

A7: Week 3, Mon

Third Intermediate Period and Late Period

HPAH5086/6086 - Art and Ancient Egypt 4000BC to the
2020ies: Exhibiting artistic representations

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Your object of the day



Object type: jewellery

Museum number: EA14456

Description

Lapis-lazuli bull's head: probably Mesopotamian in origin, set into a gold mount of Egyptian workmanship with floral decoration.

Culture/period: Third Intermediate (mount), Mesopotamian (?; bull's head)

Findspot

Excavated/Findspot:

Dahshur (?)

Materials: lapis lazuli, gold

Dimensions: Height: 2.5 cm (total), Width: 1.7 cm

Additional Reading

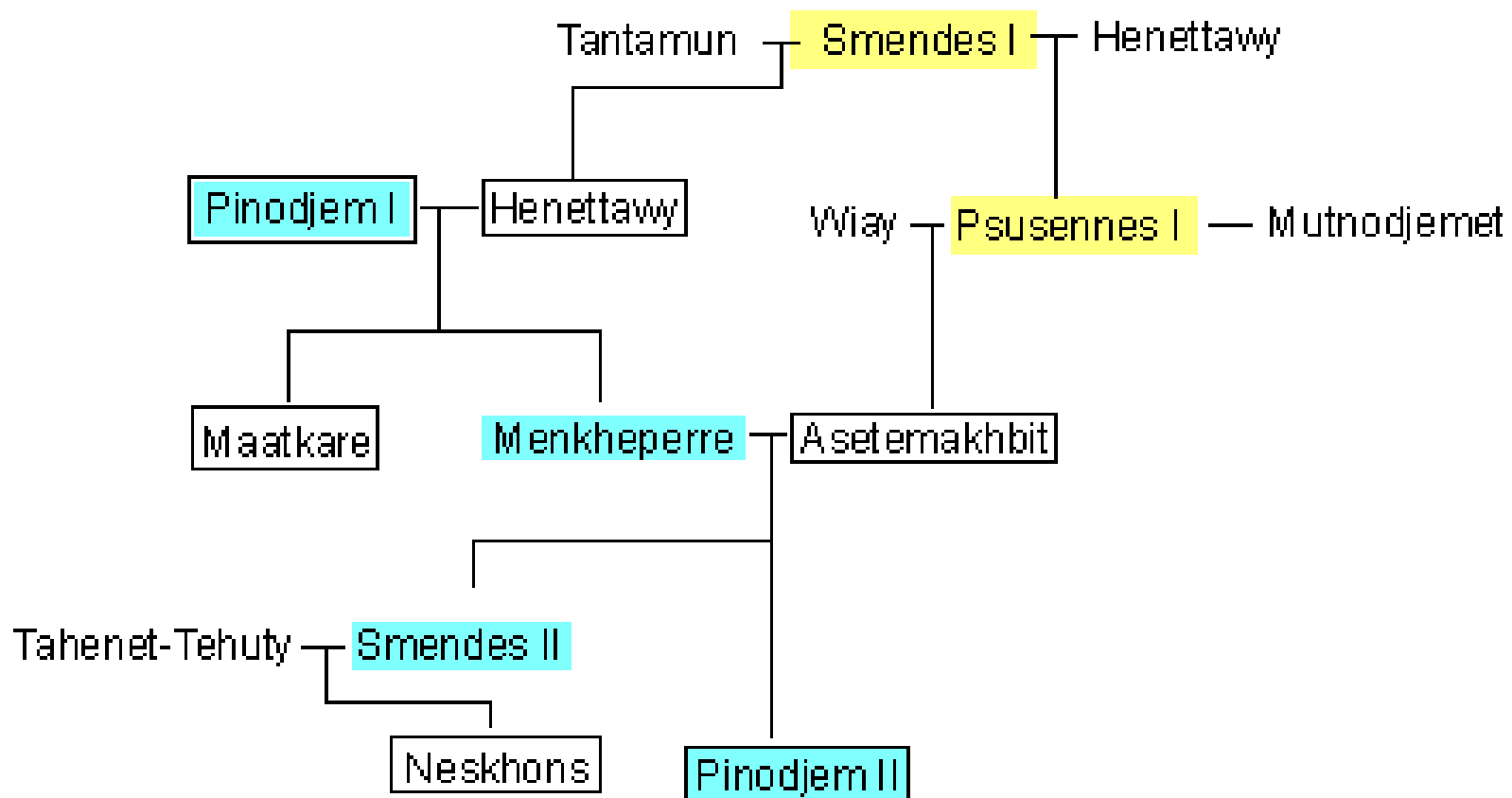
- ❑ For Priests of Amun: Lefebvre, G. (1920), *Histoire des grands prêtres d'Amon de Karnak*. Paris; *Lexikon der Ägyptologie* II: 1242–9 (in English).
- ❑ Kitchen, K.A. (1986). *The Third Intermediate Period in Egypt, 1100-650 B.C.* London: Aris & Philips.
- ❑ Hill, M., Schorsch, D., eds., (2007). *Gifts for the Gods: Images from Ancient Egyptian Temples*. New York: Metropolitan Museum of Art; New Haven: Yale University Press.
- ❑ Spencer, A.J. (2010). The possible existence of Third Intermediate Period elite tombs at el-Ashmunein. Online. <http://www.britishmuseum.org/PDF/AJ%20Spencer.pdf>

History

- ❑ At the death of Ramesses XI, throne passed to Smendes (northern relative of High Priest of Amun) – reign ca. 1070–1044 B.C.
- ❑ Followed by 350 years of politically divided rule and diffused power
- ❑ three general stages:
 1. Dyn. 21 (ca. 1070–945 B.C.): ruled from Tanis (eastern Delta) by pharaohs **and** from Thebes by High Priests of Amun (good general relations between both centers of power)

Family tree of “High Priest” of Amun in early 21th dyn.

