

A3: Week 1, Fri

Old Kingdom Art – forming the canon

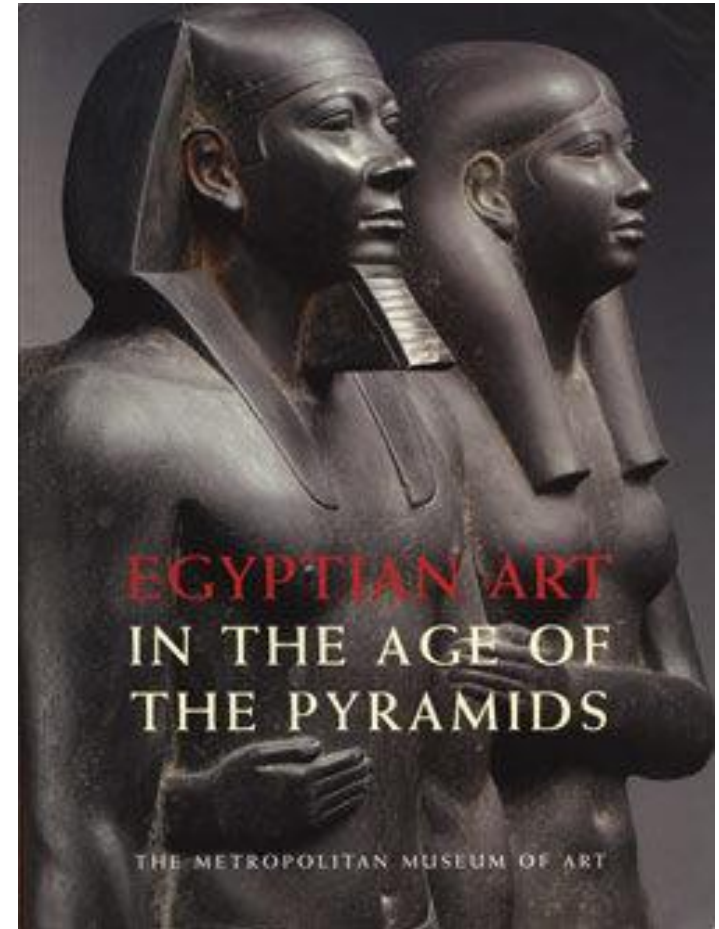
HPAH5086/6086 - Art and Ancient Egypt 4000BC to the 2020ies: Exhibiting artistic representations

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Please read / flick through

- ❑ Allen, J. et.al. 1999.
Egyptian Art in the Age of the Pyramids. New York: Met Publications.
- ❑ [Egyptian Art in the Age of the Pyramids - MetPublications - The Metropolitan Museum of Art \(metmuseum.org\)](#)



Additional Reading

- ❑ Robins 40-79 (3+4)
- ❑ Smith 53-149 (4-7)
- ❑ O'Neill, J.P. (ed.). 1999. *Egyptian Art in the Age of the Pyramids*. New York: MMA.
- ❑ Lembke, K.; Schmitz, B. 2011. *Giza: Am Fuß der großen Pyramiden*. München: Hirmer.
- ❑ Bárta, M. 2011. *Journey to the West: the world of the Old Kingdom tombs in Ancient Egypt*. Prague: Charles Univ.

Your object
of the day
BM EA 2296



BM EA 2296



- ❑ **Object type:** figure
- ❑ **Museum number:** EA2296
- ❑ **Description:** Limestone male figure.
- ❑ **Culture/period:** 6th Dynasty
- ❑ **Findspot:** Found/Acquired: Abydos
- ❑ **Materials:** limestone
- ❑ **Dimensions**
 - Height: 45 centimetres
 - Width: 12 centimetres

BM EA 2296 - Jones, M.; Craddock, P.; Barker, N., Fake? The Art of Deception, London, BMP, 1990

- Egyptian limestone figure



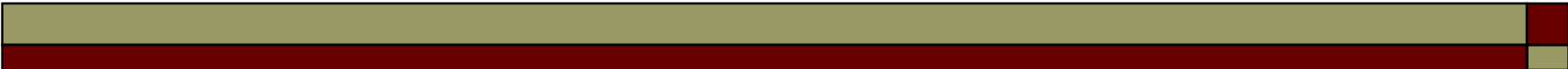
The identification of a sculpture as a forgery often depends on the observation of some minor inconsistency of iconography or technique in an otherwise convincing piece. Where an artefact as a whole fails to fit preconceived notions of the traditions of ancient art there is a strong temptation to condemn it as a forgery. This piece illustrates the dangers of such a dismissive attitude.

