

A6: Week 2, Thu

New Kingdom: Egypt's Golden Age

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

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Additional Reading

- ❑ Robins 122-148 (8)
- ❑ Smith 225-278 (13+14)
- ❑ Bryan, B. (2010). New Kingdom Sculpture. In: Lloyd, A (ed.). *A companion to Ancient Egypt*. Malden.
- ❑ H, Lesko (Ed.) (1994). *Pharaoh's workers: the villagers of Deir el Medina*. Ithaca. chap. 4 and 5.
- ❑ Baines, J. (1987). Practical Religion 'Practical religion and piety.' *JEA* 73 (1987): 88–93.
- ❑ The following articles are to be found in the UCLA Encyclopedia of Ancient Egypt →
http://escholarship.org/uc/search?entity=nclc_uee;rmode=asSeries
 - Exell. Ancestor Bust
 - Pinch. Hathor Offerings.
- ❑ Pinch. Votive Practices.

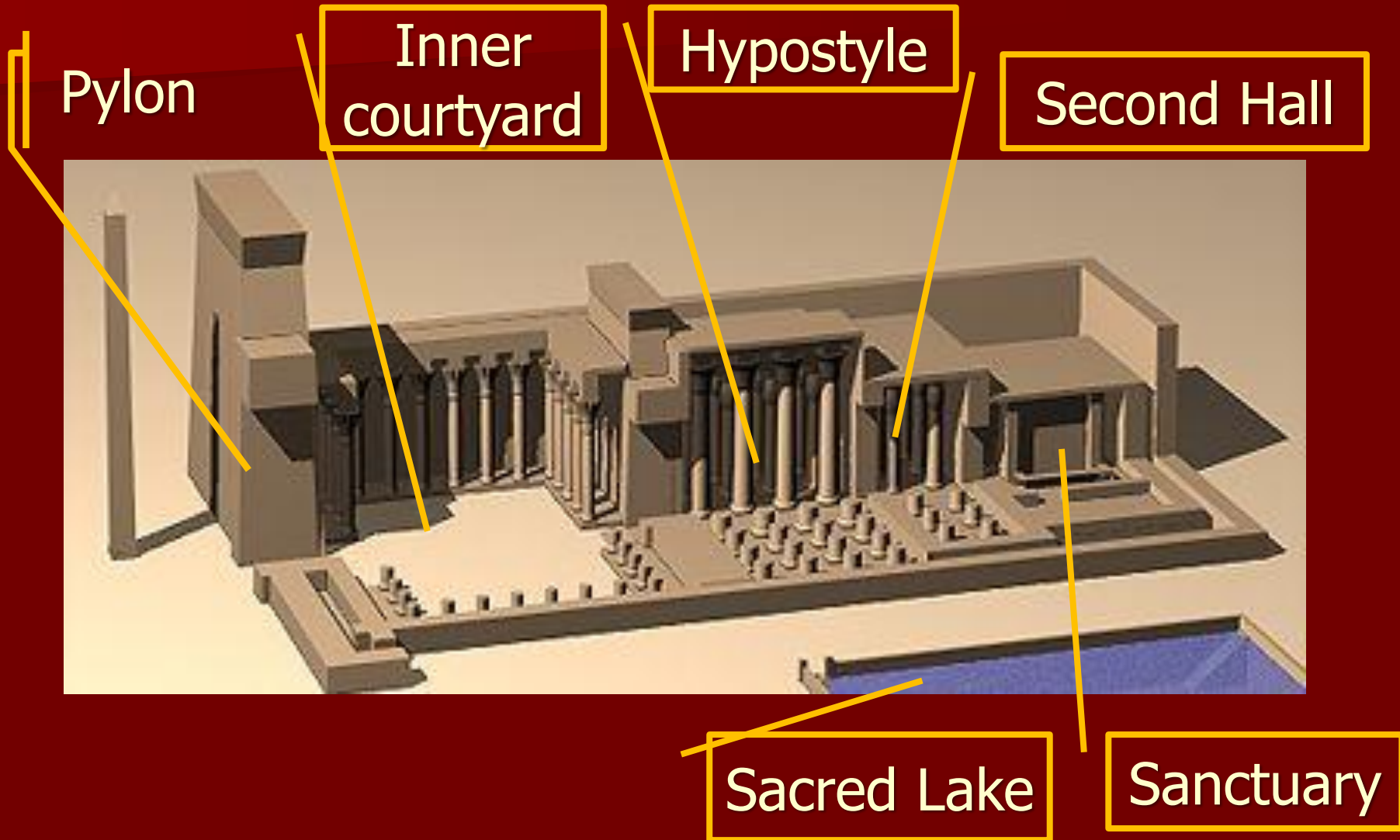


Nefertiti,
Ägyptisches
Museum Berlin

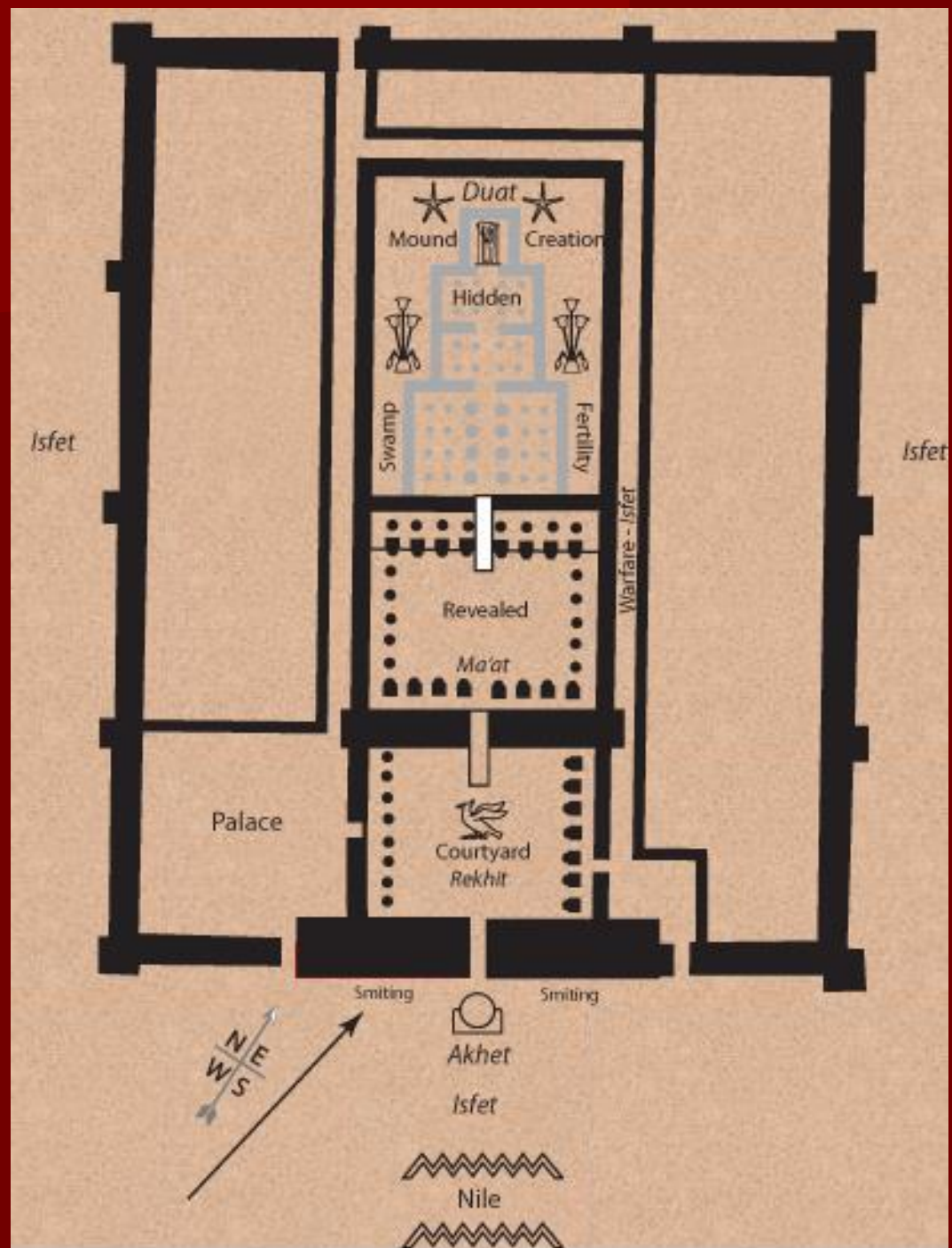


The ideal temple in Ancient Egypt

(from 18. dyn., 1500BC onwards)