Yellow: ruling king in Tanis; blue: High Priest of Amun



History (cont.)

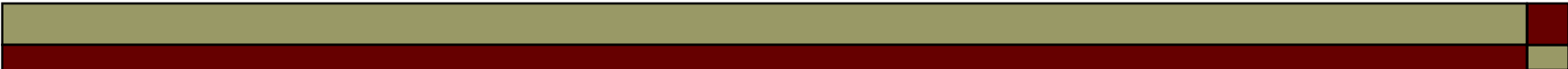
2. began in 945 B.C.: throne passed to powerful Libyan family (ruling in eastern Delta) = Dyn. 22 (ca. 945–712 B.C.) → BUT: pharaohs ruled as native Egyptians despite Libyan origin
 - First: Sheshonq I (ca. 945–924 B.C.) = most important (in Bible as Shishak = Egyptian ruler who sacked Jerusalem in Year 5 of the reign of Solomon's son)
3. Dyn. 23: Takelot II (ca. 850–825 B.C.), new power center in eastern Delta. **The two dynasties governed Egypt simultaneously for approximately ninety years, the final stage of the Third Intermediate Period.**

History (cont.)

- End of 8th cent. B.C.: further fragmentation
 - North: small local rulers
 - Eastern Delta, Osorkon IV (ca. 730–712 B.C.) of Dyn. 22 and Iuput II (ca. 754–712 B.C.) of Dyn. 23
 - Western Delta and Memphis: Tefnakht (ca. 724–717 B.C., Dyn. 24) ruling from Sais
 - Hermopolis: local king Namlot (ca. 740 B.C.)
 - Heracleopolis: local ruler Peftjaubast (ca. 740–725 B.C.)
- internal rivalries → Egypt lost control of Nubia
 - 760 B.C.: independent native dynasty ruled Nubia/Kush, from Napata, extended its influence into southern Egypt

History (cont.)

- ❑ 729 B.C.: Namlot and Tefnakht joined forces, extended control further into Upper Egypt
 - ❑ Nubian king Piankhy saw this as threat to his independence, moved against the Egyptian coalition
 - ❑ invasion proved successful: Egyptian rulers accepted his leadership (Memphis in 728 B.C) = BEGINN of seventy-five years of Nubian rule in Egypt (Kushite Period, Late Period)



Art / Architecture

- ❑ TIP laid foundation for many changes observable in art and culture throughout the first millennium
- ❑ weakening of centralized royal power: temple = foremost sphere for political ambition, social identification, and artistic production
- ❑ **Most important:** creation of stylistically and technologically innovative bronze and precious temple statuary of gods, kings, and important temple officials

Statuette of Amun

Dynasty 22 (ca. 945–715 b.c.)

Gold

H. 6 7/8 in. (17.5 cm)





MMA 26.7.1412: Image of Amun

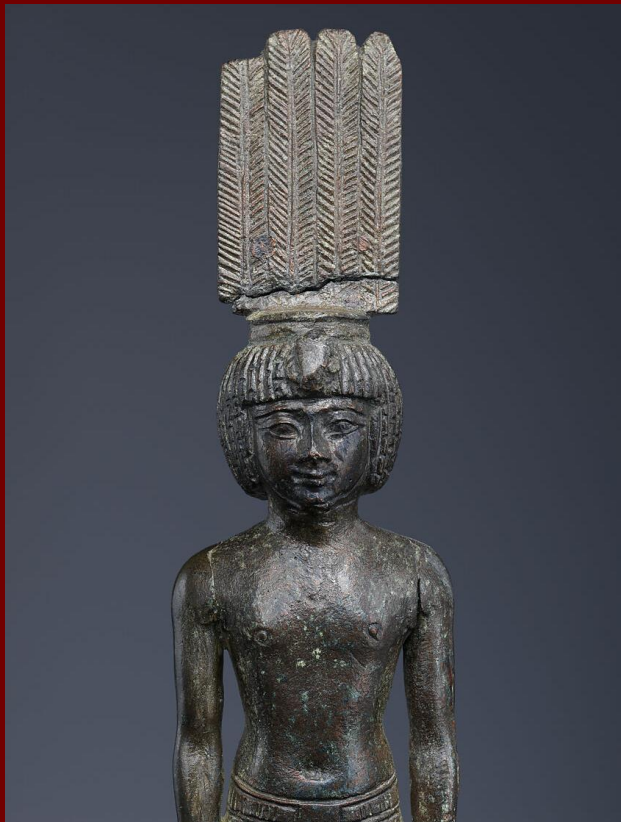


- traditional pose: left leg forward
- characteristic flat-topped crown with two now missing tall gold feathers; braided beard with curled tip, ankh in left hand, scimitar across chest
- cast in solid gold, extremely high quality = rare example gods sanctuary image
- Or figure mounted on top of a ceremonial scepter/standard
- traces on back: fitted with a loop (attached to elaborate necklace?)
- soft modeling of torso, narrow waist, facial features = typical of TIP as time of great artistic achievement

Onuris (Anhur, Han-her, Inhert)

MMA 2017.7

- Medium: Leaded bronze
- Dimensions: H. 17.5 × W. 3.4 × D. 6.4 cm (6 7/8 × 1 5/16 × 2 1/2 in.)