BM EA 2296 - Jones, M.; Craddock, P.; Barker, N., Fake? The Art of Deception, London, BMP, 1990

□ Egyptian limestone figure

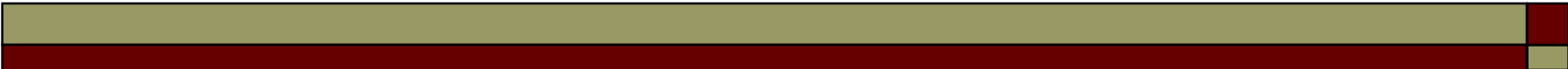


The hopelessly incorrect bodily proportions, together with the gross style of execution, suggest the work of the most inept forger, yet the statue has a reliable pedigree, having been obtained at Abydos by Henry Salt in the early nineteenth century. It entered the British Museum at the sale of the Salt Collection in 1835. Significantly, the pose and costume of the figure conform to standard types of the Old Kingdom and, apart from the crudeness of the workmanship, there is no reason to doubt that it dates from the 6th Dynasty (c. 2300 BC) - a reminder that besides the craftsmen who produced the renowned masterpieces of Egyptian sculpture, there were many other practitioners whose talents were much more modest.



Intro: Art in the OK

- ❑ OK = one of the most dynamic periods in the development of Egyptian art
- ❑ artists learned to express culture's worldview: for the first time images and forms according the traditional canon
- ❑ Sculptors: earliest “portraits” of individuals, first lifesize statues in wood, copper, and stone
- ❑ carving intricate relief decoration
- ❑ keen observation of the natural world: detailed images of animals, plants, landscapes



Intro: Art in the OK

- scenes painted + carved on walls of temples + tombs: recording essential elements of world for eternity
- images + structures = 2 principal functions:
 - to ensure ordered existence
 - defeat death by preserving life into next world
- development of limited repertoire of standard types
- established a formal artistic canon (defines Egyptian art for more than 3,000 years)
- but already flexible enough for subtle variation and innovation



Plan of Djoser's Step Pyramid complex

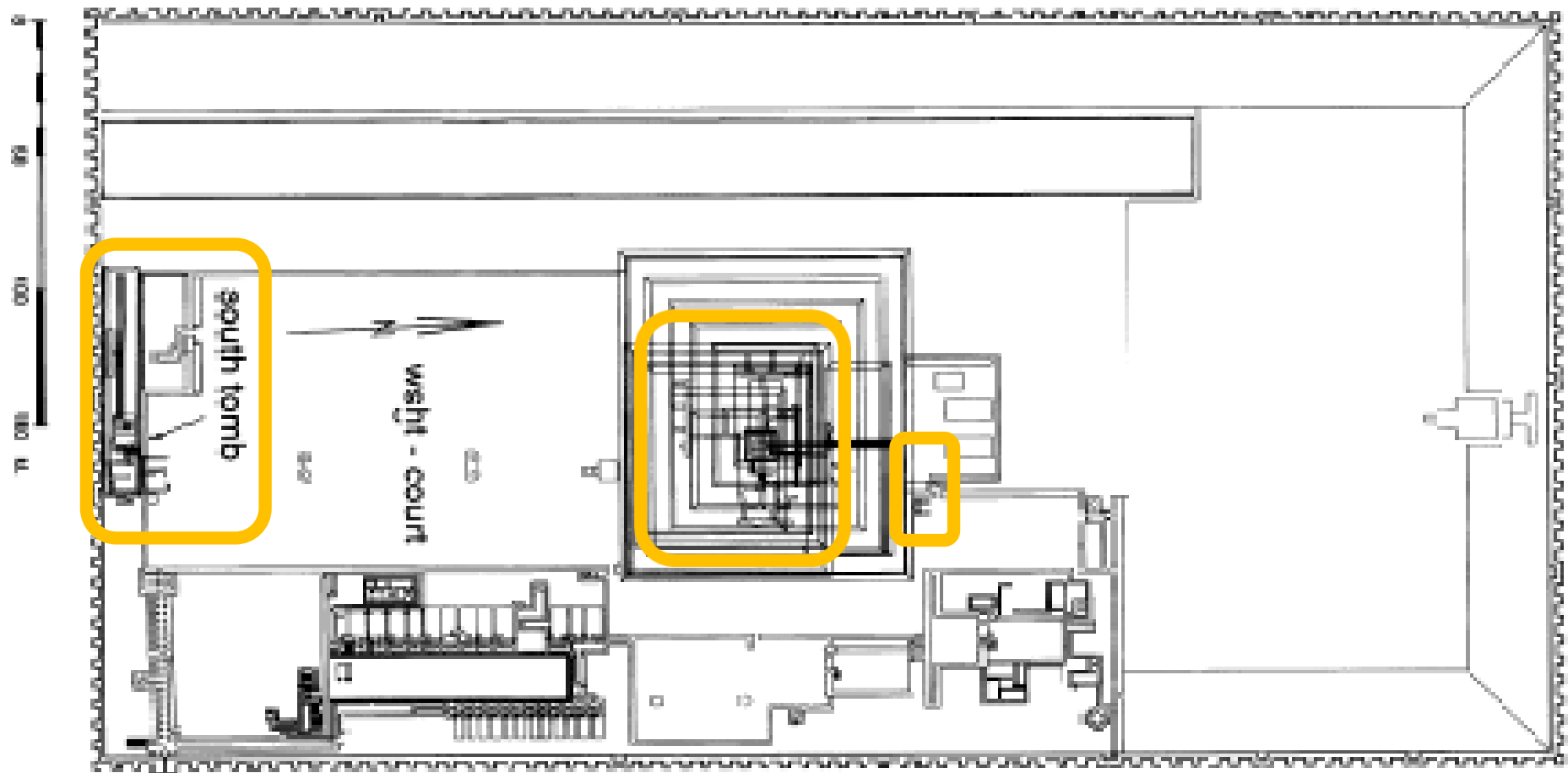




Figure 6.3 Relief of Djoser running the sed-festival race, from the so-called "South Tomb" at his Step Pyramid complex, Saqqara. © Roger Wood/CORBIS

