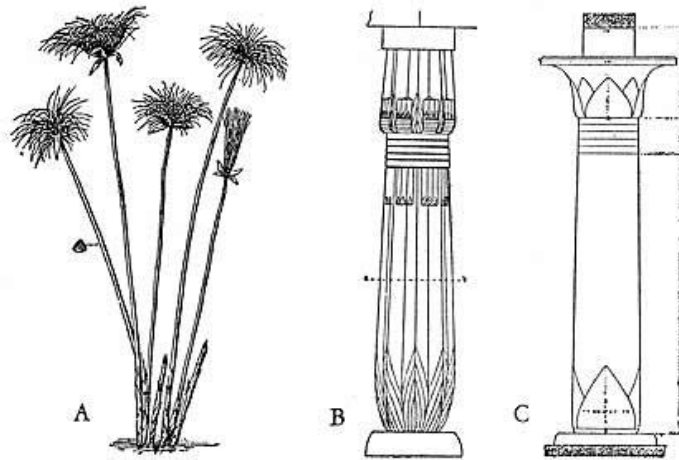
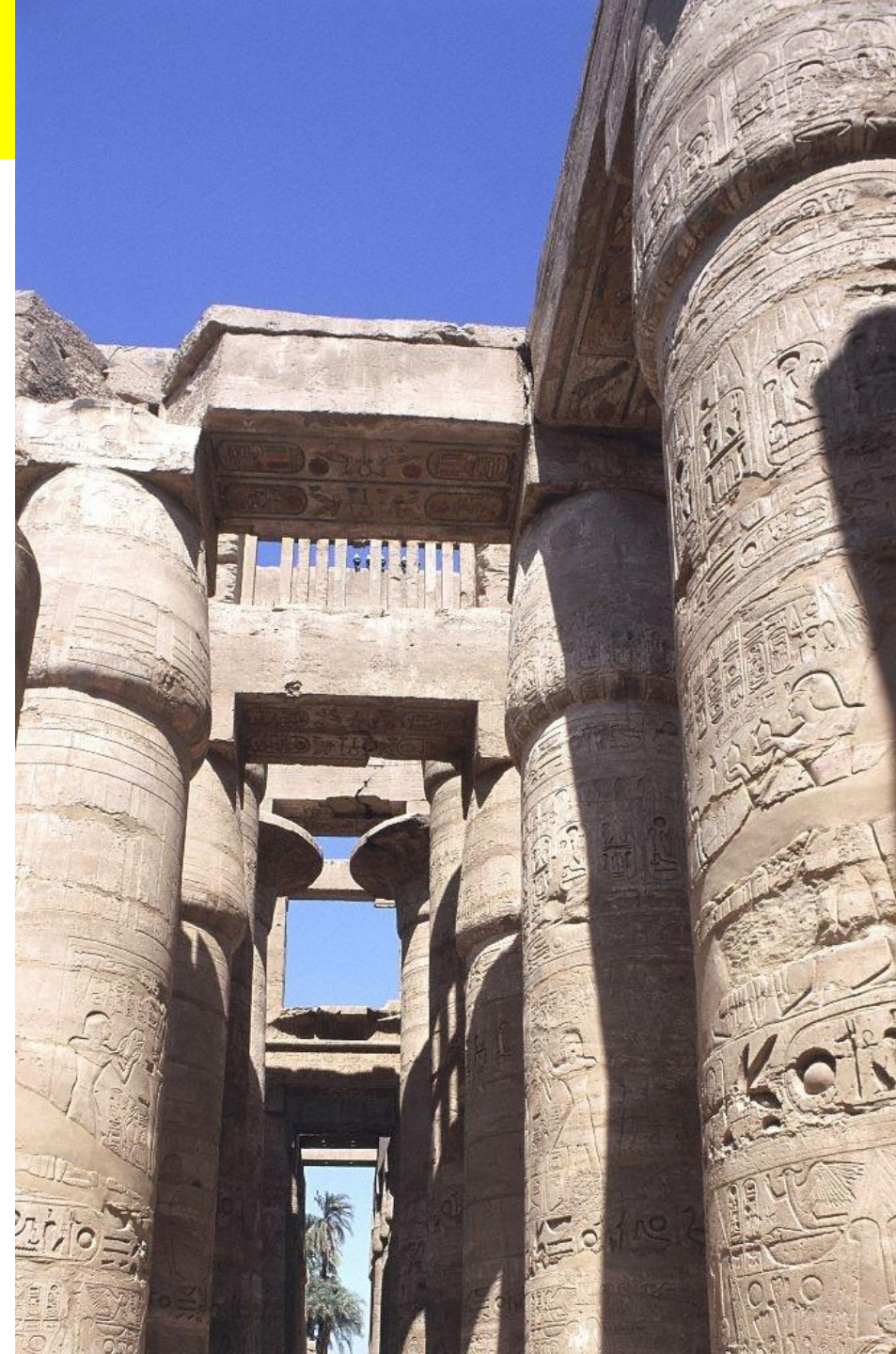


Fig. 69. A, Papyrus. B, Papyrus Cluster Bud Column. C, Papyrus Flower Column. (Borchardt)