BM EA 14556



New emphasis was placed on the king as the child/son of a divine pair.

→ expressed on a series of delicate relief-decorated vessels /other small objects chiefly in faience, but also of precious metal.

BM EA 14556

- Faience spacer for necklace: shows king and gods
- Possibly from Tuna el-Gebel
- being decorative, spacer beads served a practical function
- show scenes of a king and gods: Horus and Thoth flank unnamed king and pour life-giving water over him, → associated with royal coronation and New Year festival (image of reassertion of royal power in association with the gods)



Coffins

- Nonroyal coffins and papyri as medium: elaborate scenes and texts (ensure rebirth of deceased)
- UCL 8899
- TIP: art of coffin decoration at its height
- Decoration especially important, because no images enriched the simple underground chambers (even for high-status people, often whole families together)



MMA 25.3.182–184
Coffin set of Henettawy
Dynasty 21 (Psusennes
I, ca. 1040–992 b.c.)
Deir el-Bahri
Gessoed and painted
wood

"mistress of the house and
chantress of Amun-Re,"
Died in her twenties



MMA 25.3.182–184

Coffin set of Henettawy



Henettawy

- Simple burial, some jewelry
- But two well executed coffins+ mummy lid → wrapped mummies with elaborate masks
- Follows earlier royal coffins (gold masks / gold arm covers, inlaid: glass / semiprecious stones, faience bead netting)
- Wigs, floral broad collars with Horus-head terminals, bracelets, armlets, rings, rosette ear ornaments
- wedjat eyes (outer coffin), winged scarabs (second, lid)
- Nut with protective wings across the waist; Isis + Nephthys mourn death, protect her feet on two outer coffin lids





elaborate pectoral: shape of small shrine with two winged wedjat eyes, uraeus holding ankhs, and Horus falcons flanking central scarab (pushes sun disk = image of rising sun and rebirth).

→ Composition similar to Middle Kingdom pectorals

Next to pectoral: Anubis as jackal wearing the crowns of Upper and Lower Egypt, holding empowering scepters

Papyri – BM EA 10002/3



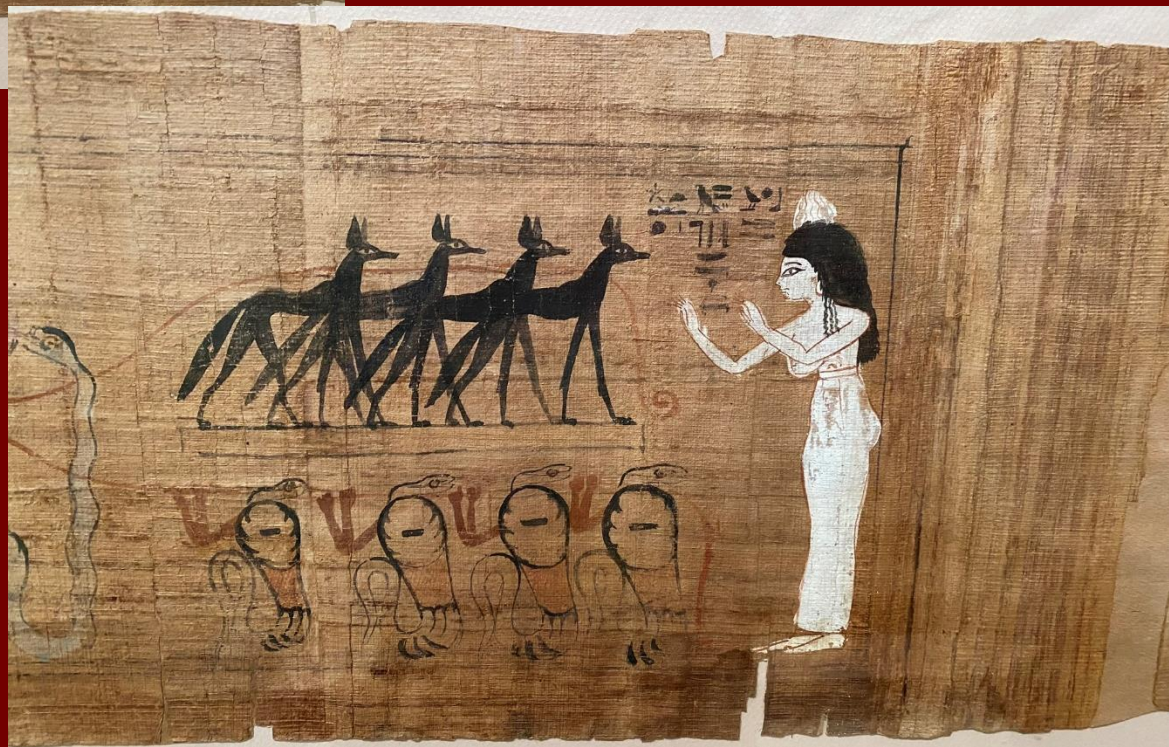
BM EA 10002/3

Thebes, TIP



- Detail of the funerary papyrus of Taminiu, showing demons, which deceased must pass on way to Afterlife
- Underworld demons guarded gates to Mansion of Osiris, where deceased was judged; depicted in mummified form (crouching, holding sharp knife), twisted heads, recognizable animals or creatures of fantasy
- Gatekeeper (last guardian before judgment chamber) : upright snake with human arms and legs.