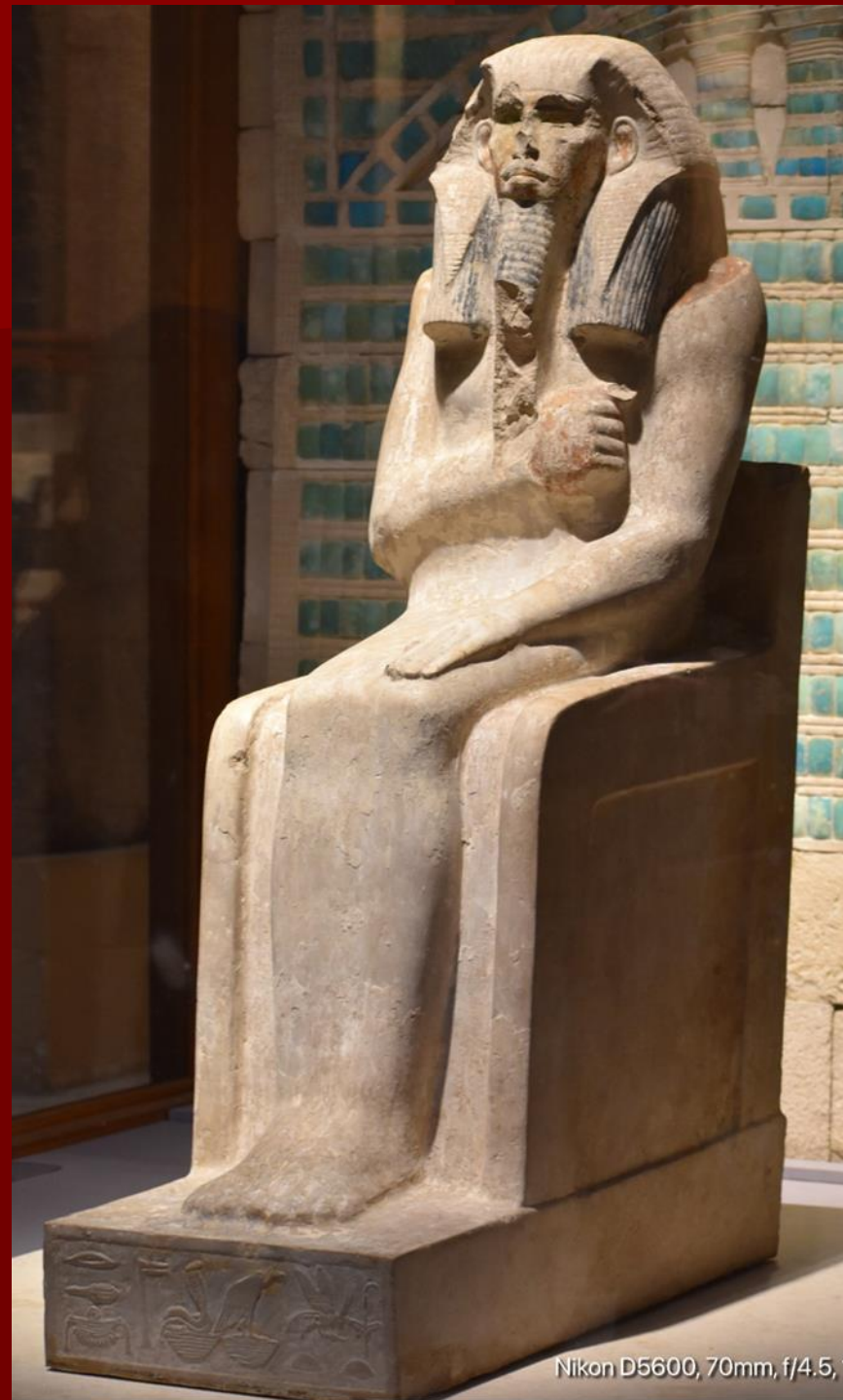


Fig. 2a. Relief panels under the pyramid.



Fig. 2b. Relief panels under the south tomb. Drawings by Yvonne Markowitz.

**Dyn 3: Netjerjkhet
(Djoser) - Serdab statue**
Cairo, Eg. Museum JE 49158
life-sized painted statue of the
King, sat on his throne;
wearing Heb-Sed cloak; titles at
front of base





Dyn 3:
Netjerjkhet
(Djoser)
Serdab
statue JE
49158



Replica in serdab in
pyramid complex
(Saqqara)

Brooklyn Museum 58.192 (3rd- 4th dyn.)