The Egyptian Temple as Cosmos



Sculpture

- ❑ changes in royal images from reign to reign → stylistic chronology largely possible (sequencing statue types in the absence of texts)
- ❑ product of artisans who worked with priests and royal officers → had textual identifiers (short/long texts)
- ❑ many new types of statuary: increased communicative aspect
- ❑ statuary now functioned like two-dimensional monuments (temple stelae; and tomb / temple inscriptions)
- ❑ extended function of individual statues within cultic settings (new poses and placement → interactive roles (receptive and performative): seated (royal and non-royal) receive offerings; kneeling, standing, and striding statues = eternal cult activity by dedicant

Ahmosé I

(MMA 2006.270)

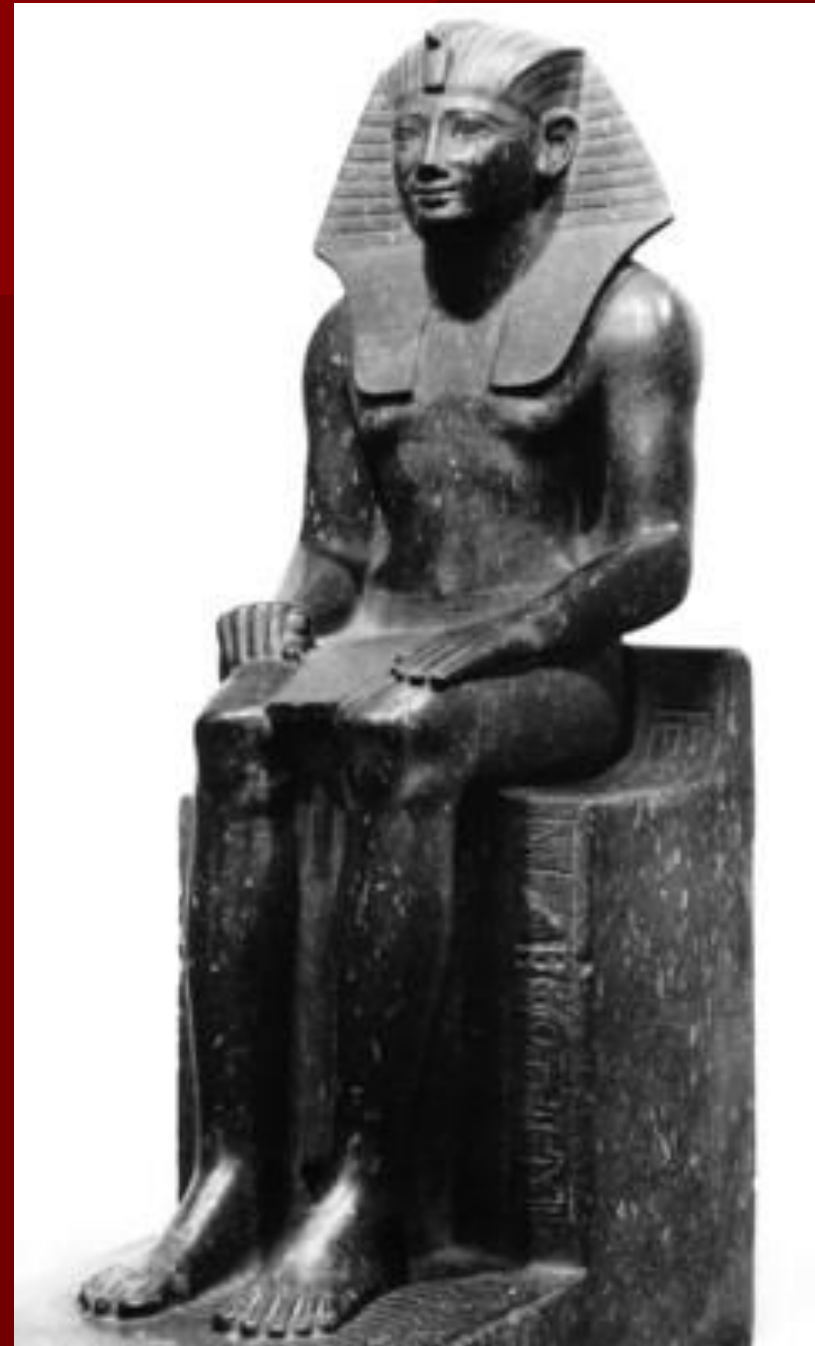
- art production strained resources of trained artisans
- limited remains from reign of Ahmosé, efforts in Abydos and Karnak (artisan workshops already existed), elsewhere : production = of inconsistent style and quality
- statues of Ahmosé and Amenhotep I dedicated on Sai Island (northern Sudan) = likely work of local artisans