But also
(which was not seen for a
long time in Egyptology or
never before)

NEW developments

Silver/Gold from Tanis: funerary cups from the tomb of king Psusennes I



Silver coffin Psusennes I



Spotted faience (dyn 22-26)

Woman with lyre

MMA 17.194.2459



- production in eastern Delta (Bubastis and Tanis) → settlement of Libyan tribal peoples
- allude to Bastet → related to myth "The Return of the Faraway Goddess": Bastet angry with Re – left Egypt for Nubia; Re wanted her back, sent Thoth, who as monkey lured her back with fables
- Bes, musicians, dancers accompanied the train of the returning goddess
- arrival brought good fortune back to Egypt

All objects MMA



- All figurines relate to same tale:
- Bes (2015.11; 04.2.103)
- cats (04.2.119, 04.2.120, 21.6.61)
- monkeys (44.4.17)
- nude females with 'Nubian' hairstyles (66.99.71)
- musicians (89.2.217, 17.194.2441, 17.194.2459, 41.6.7)

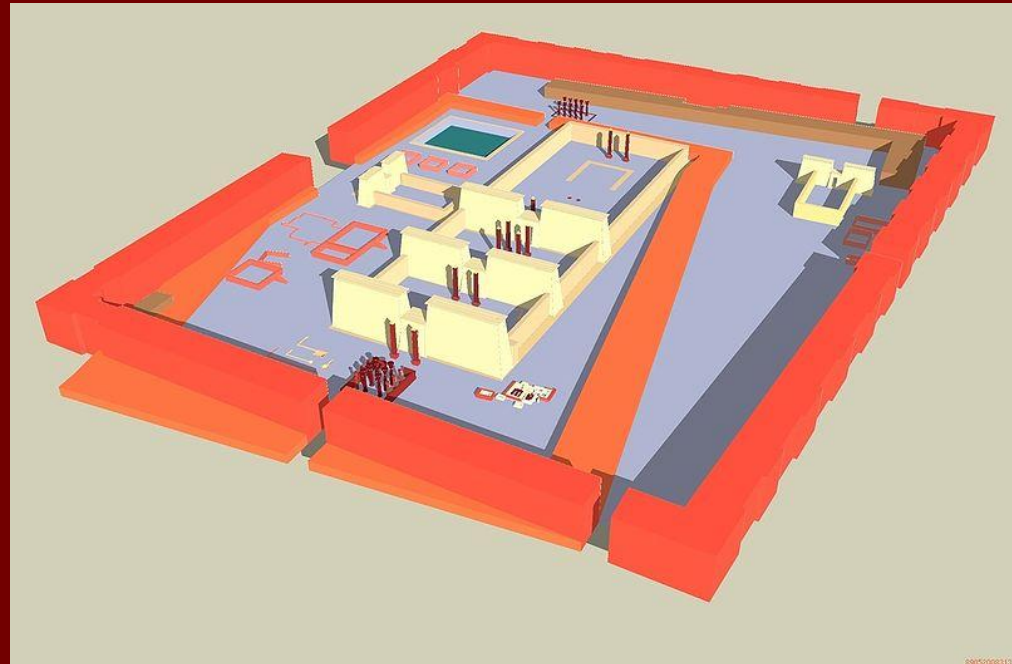
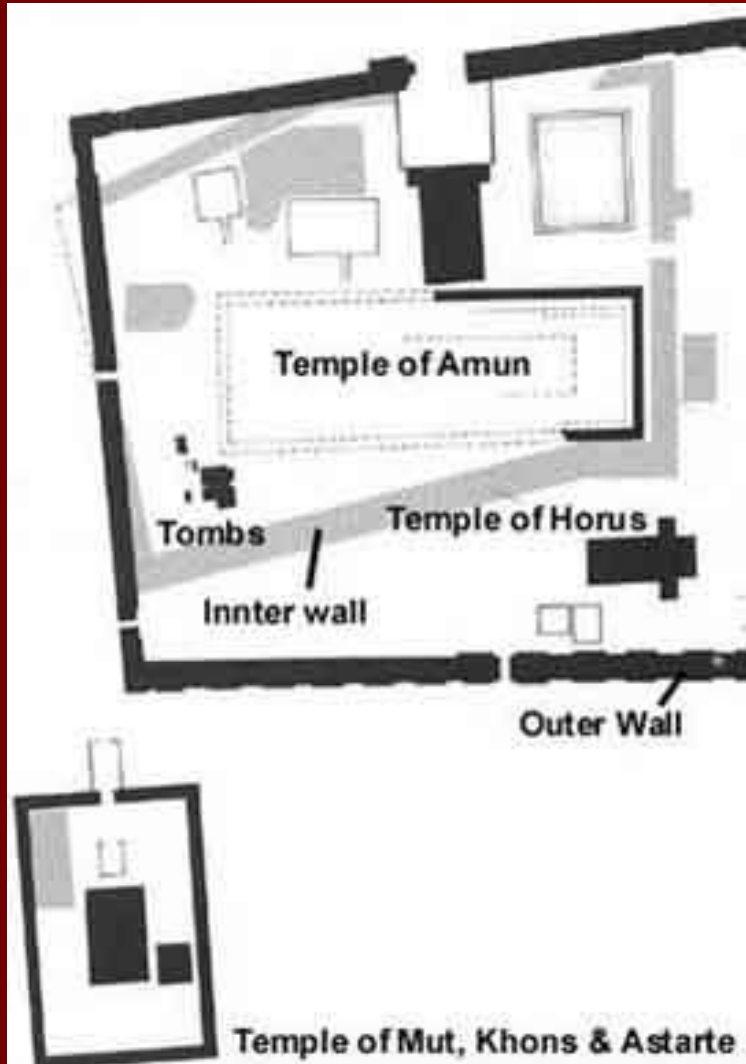
New capital: Tanis (21/22 dyn)