Granite statue of Ankhwa, the ship-builder (BM EA 171)



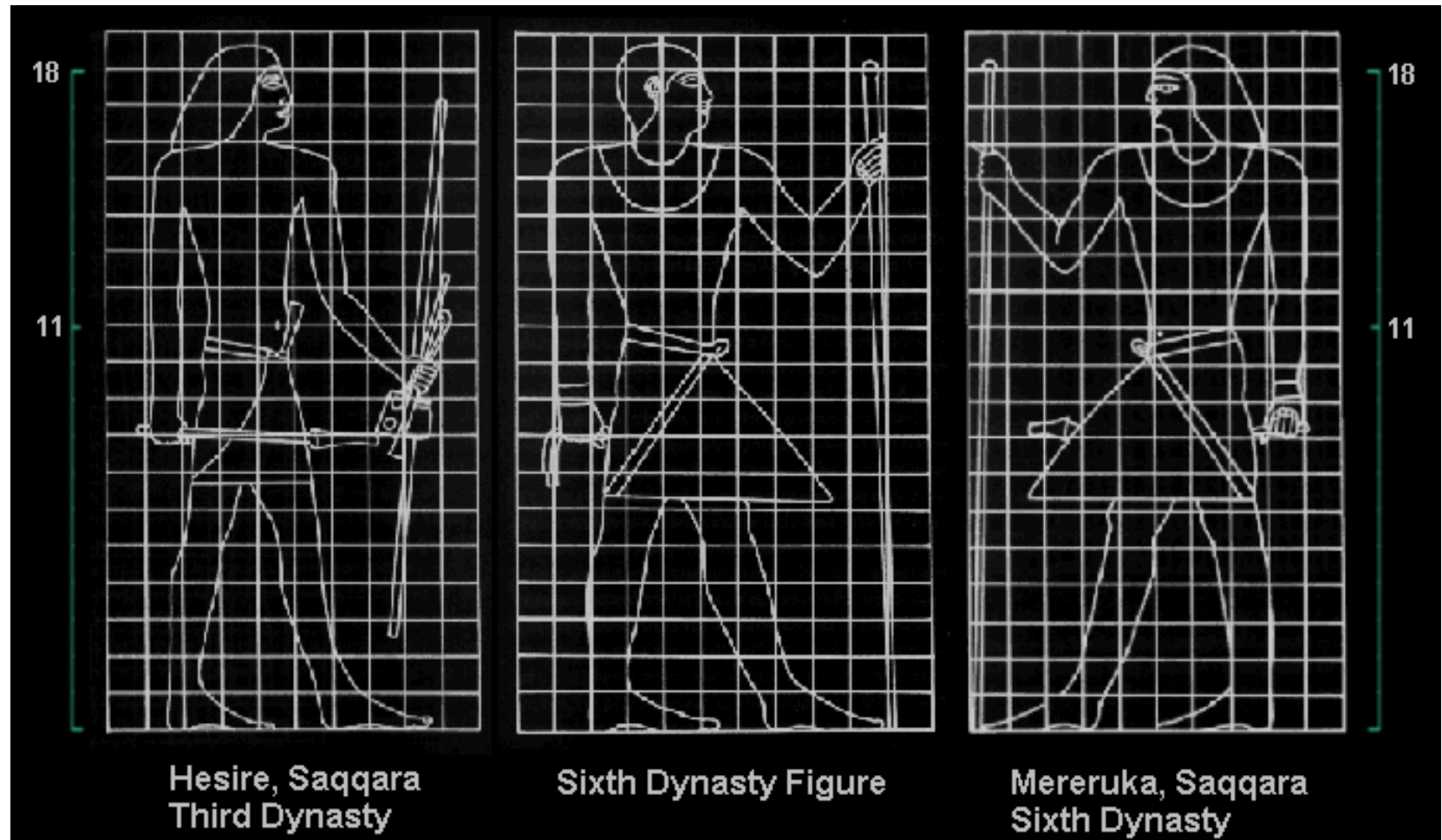
Nikon D5600, 130mm, f/4.8, 1/60s



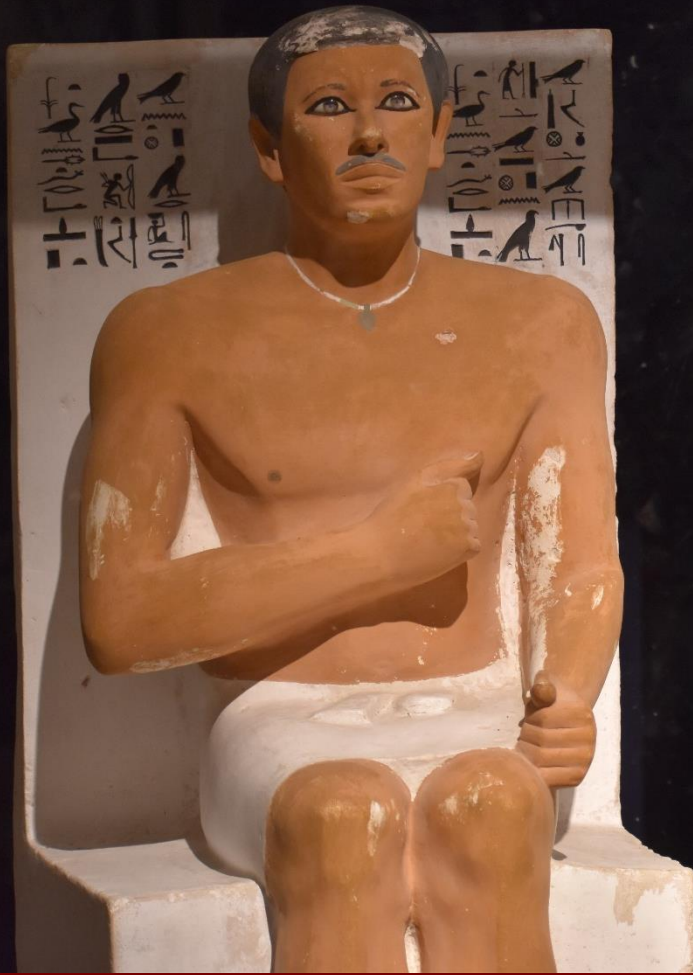
Hesire: official and physician 3rd dyn.