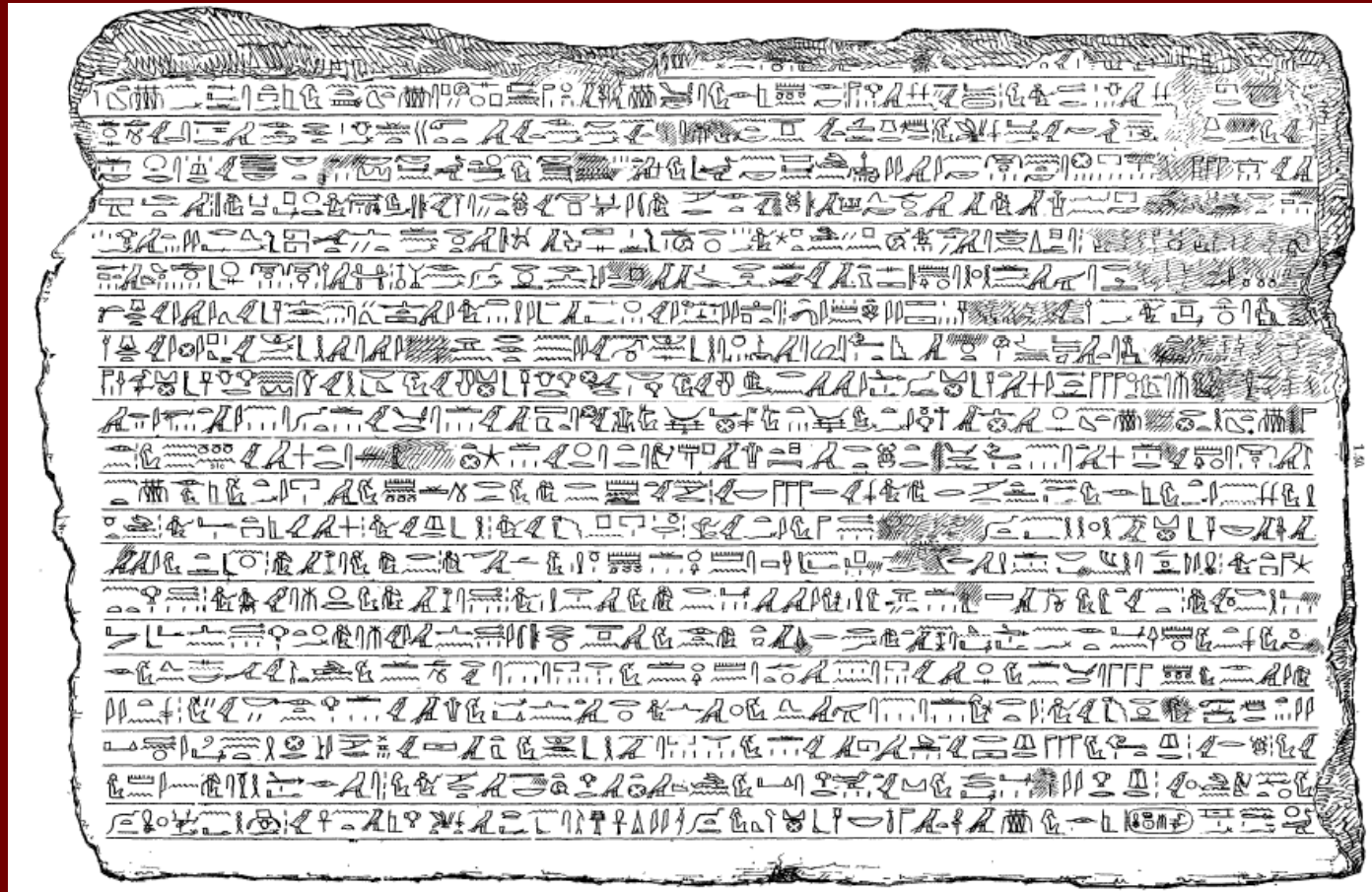
Thutmose I

Turin, Museo Egizio, Drovetti Collect. 1374

- military commander for Amenhotep I, took throne after death of childless A I
- mouth is carefully defined with the shape seen on later Thutmosid faces
- origins of the highly idealized Thutmosid style
- alternative face style on shabtis (more personal)
- long nose broadens at base; thicker and broader mouth than predecessors – slightly smiling; eyes naturally