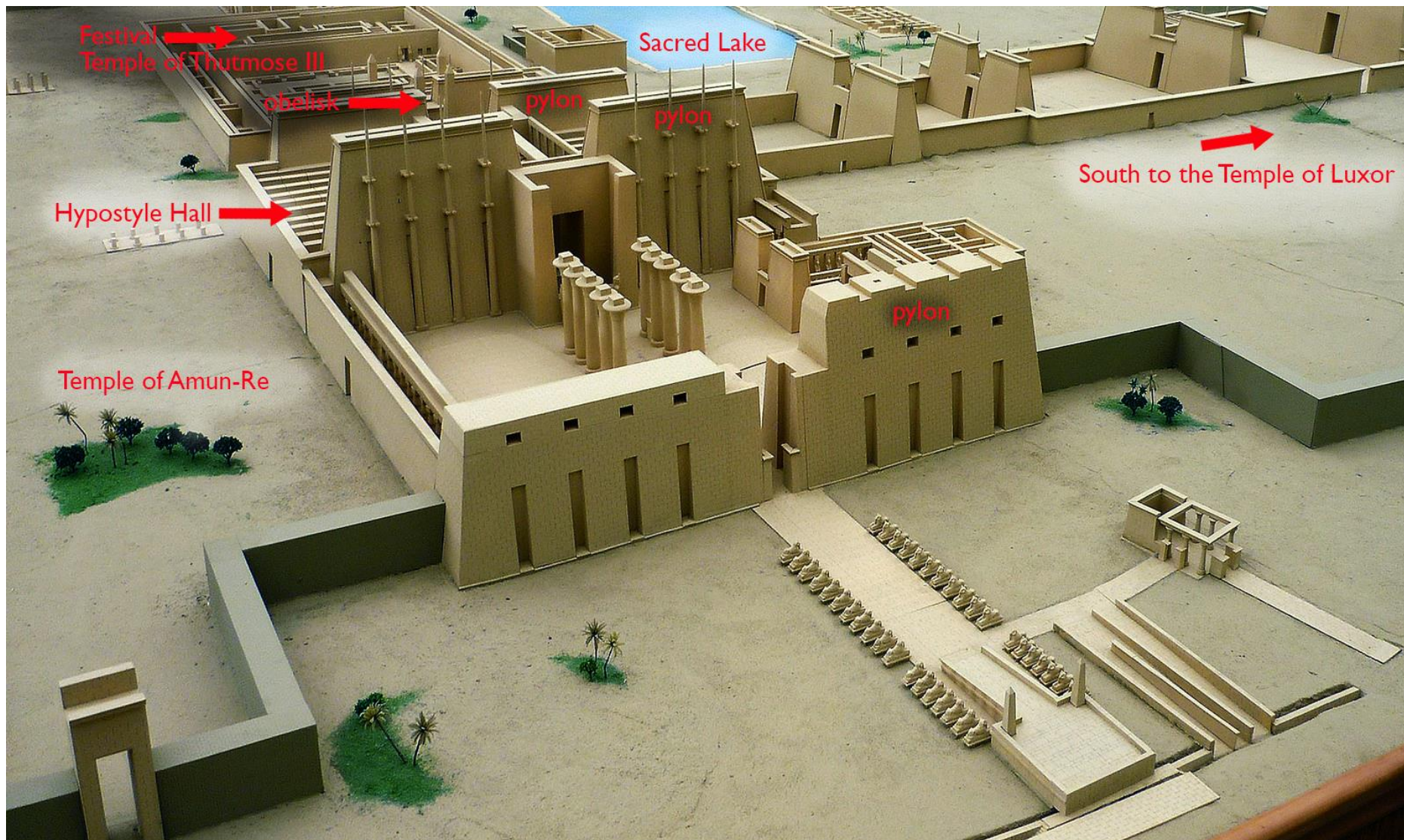
The **capitals** of the columns in the hypostyle hall are meant to evoke images of papyrus and lotus buds in order to mimic the marsh-like environment of creation.





# Temple of Amun-Re

Karnak, Egypt. New Kingdom, 18<sup>th</sup>-19<sup>th</sup> Dynasties. Temple ca. 1550 B.C.E. Cut sandstone and mud brick