Old Kingdom proportion canon (hypothetical grid)



Statue of Rahotep (son of Snofru) and Nofret (Meidum) CG 3 and 4





Nikon D5600, 145mm, f/4.8, 1/125s



Nikon D5600, 100mm, f/4.8, 1/60s



Nikon D5600, 80mm, f/4.8, 1/60s

Nikon D5600, 155mm, f/5, 1/125s

Statue of Khaefre(K. enthroned) JE 10062



Nikon D5600, 70mr



Nikon D56

Menkaure
(Mykerinos)





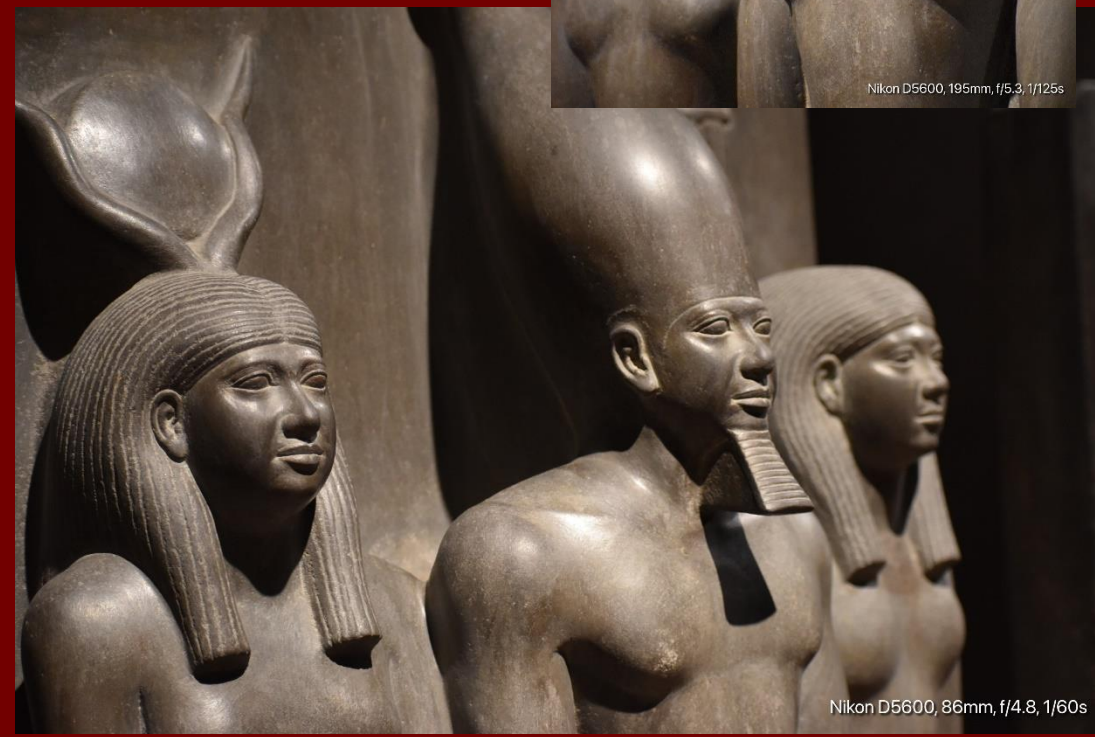
Nikon D5600, 130mm, f/4.8, 1/60s