Indiana Jones: Raiders of the Lost Ark



Tanis



New Object Group: Votive Beds

- Tomb 825 at Deir el-Bahri: 3 votive beds (here MMA 31.3.108)
- very well-preserved; object type only in Thebes between 22nd – 26th dyn.
- Example of non-temple religious practices and artistic provision for this
- Decoration: frontal standing nude females in boats with figureheads like sacred barks, Bes figures, and particular vegetation OR kneeling female playing a lute



New Object Group: Votive Beds

- Symbolism:
- → female fertility, conception, and birth
- → also connected with Egyptian New Year festival
- → myth of the return of the absent goddess and the flood
- indicated by crown worn by the female figure (usually worn by Anukis → goddess linked to the return of the flood)



- origin of bed-form and motive (see here stela MMA 31.3.110) + use of the objects = not clear
- But find spots → suggested: associated with temple women around the god Amun and the God's Wives
- Artefacts belonged to 22nd dyn. reuse of 11th dyn. Tomb
- Hathoric cult ?? (known for King Mentuhotep II of Dynasty 11 → connected with his rejuvenation)
- Also connected with music



DEBATED

When does TIP goes into LP?
25th dynasty or later?

Statue of Amenirdis from Karnak, now in the Cairo Museum (CM CG565)

Daughter of Kashta and Queen
Pebatjma, Sister of Shabaka and
likely sister of Piye
installed in Thebes as heiress to
Shepenwepet I by either Kashta
(her father) or Piye

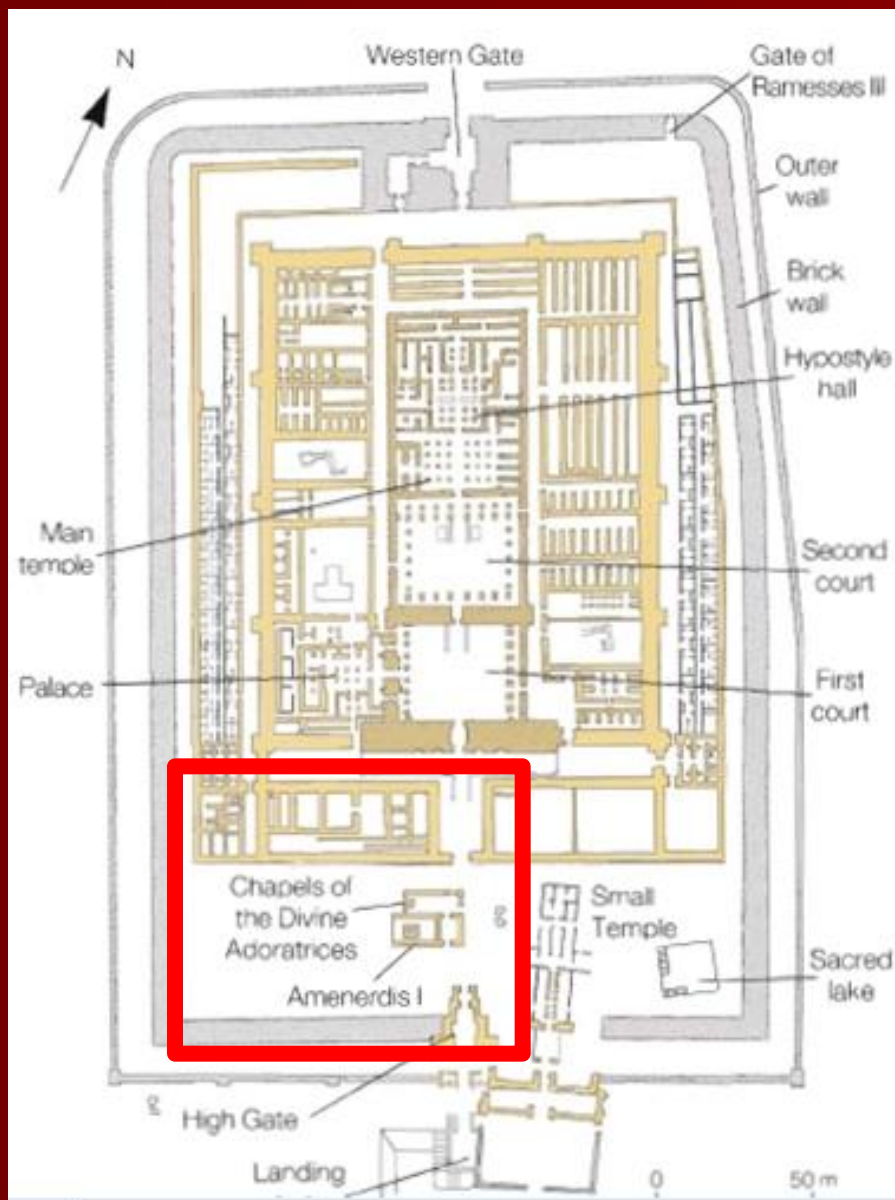


God's Wife of Amun

- ❑ office of the 'God's wife of Amun': already important in NK (Hatshepsut and Nefrure) and late 22nd dyn, especially influential in 25th and 26th dyn.
- ❑ Kings placed their daughters in position, succession of one 'God's wife' to the next was made by adoption
- ❑ appears with greater prominence on monuments than the king himself, occupying positions in formal art normally reserved for the king.