arched + very wide open; broad face with prominent cheek bones typical of the Thutmosid faces



Thutmose I: Abydos Stela (Cairo CG 34007):
building works at Thebes: extension to the temple of
Amun at Karnak (architect Ineni), adding pylons (the
fourth and fifth), courts, statues and one of Egypt's
largest standing Obelisks.



Thutmose I : Karnak obelisk



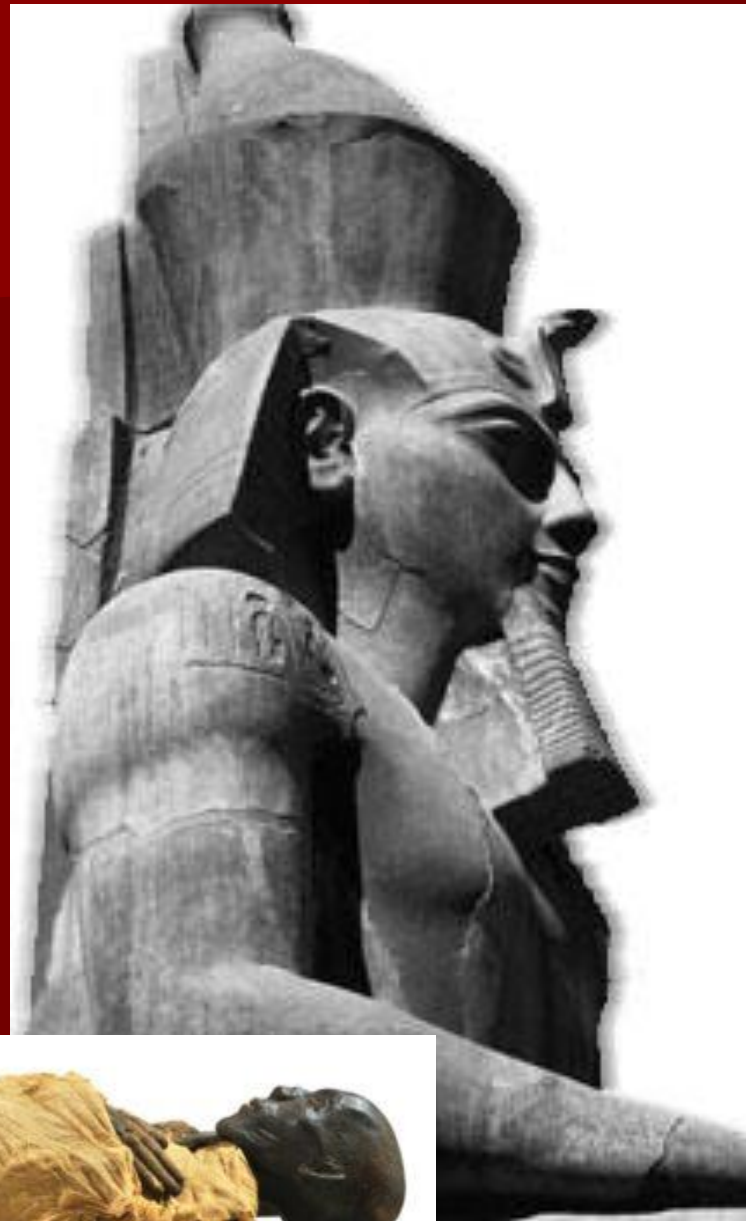
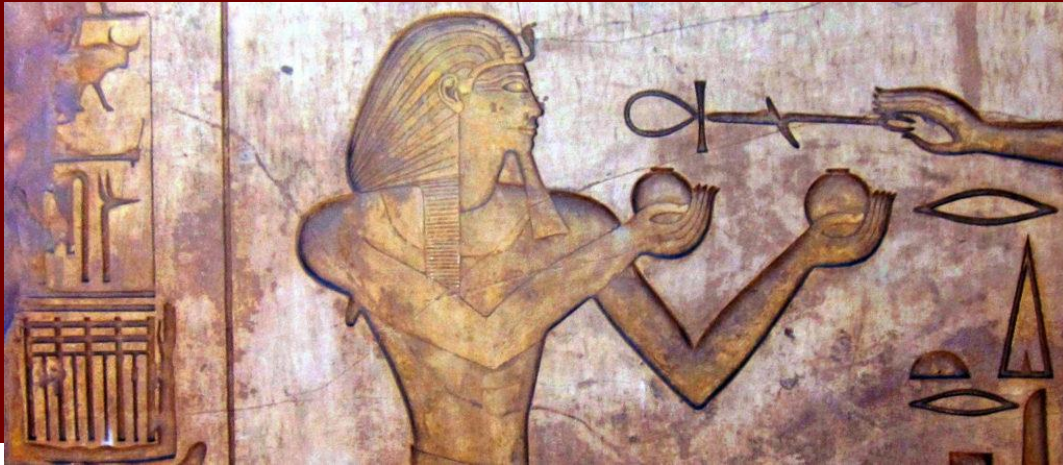
Thutmosid face