Nikon D5600, 195mm, f/5.3, 1/125s



Nikon D5600, 110mm, f/4.8



Nikon D5600, 86mm, f/4.8, 1/60s



Nikon D5600, 220mm, f/5.6, 1/125s

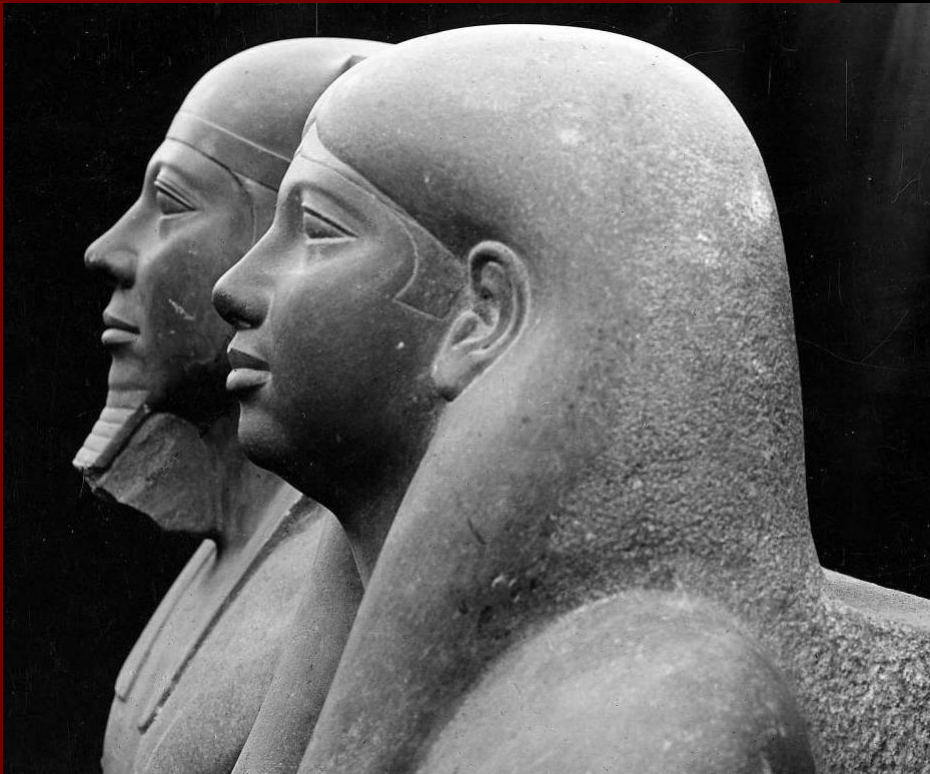


Nikon D5600, 185mm, f/5.3, 1/125s

Menkaura and Queen Kha- merer-nebty II

Boston

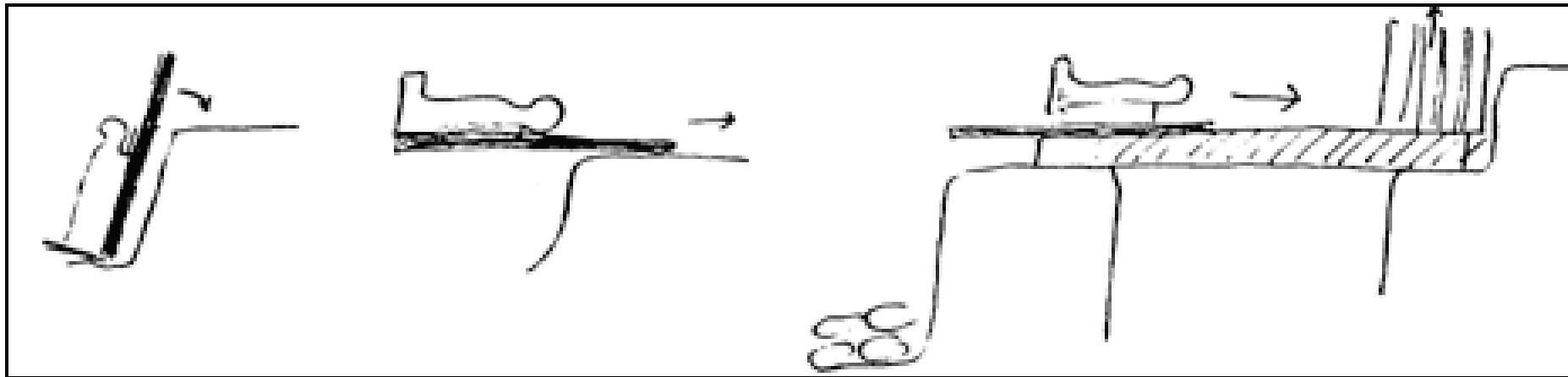
MfA 11.1738



Excavation of a double-statue



Actual sketch from Reisner's diary showing the removal of the statue from the Valley Temple.