God's Wife of Amun

- 'God's wife' = head of the 'domain of the Divine Adoratrice' – substantial personnel worked under administration of a 'high steward'
- 'high stewards' of the domain became at end of the 25th dyn. very powerful, (as seen from their huge tombs at Thebes)
- god's wife also bears the title 'Divine Adoratrice of Amun' (*dw3t-ntr n imn*)





**MMA
2008.353:
Head of a
goddess,
probably Mut
Kushite
Period**



MMA 2008.353: attachment to a processional barque



**Block statue of a governor, Late Period, Dynasty
26 (ca. 664–525 b.c.)**

Graywacke 14 in. (30.5 cm), MMA 1982.318

- Avoided any superfluous detail
- shallow edges indicate the hairline and the bottom of the man's dress over his lower legs
- Eyes, eyebrows, ears, and mouth are boldly but sparingly delineated
- prominent features of the piece: the smoothly shaped, agile body and long, elegantly disposed limbs



Statuette of a Woman, Late Period, Dynasty 26 (Necho II, ca. 610–595 b.c), MMA 30.8.93.

- cartouches (Necho II) embossed on upper arms
- elongated limbs and bobbed wig, heavy breast, slight smile – however, reference to Old Kingdom
- cast in solid silver, wig and jewelry made separately → silver statuettes = extremely rare
- figure dedicated in a temple or tomb of a member of the royal family

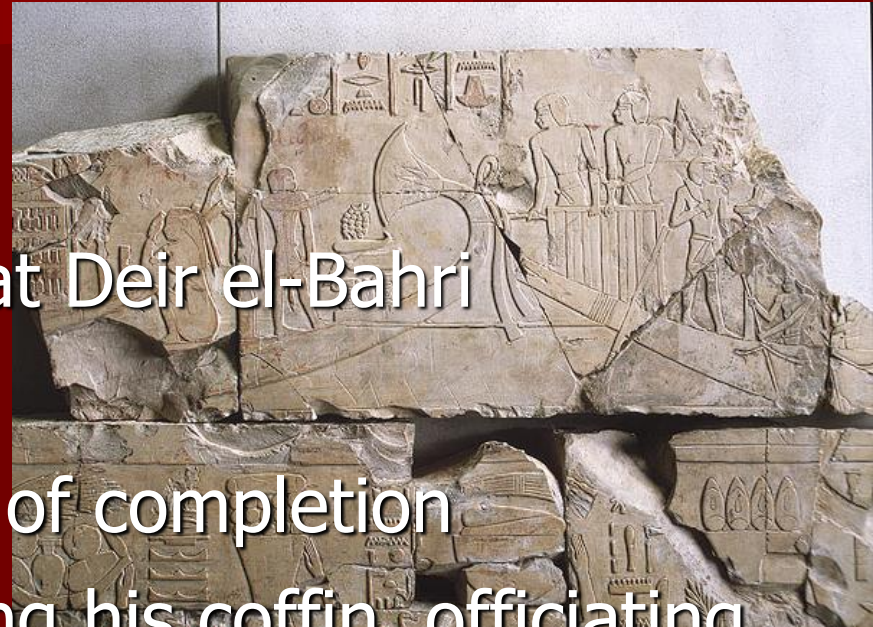


Nes-peka-shuty, Late Period, early Dynasty 26,
Psamtik I, ca. 656–610 b.c.



Nes-peka-shuty, Late Period, early Dynasty 26, Psamtik I, ca. 656–610 BC

- MMA 23.3.468
- vizier Nes-peka-shuty
- tomb cut into the north cliff at Deir el-Bahri
- Work never finished
- reliefs show varying degrees of completion
- Episode funeral: barge bearing his coffin, officiating mortuary priest clad in leopard skin → towed across the river to the necropolis on the west bank
- Theban tomb of NK = models for scene, others patterned after scenes of Hatshepsut's temple.