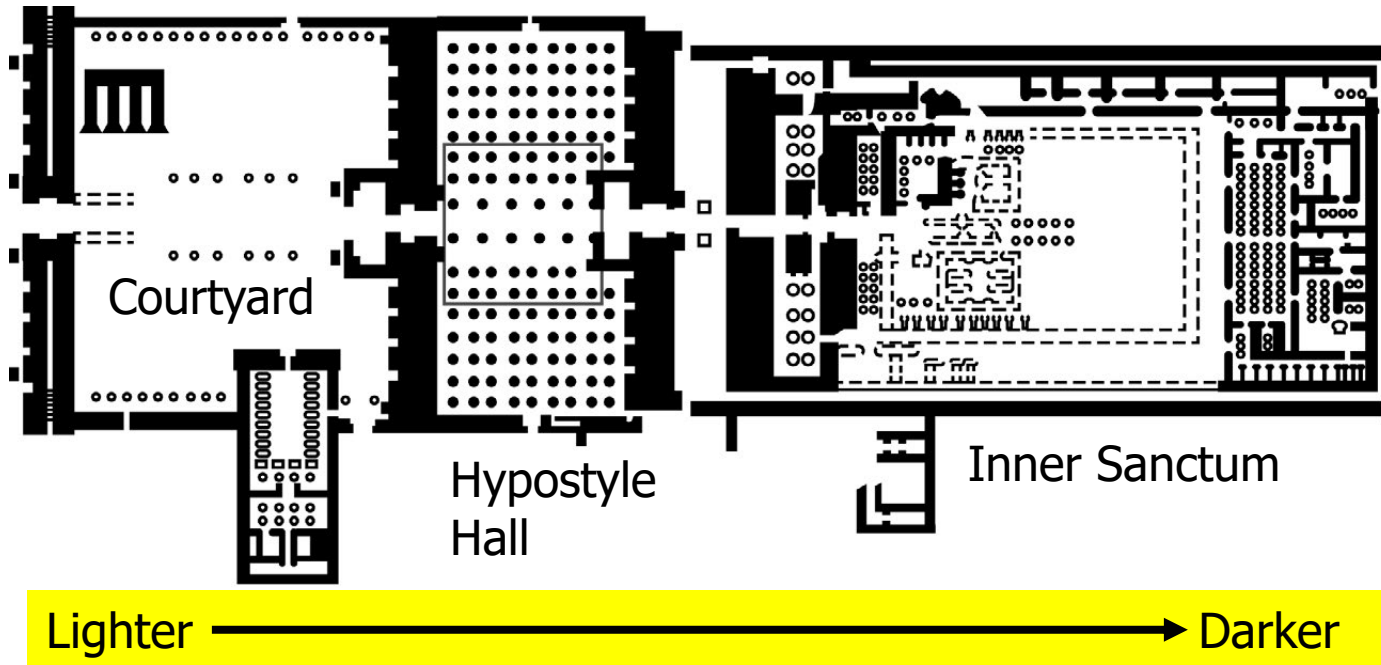


**Fun Fact!**  
The design of Amun-Re was meant to mimic the Egyptian idea of Creation and the Nile.

The artificial lake served as a source of water and the site of ritual ablutions.

# Temple of Amun-Re

Karnak, Egypt. New Kingdom, 18<sup>th</sup>-19<sup>th</sup> Dynasties. Temple ca. 1550 B.C.E. Cut sandstone and mud brick



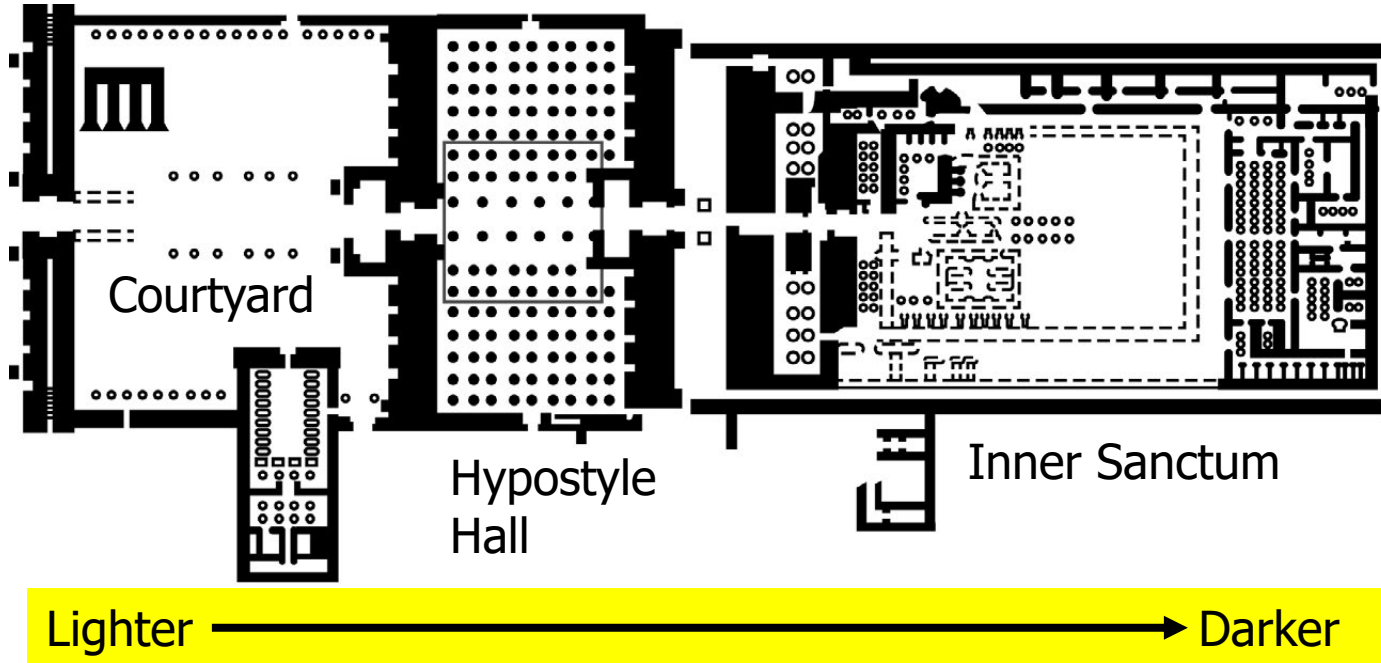
- The floorplan features a **straight-axis** approach.
- The Pathway to the inner sanctum becomes increasingly dark to mimic Egyptian ideas about creation.
- As one moves further in, the floor rises until it reaches the sanctuary of the god, giving the impression of a rising mound, like that during creation.
- The temple roof represented the sky and was often decorated with stars and birds.
- The darkness and lack of in inner sanctum were meant to be evocative of the moment of creation out of primeval waters.
- Only pharaohs and priests could enter the mysterious, dark inner shrine.