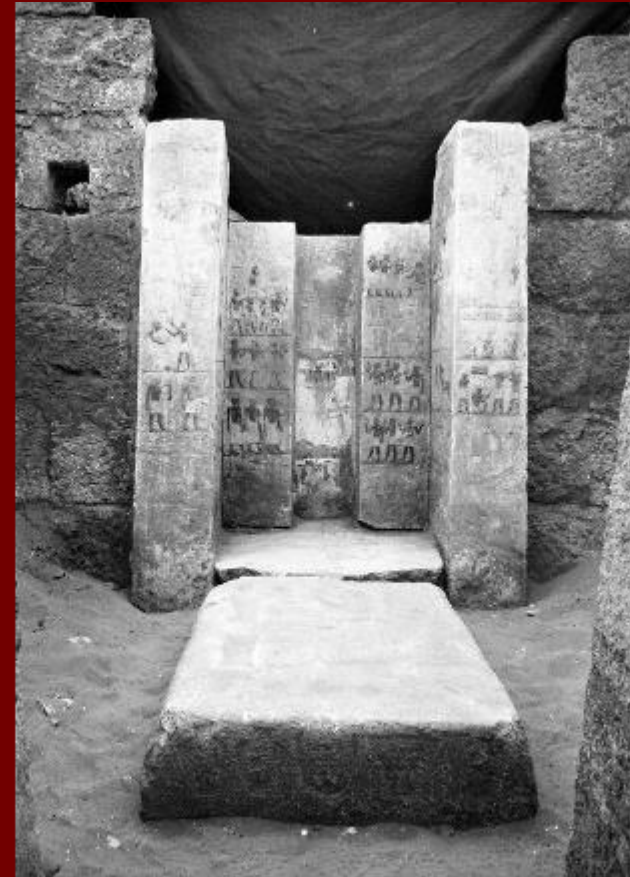
Userkaf



Nikon D5600, 165mm, f/5, 1/125s

Seneb – discussion about date

A. Wood early 5th (Userkaf)





Nikon D5600, 190mm, f/5.3, 1/125



Nikon D5600, 210mm, f/5.6, 1/125s



Nikon D5600, 120mm, f/5, 1

Reliefs with inlaid coloured paste (Nefer-Maat, Meidum) – only 4th dyn!



Group of Archers. Reused at Lisht North;
(Khufu to Khafre). Painted limestone; (25.4 cm).
MMA 22.1.23.



Reserve Head of a Man

Giza; Fourth Dynasty, (Khufu?)

Limestone

Museum of Fine Arts, Boston, Harvard University–Museum of Fine Arts Expedition (14.719).

Although each reserve head has characteristics that make it unique, this example stands out from the group. It is one of the largest and is the most perfectly preserved, exhibiting none of the intentional damage found on others. Excavated in a shaft with another head, this one was originally identified as the Nubian wife of the tomb owner. Recent study, however, suggests that it probably represents the male owner of the tomb. Although the face has affinities with later depictions of Nubians, it also bears a striking resemblance to statues of Fourth Dynasty kings and undoubtedly represents an Egyptian. The variations among reserve heads probably reflect the diversity in Egypt's population.



The “riddle” of the reserve heads

- ❑ Very distinctive type of objects from Old Kingdom (specifically Fourth Dynasty: reigns of Khufu and Khafre (2551–2496 BC))
- ❑ mainly from Giza, few from Abusir, Saqqara, Dahshur
- ❑ 37 known, most made of limestone
- ❑ function still debated
 - Ludwig Borchardt (1863–1938): alternative home for *ka* of the deceased – certain amount of “individualisation”
 - Most show damage / mutilation: ears broken off / chiselled away, cranial groove
 - Roland Tefnin: ritually mutilated (prevent harming the living)
 - Peter Lacovara: "mutilations" = guidelines used by sculptor to make heads (early grid lines?)

Reserve head (Eg. Centre W164)

During the Fourth Dynasty sculptures such as this were placed near the tomb owner's body, probably in the burial chamber. Their purpose is uncertain. It is possible that they were intended as an enduring substitute for the actual head of the deceased, or that they provided the means by which he could identify his own body. Many of them have damaged or unfinished ears and incisions cut into their surface. These features have been variously interpreted, sometimes as ritual destruction, suggesting that the heads symbolised a decapitation and as a means of protecting the living from any evil intentions on the part of the dead.



Reserve heads and plaster skulls





King Sahure and a nome god

Only preserved three-dimensional representation of Sahure

Seated on a throne, the king is accompanied by a smaller male figure personifying the local god of the Coptite nome, the fifth nome (province) of Upper Egypt