- ❑ Thutmosid royal image dominated sculpture from Thutmose II to IV (although particular expression was manipulated both from ruler to ruler and within each reign)
- ❑ idealized smiling face with broad upper cheek bones, naturally arched eyes, long nose widely spread at the base, and broad mouth appears = **in every case**
- ❑ size of each feature and the location and subtlety of modeling **varied**



Thutmose II

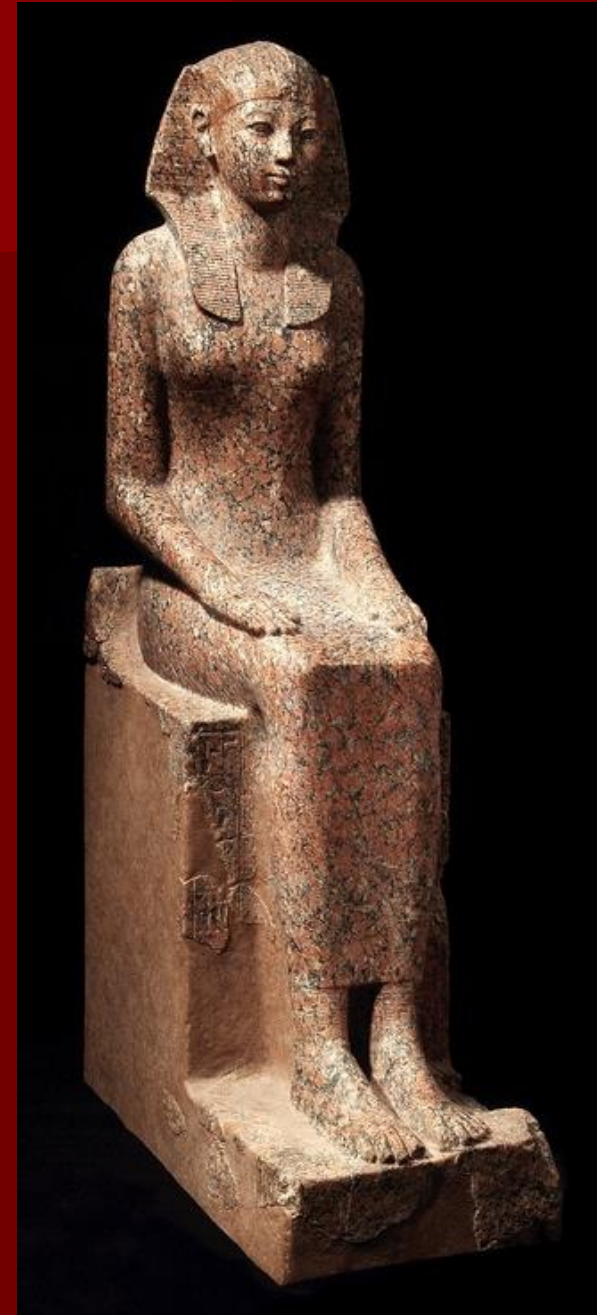
- statues of Thutmose II are either
 - fragmentary or
 - dedicated by Hatshepsut
- cannot be properly evaluated for distinctive features