[Animation of layout](#)



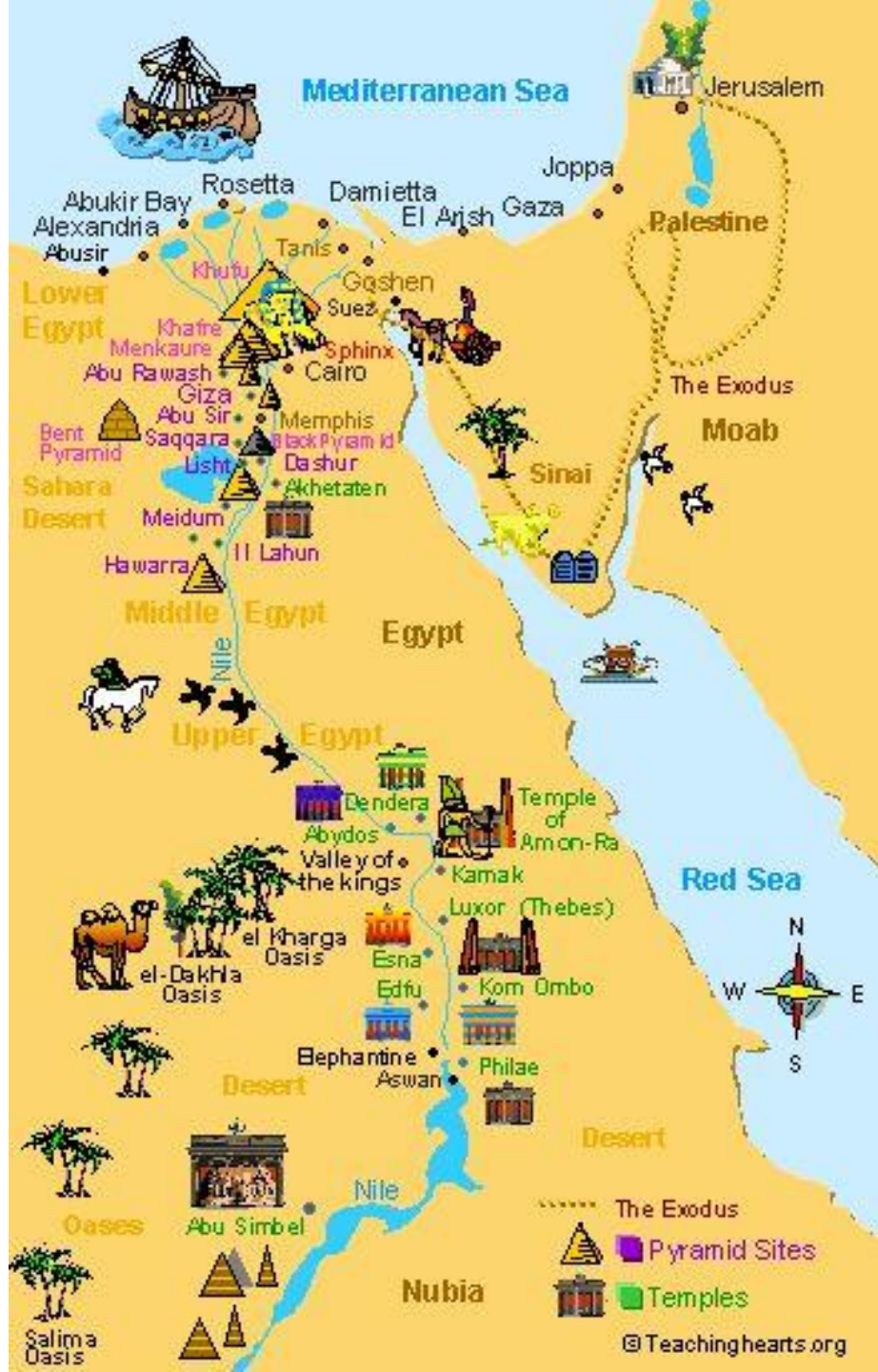
# Temple of Amun-Re

Karnak, Egypt. New Kingdom, 18<sup>th</sup>-19<sup>th</sup> Dynasties. Temple ca. 1550 B.C.E. Cut sandstone and mud brick



- FUNCTION
- An administrative center for priests
  - Priests shared significant power with the pharaoh.
  - This is indicated in the grandeur of the temple.
- Only pharaohs and priests could enter the mysterious, dark inner shrine.
- Priests washed the god's statue every morning and clothed it in a new garment.
- Because the god was thought to derive nourishment from the spirit of food, his statue was provided with tempting meals twice a day, which the priests then removed and ate themselves.

[Animation of layout](#)



The architects thought of everything:  
The outer areas of Karnak, which was located near the Nile River, would flood during the annual rainy season—an intentional effect by the ancient designers, in order to enhance the temple's symbolism!