Deity offers the king an ankh with his left hand

nome standard, with its double-falcon emblem, is carved above the god's head

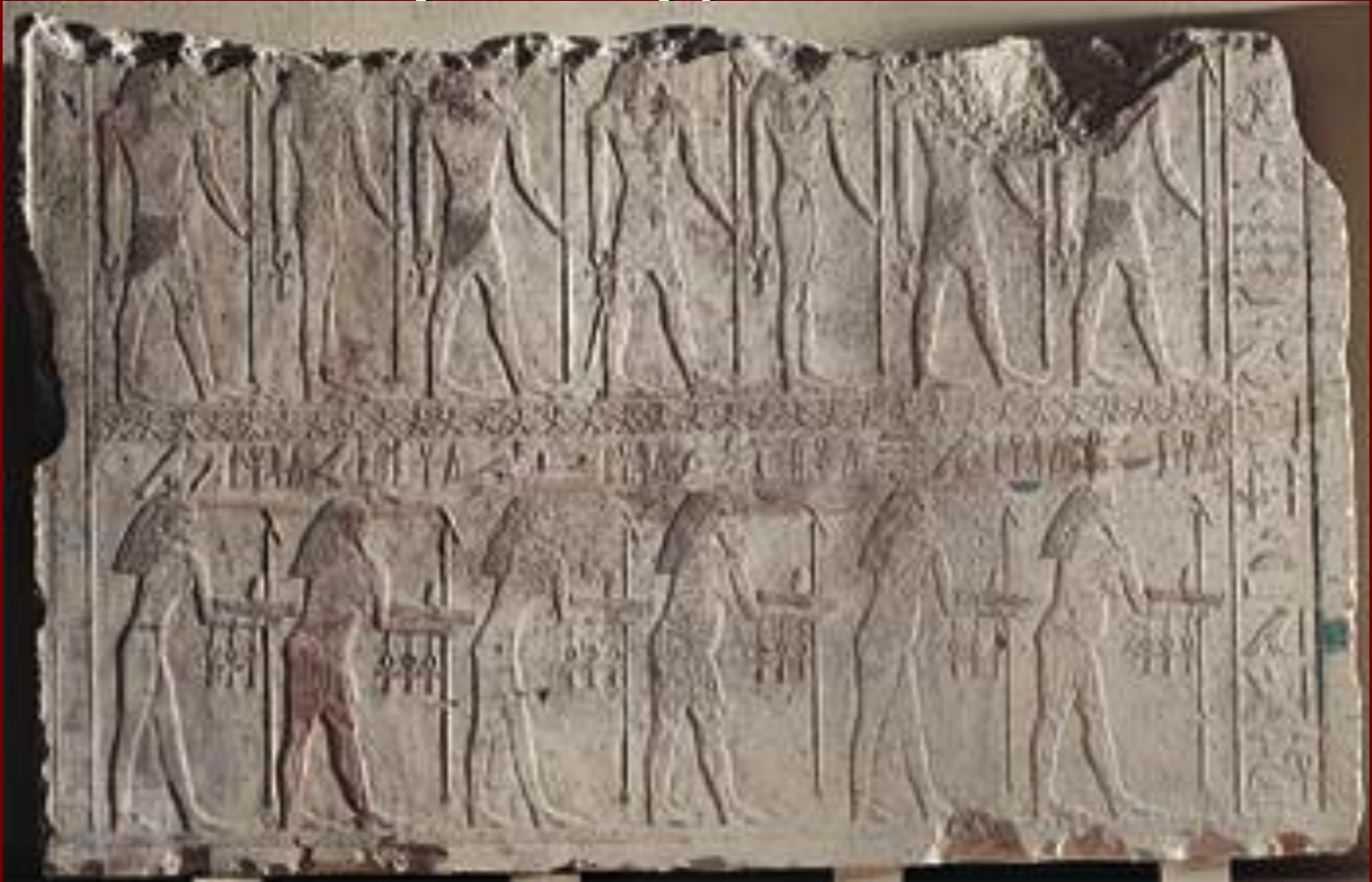


Leipzig 2567

Servant figurine
5. Dyn.
Giza, West
cemetery, Cheops
pyramide
(Mastaba D 29)
limestone



Relief Block with Deities and Fecundity Figures. Abusir; Fifth Dynasty, Sahure



**Brooklyn
Museum:**
Alabaster
statue of
Ankhesen-
meryre II
and her son
Pepi II.



Hight
Larger: about
178cm
Smaller: 78 cm



Copper
statues Pepi I
Cairo CG230,
CG231



Copper
statue Pepi I
or Merenre



Copper
statue Pepi I
- scanning
and
conservation

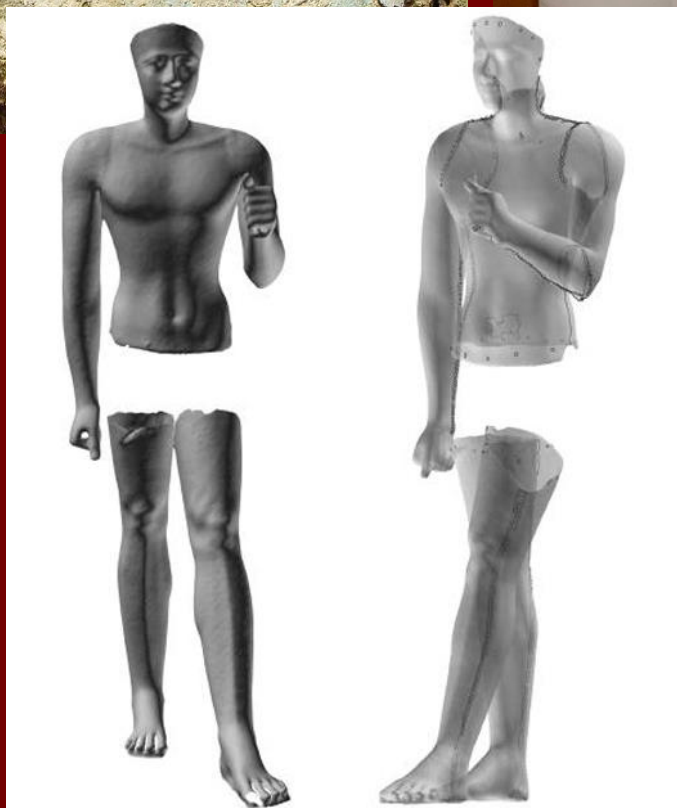


Figure 5. Left: Shaded view of the sculpture's model. Right: Combined with vector features.

Servant model, 6th dyn.