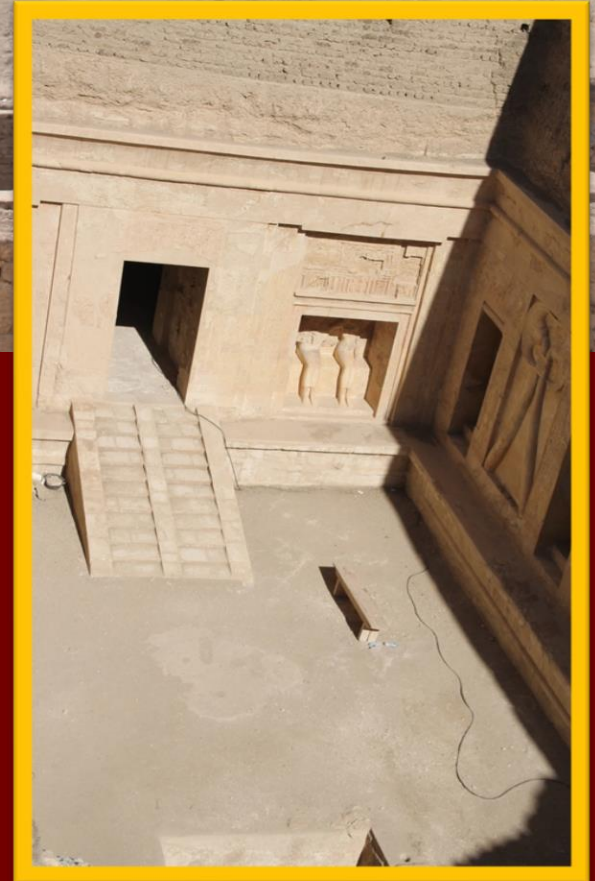
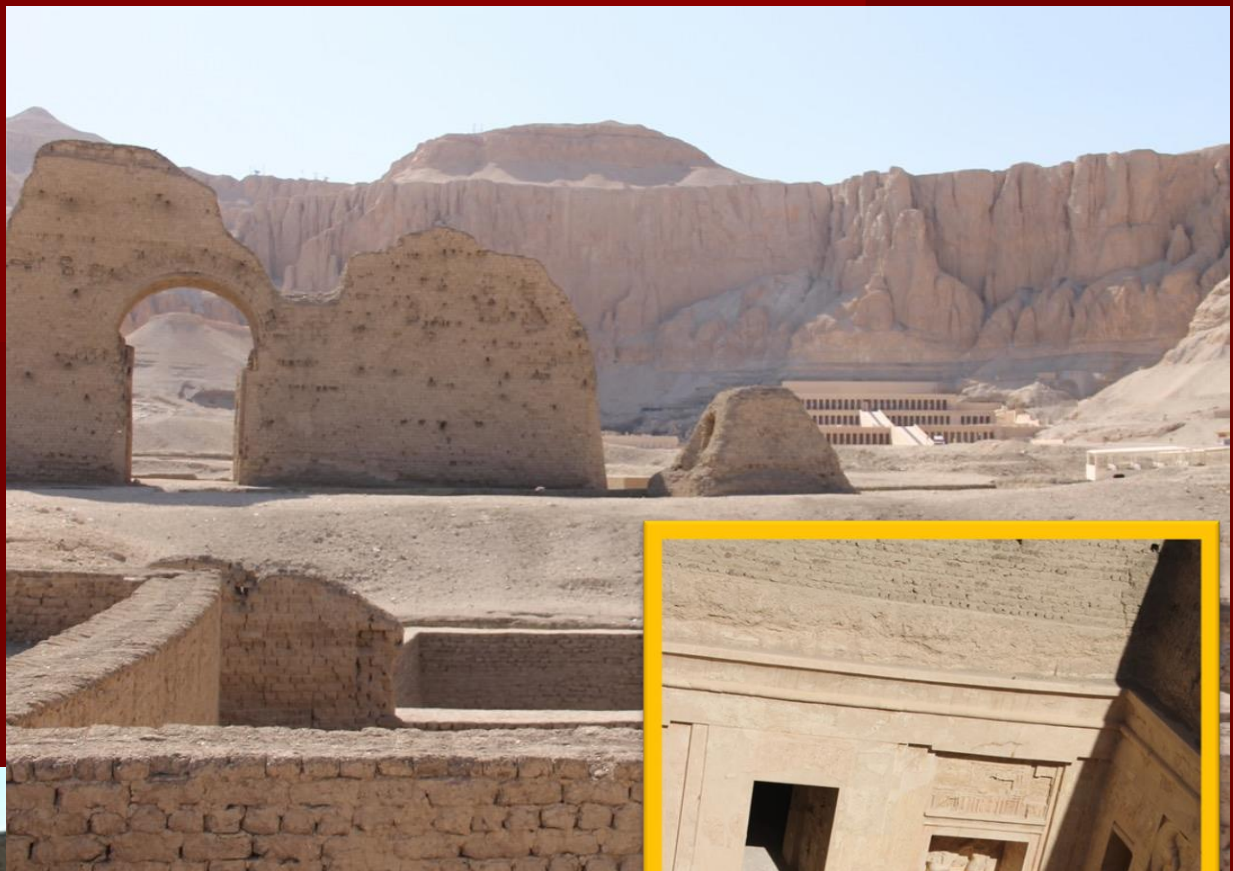


Archaism

- ❑ Texts, architecture, and works of art referring to remote past
- ❑ revival of the past = “archaism,” (substantial gap in time between model and copy, elements referred had inbetween fallen out of use)
- ❑ Archaism = elite phenomenon, found in royal and (elite) non-royal sphere
- ❑ From NK onwards, but most obvious during the Third Intermediate and Late Periods



- **Montemhet** – one of the most recognizable nonroyals
- rich and powerful mayor, priest of Thebes and Governor of Upper Egypt, rebuilt Thebes after destruction by Assyrians
- Took power over Thebes (de facto king) likely as right to portray himself as king in his statuary
- known from many statues
- buried in tomb (TT34) Deir el Bahari
- father (Nesptah) likely Mayor of Thebes during the reign of Shebitku → passed on to nephew Remmakheru, then Montemhet
- served under Taharqa and Psamtik I (25th/26th Dynasty)





Archaism

- ❑ Tomb of Mentuemhat: Chapel C, north part of east wall, showing locations of removed reliefs
- ❑ Artist = took as model similar scenes in nearby Deir el – Bahari temple Hatshepsut's
- ❑ (scenes = common in royal/non-royal funerary monuments 18th dyn.)