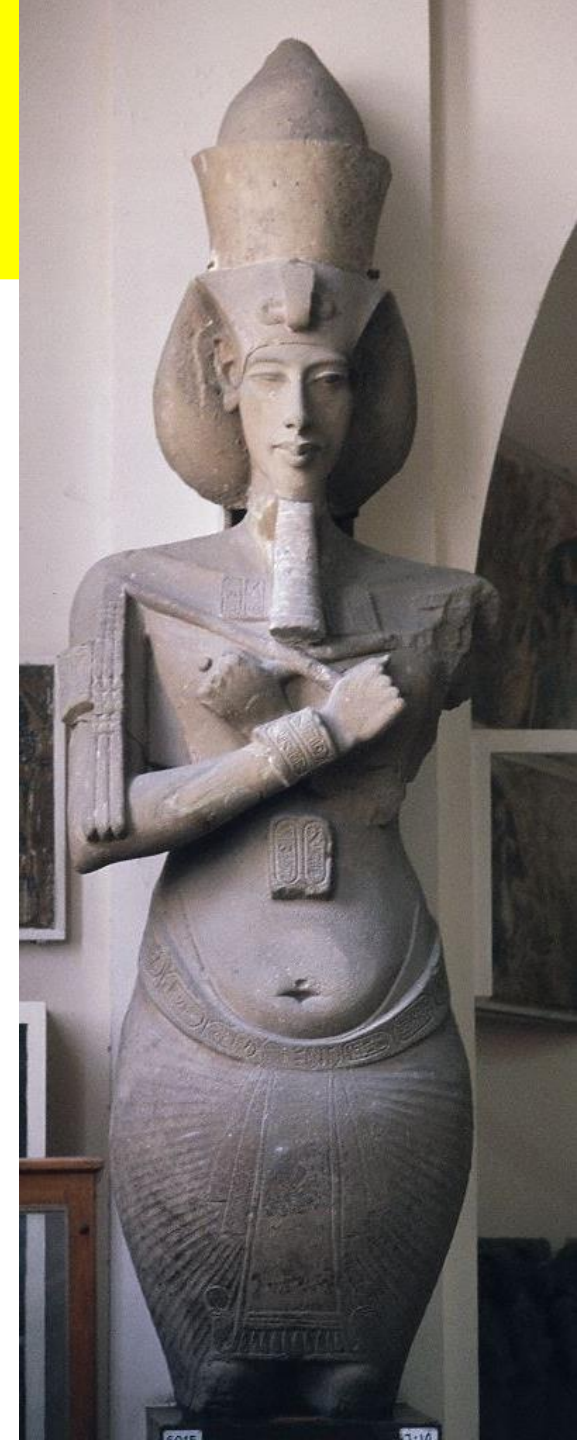
# Obelisk

- Obelisk symbolize the sun god **Ra**.
- They were commonly placed in pairs at the entrance of Egyptian temples.
- 4 were placed at the entrance of the Temple of Amun-Re.
- Made of a solid piece of granite.
- Hatshepsut had four 100' obelisks commissioned (at the time the tallest in the world).
- Romans were crazy about them; there are twice as many obelisks in Rome today than in Egypt.