Hatchepsut

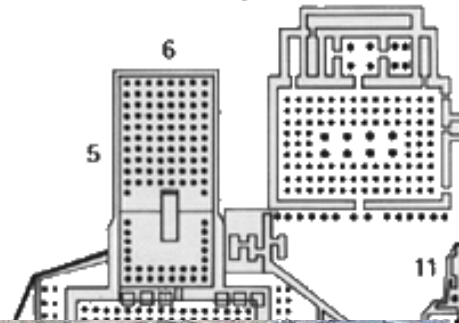
MMA 29.3.3 , Torso lent by Rijksmuseum van Oudheden, Leiden (L.1998.80)

- royal sculpture of Hatshepsut = first full statuary programme New Kingdom (ability of Theban workshops to produce many dozens life-sized colossal images with technical excellence and stylistic cohesion)
- face changed over reign

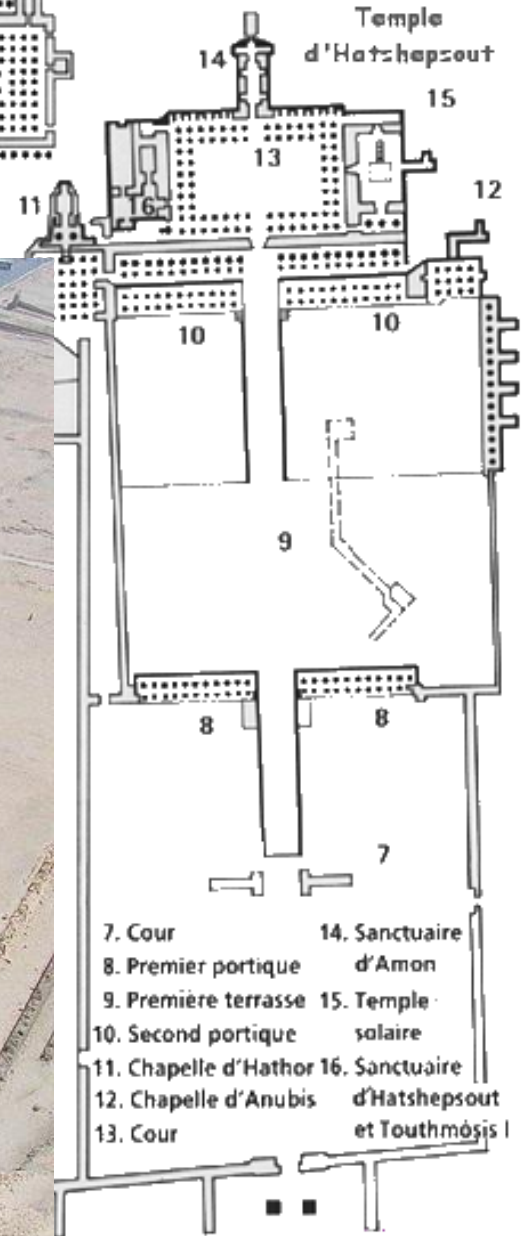


Deir el-Bahari

Temple de Thoutmôsis III



Temple d'Hatchepsout



- 7. Cour
- 8. Premier portique
- 9. Première terrasse
- 10. Second portique
- 11. Chapelle d'Hathor
- 12. Chapelle d'Anubis
- 13. Cour
- 14. Sanctuaire d'Amon
- 15. Temple solaire
- 16. Sanctuaire d'Hatchepsout et Thoutmôsis I