TT34 Montemhet

Chapel C, east wall, sunk relief figure of Mentuemha

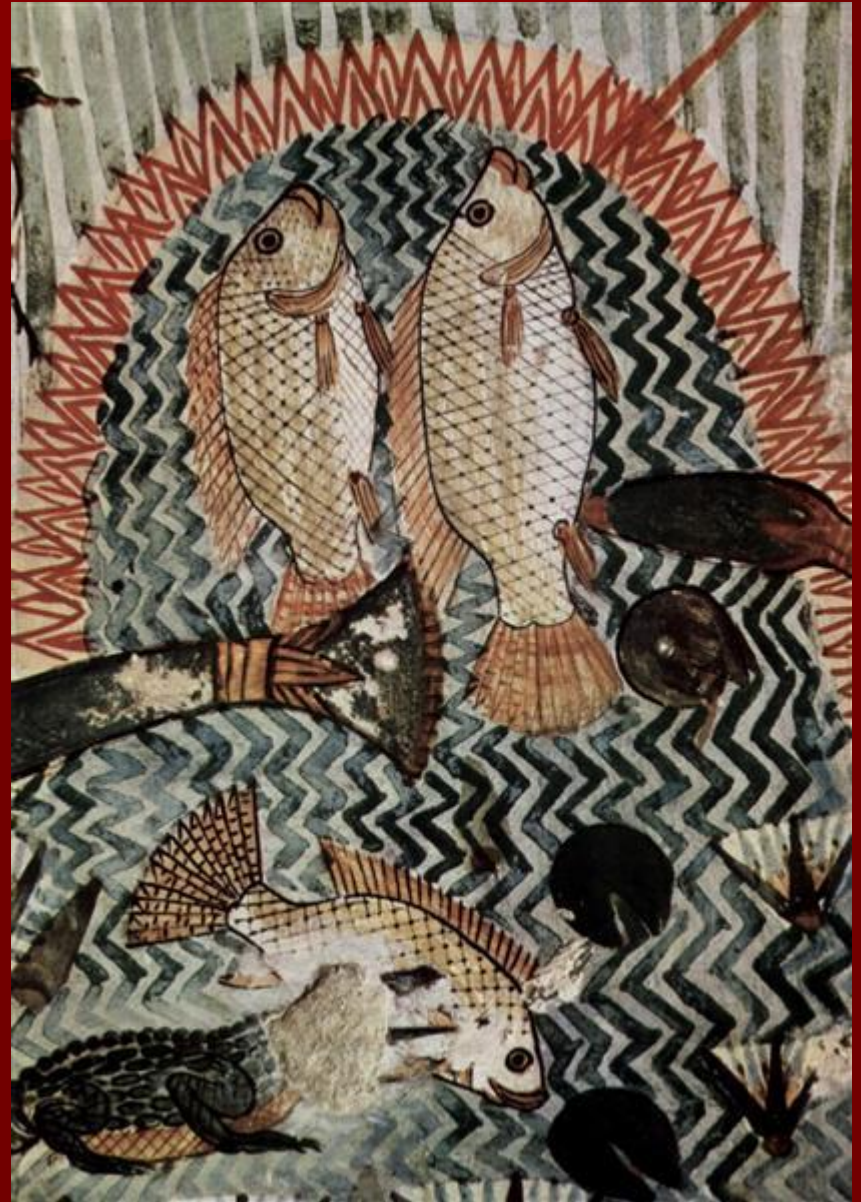


Boston 65.1687: sunk relief fragment from, Chapel C





Menena (NK)





Shabti of Montemhat
TIP-Late Period (690–645 BC)
MMA 19.3.7

- Large stone shabtis, known from late MK / 18th Dyn., reappeared in 25th Dyn. for pharaohs, God's Wives, highest officials
- 3 shabtis for M. = excavated near his tomb preceded usual shabti spell with magical formula used on shabtis of Amenhotep III (ca. 1390-1352 BC)
- attention to Abydos as a place of Osiris: asks gods there (probably ancestral kings) to remember M. before Osiris (= participation in the sacred city's festivities)

Montemhet as old man (bust)

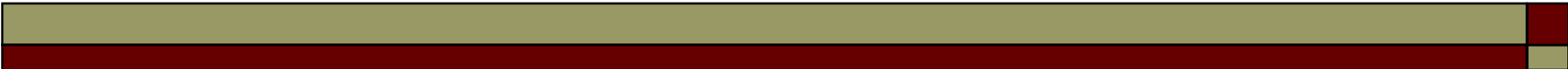
JdE 31884

Karnak
granite



Archaism

- ❑ archaistic tendencies + references to the past, especially to the Old Kingdom (seen as part of mythical prehistory):
 - state officials: OK names / titles
 - written documents: ancient words, grammatical forms, archaic orthography; new inscriptions in extinct Old Egyptian
 - (fictitious?) family trees – document direct descent from ancestors of OK
- ❑ copying of architecture, sculptures, decorations, inscriptions from earlier times
 - People entered ancient monuments, (Step Pyramid of Djoser), copied ancient reliefs
- ❑ cult of Khaemwese (son RII)
- ❑ temples as 'built memory' of mythical distant past (Assmann)



Why archaism? – different approaches

- ❑ national pride / identity (re-gaining independence / unity – Junker
- ❑ a lack of contemporary creativity – Rudolf Anthes
- ❑ political legitimation: drawing mythical past, selective forgetting of parts of the recent past – Gunn; Spalinger
- ❑ nationalistic nostalgia, escape the present – Erman, Otto, Vandier
- ❑ 'chaotic conditions' of a dying culture: ancient art as escape – Wolf
- ❑ national consolation – Wilson
- ❑ search for orientation (collective identity) in change – Brunner, Eigner, Assmann
- ❑ Elite needs to find new display of status / privileges → draw on exclusive knowledge of past – Neureiter
- ❑ elite's cultural consciousness: distinguished from lower classes and others outside Egypt – Assmann