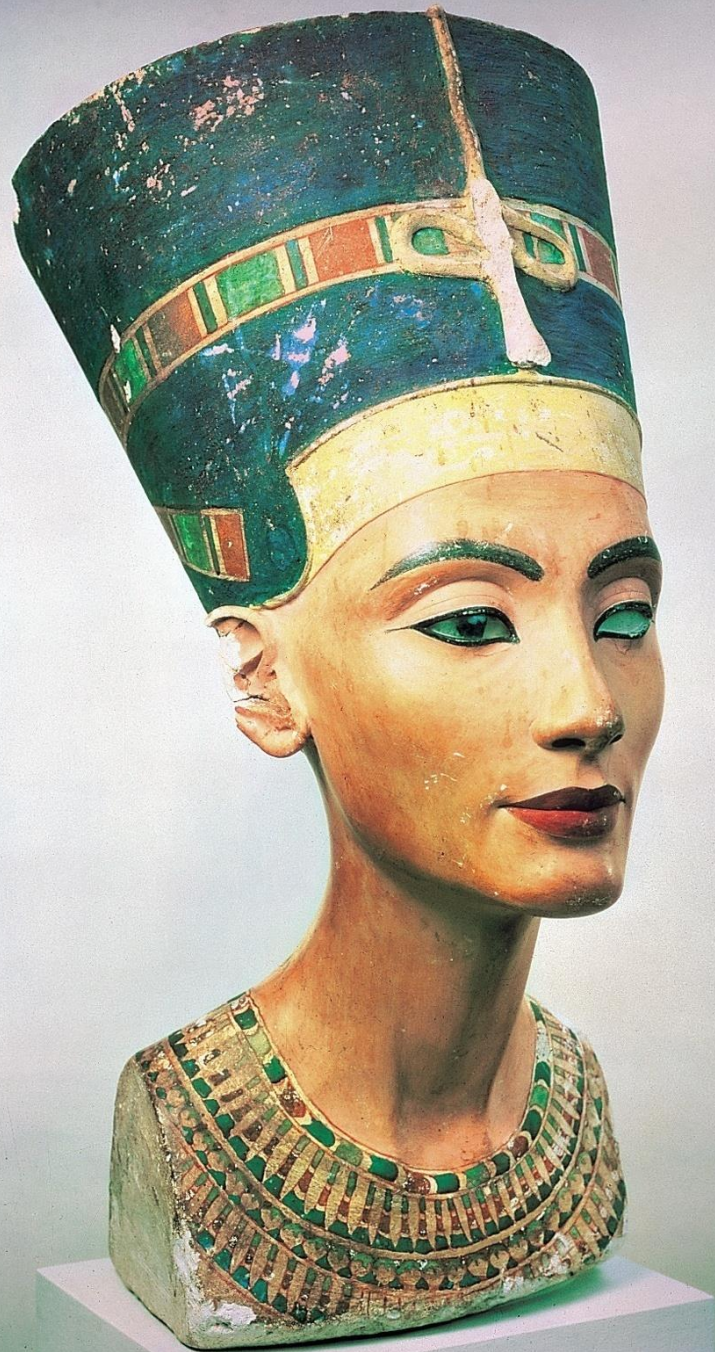


# Amarna Period, 18<sup>th</sup> Dynasty

- The pharaoh Amenhotep IV abandoned the worship of most of the Egyptian Gods in favor of the God **Aton** (the god of the Sun). In honor of the new **monotheistic religion** (the world's first) Amenhotep IV changed his name to Akhenaton.
- Akhenaton's god was unlike any other Egyptian god in that it was not depicted by animal or human form. Instead, Aton was depicted only as a sun disk emitting life-giving rays.
- Stylistic Changes during the Amarna Period included:
  - Effeminate body with curving contours
  - Long full- lipped face, heavy- lidded eyes, and a dreamy expression.
  - The body of Akhenaton is oddly misshapen with weak arms, a narrow waist, protruding belly, wide hips, and fatty thighs
  - A naturalistic approach, ones that focuses on sensuality and intimacy
- This is therefore a revolutionary time religiously and artistically.







THUTMOSE, **Nefertiti**, from Tell el-Amarna, Egypt, Dynasty XVIII, ca. 1353–1335 BCE. Painted limestone, approx. 1' 8" high.

Note how this statue of Neferti, the wife of Akhenaton, represents the stylistic changes of the Amarna period.



# Akhenaton, Nefertiti, and Three Daughters.

New Kingdom (Amarna), 18<sup>th</sup> Dynasty. c. 1353-1335 BCE. Limestone.

## CONTENT

- This is a family portrait.
- Reinforcing divine right to rule are that:
  - The Sun god Aton is reaching out to them, reinforcing the idea of Divine Right to Rule.
  - The sun's rays end in hands touching the royals or in **ankhs** that are symbols of everlasting life.





# Akhenaton, Nefertiti, and Three Daughters.

New Kingdom (Amarna), 18<sup>th</sup> Dynasty. c. 1353-1335 BCE. Limestone.

## FORMAL/Visual characteristics

- Note the line of Aton's rays.
  - Repetition
- Hieroglyphics create a pattern.
- This is created using **sunken relief** (the positive elements are carved away as opposed to the **bas relief** where the negative space is carved).
- Proportions are elongated and more feminine than previous depictions of pharaohs.





# Akhenaton, Nefertiti, and three daughters.

New Kingdom (Amarna), 18<sup>th</sup> Dynasty. c. 1353-1335 BCE. Limestone.

## CONTEXT

- Unusual in the depiction of the Pharaoh's family intimacy.
- Found in a home as a private shrine for Akhenaton.
- Only through the intercession of Nefertiti and Akhenaton could ordinary people partake in the divine salvation.
- Overlong proportions, wide hips, thin legs and the forward curved necks are typical of the Amarna Period
  - An example of the dramatic changes to the Egyptian canon during Akhenaton's reign.
  - Different in religion (monotheism), canon, and subject matter.





# Akhenaton, Nefertiti, and three daughters.

New Kingdom (Amarna), 18<sup>th</sup> Dynasty. c. 1353-1335 BCE. Limestone.

## CONTEXT

- Sunken reliefs were mostly used to decorate columns.
  - This allowed the column to maintain its cylindrical shape.
  - Hides the function of the column as they are covered in images and text.
  - Shadows are more contrasted to allow for easier reading of the image (as opposed to a bas-relief).
- Although this is our first sunken relief, they have existed in Egypt for a long time.



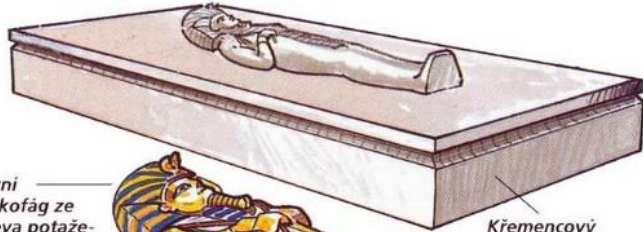


# Tutankhamun's tomb, innermost coffin

New Kingdom, 18<sup>th</sup> Dynasty. c. 1323 BCE.

Gold with inlay of enamel and semiprecious stones.

## TUTANCHAMONŮV SARKOFÁG



Křemencový sarkofág.

První sarkofág ze dřeva potaženého zlatem, dlouhý 2,20 m.



Druhý sarkofág z pozlaceného dřeva zdobený barevným sklem, dlouhý 2 m.



Třetí sarkofág z opracovaného zlata, o tloušťce 2 až 3 cm a délce 1,80 m.



Zlatá maska.



Mumie faraona Tutanchamona.





# Tutankhamun

- Tutankhamun reestablished the cult and priesthood of Amun and restored the temples and inscriptions of his name.
- Artists returned to the old conservative manner.
- The mask originally rested directly on the shoulders of the mummy inside the innermost gold coffin.
- **Flashforward: the back of the mask is covered with Spell 151b from the *Book of the Dead*.**



# Tutankhamun's tomb, innermost coffin

New Kingdom, 18<sup>th</sup> Dynasty. c. 1323 BCE.

Gold with inlay of enamel and semiprecious stones.

## • CONTENT

- Depicts the pharaoh as **Osiris**, the god of the afterlife.
- Uses the iconography of the pharaoh (nemes, fake beard, the **crook and flail**, which stood for kingship and fertility of the land).
- Funerary Art.
- Expresses power, pride, and wealth.
- 9 shrines, sarcophagus, and coffins used, which together is the Egyptian symbol for infinity.

## • Formal

- Material is important (gold and semiprecious stone).
- The figure is idealized, again returning to the conservative canon of figural depiction.
- Uses pattern, especially with line.





# Tutankhamun's tomb, innermost coffin

New Kingdom, 18<sup>th</sup> Dynasty. c. 1323 BCE.

Gold with inlay of enamel and semiprecious stones.

## CONTEXT

- Three coffins
  - outer two coffins were crafted in wood and covered in gold along with many semiprecious stones, such as lapis lazuli and turquoise.
  - The **inner coffin** was made of solid gold.
- Originally looked black because of anointing oil used during burial ceremony.
- The gods were thought to have skin of gold, bones of silver, and hair of lapis lazuli—so the king is shown here in his divine form in the afterlife.



# Figural Depiction of Pharaohs Across All Eras

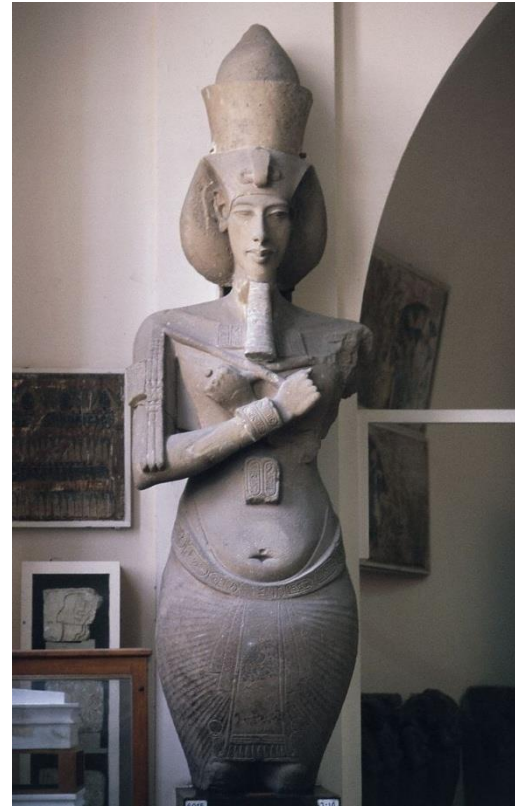
Khafre – Old Kingdom



Senusret III – Middle Kingdom



Akhenaton – New Kingdom Amarna Period



King Tut – New Kingdom

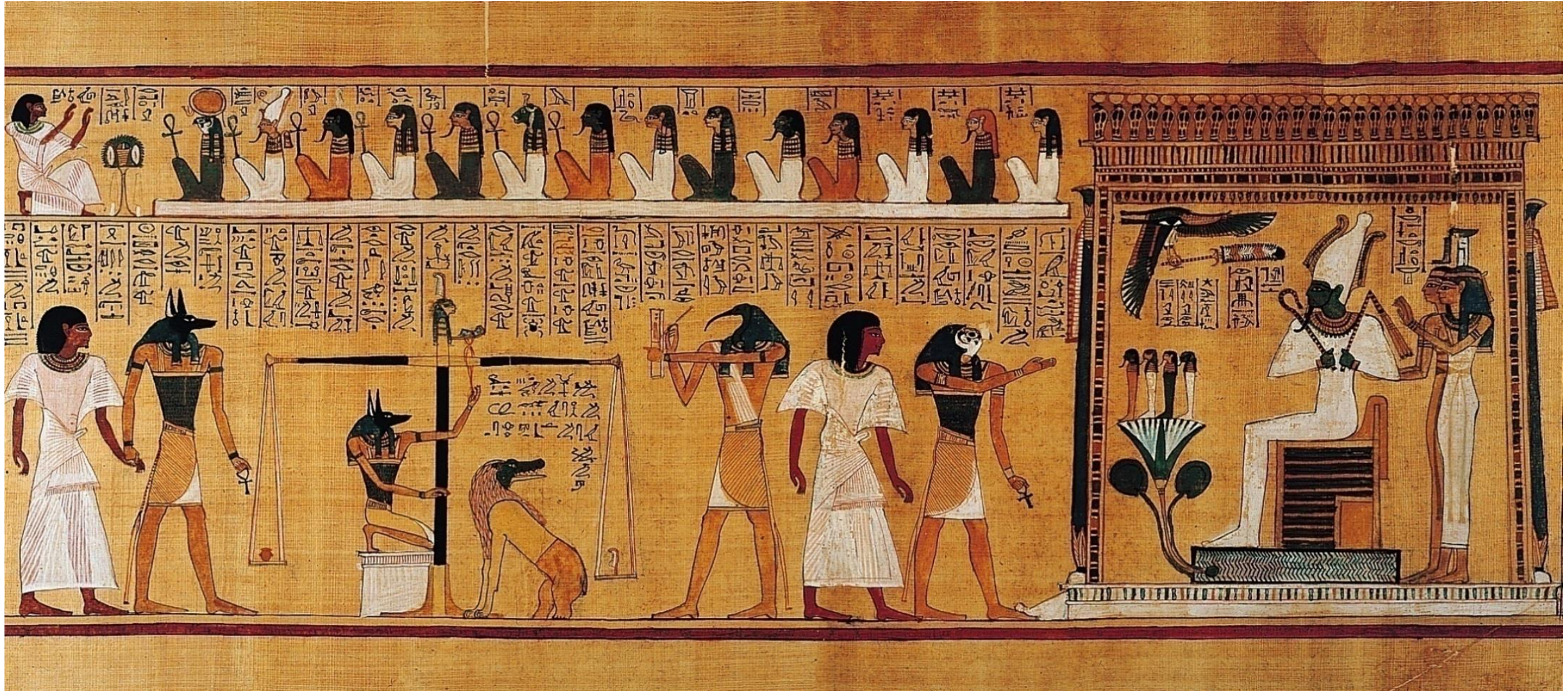




# Last Judgment of Hu-Nefer

from his tomb (page from *The Book of the Dead*).

New Kingdom, 19<sup>th</sup> Dynasty. c. 1275 BCE. Painted papyrus scroll.

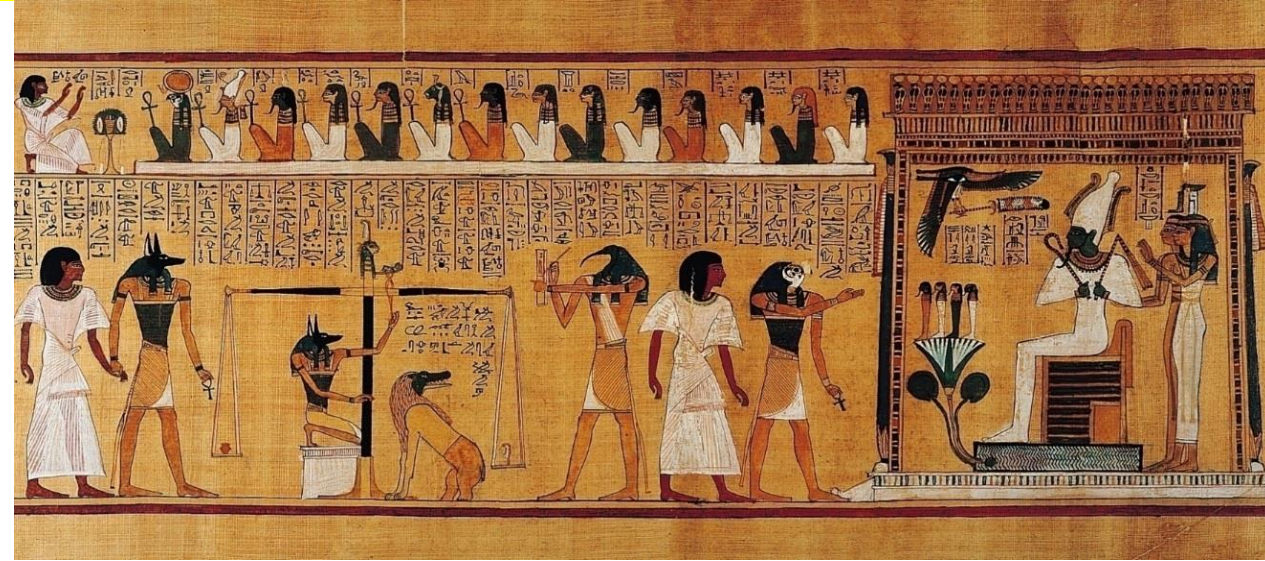




Last Judgment of Hu-Nefer,  
from his tomb (page from *The Book of the Dead*).  
New Kingdom, 19<sup>th</sup> Dynasty. c. 1275 BCE. Painted papyrus scroll.

## Content

- Depicts how to get to the afterworld.
- The jackal-headed god, **Anubis**, is leading Hu-Nefer down the hall of judgment.
- His soul has been favorably weighed.
- He is being brought by **Horus** to the presence of the green-faced **Osiris**.
- Registers, composite view.



- Function
  - *The Book of the Dead* was found in most tombs or coffins to aid in the transition to the afterlife



# Last Judgment of Hu-Nefer

from his tomb (page from *The Book of the Dead*).

New Kingdom, 19<sup>th</sup> Dynasty. c. 1275 BCE. Painted papyrus scroll.

## Context

- Found in scrolls of papyrus in the tombs or carved into the tomb walls.
- Hu-Nefer was a **Royal Scribe** and "Scribe of Divine Offerings," which meant he was of high status and close to the king.
- Egyptians believed that the heart was the seat of the emotions, the intellect and the character, and thus represented the good or bad aspects of a person's life; here it is represented as a pot on the left scale.
- This work is an example of art that:
  - pairs image and text
  - is funerary
  - is narrative



# BONUS PAGE!

## *Opening of the Mouth Ceremony* from Hu-Nefer (page from *The Book of the Dead*)

- Shows the mummification process.
- Wife and daughter mourn.





Meanwhile over in Greece . . .