Deir el Bahri (Mortuary Temple of Hatshepsut): Defence, rank of soldiers

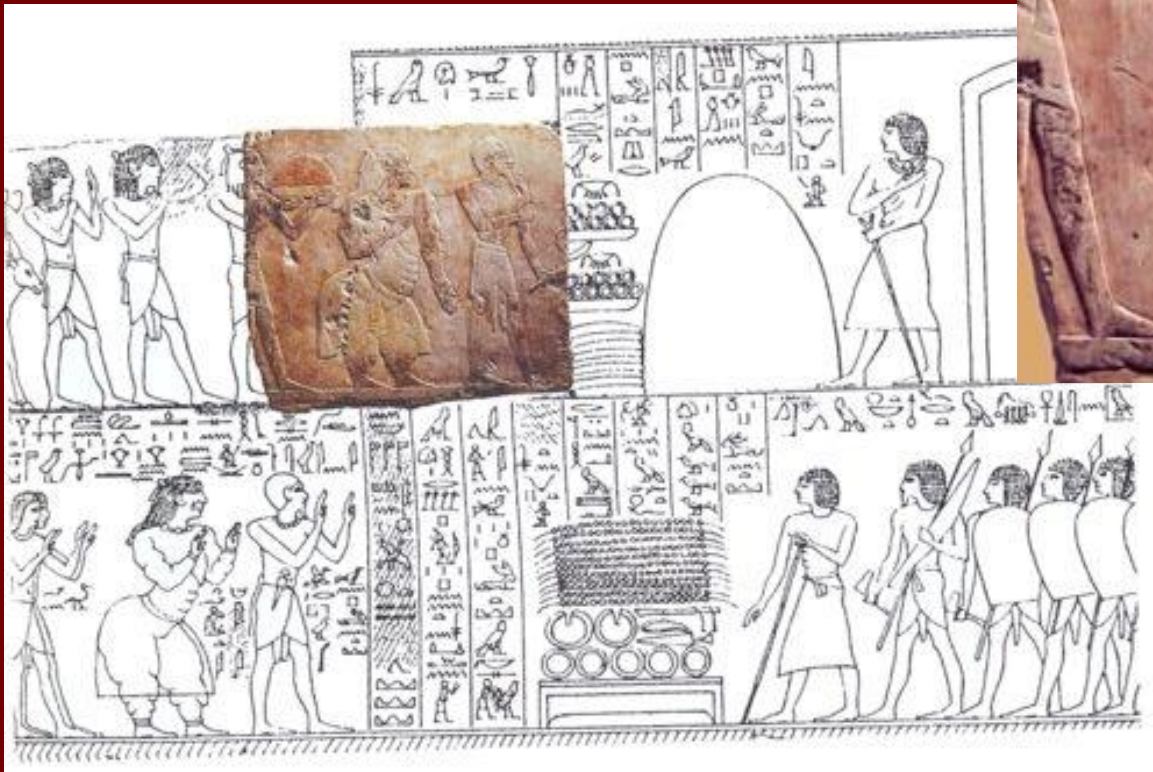


Deir el Bahri

Punt trees



Queen of Punt



Artist's sketches of Senenmut,

New Kingdom, early co-reign of Thutmose III and Hatshepsut, ca. 1479–1423 B.C., From western Thebes (Sheikh Abd el-Qurna, below TT71)



Senenmut and Nefrure

Cairo Museum, found in Karnak cache: more than 20 statues depicting Senenmut found (8 portray Senenmut with Princess Neferure)

Senenmut = as young man: full cheeks in smooth round face, wide-open eyes with long lashes, large ears, small, straight, full mouth.

Height 130 cm



Senenemut (Stelophor)

Cairo Museum, found in Karnak
cache

This statue of Senenmut, the
architect of the temple of Deir el-
Bahari, is enveloped in a long
robe with the symbol of Hathor
around his head.

Height 160 cm



Thutmose III: king and commander of the army

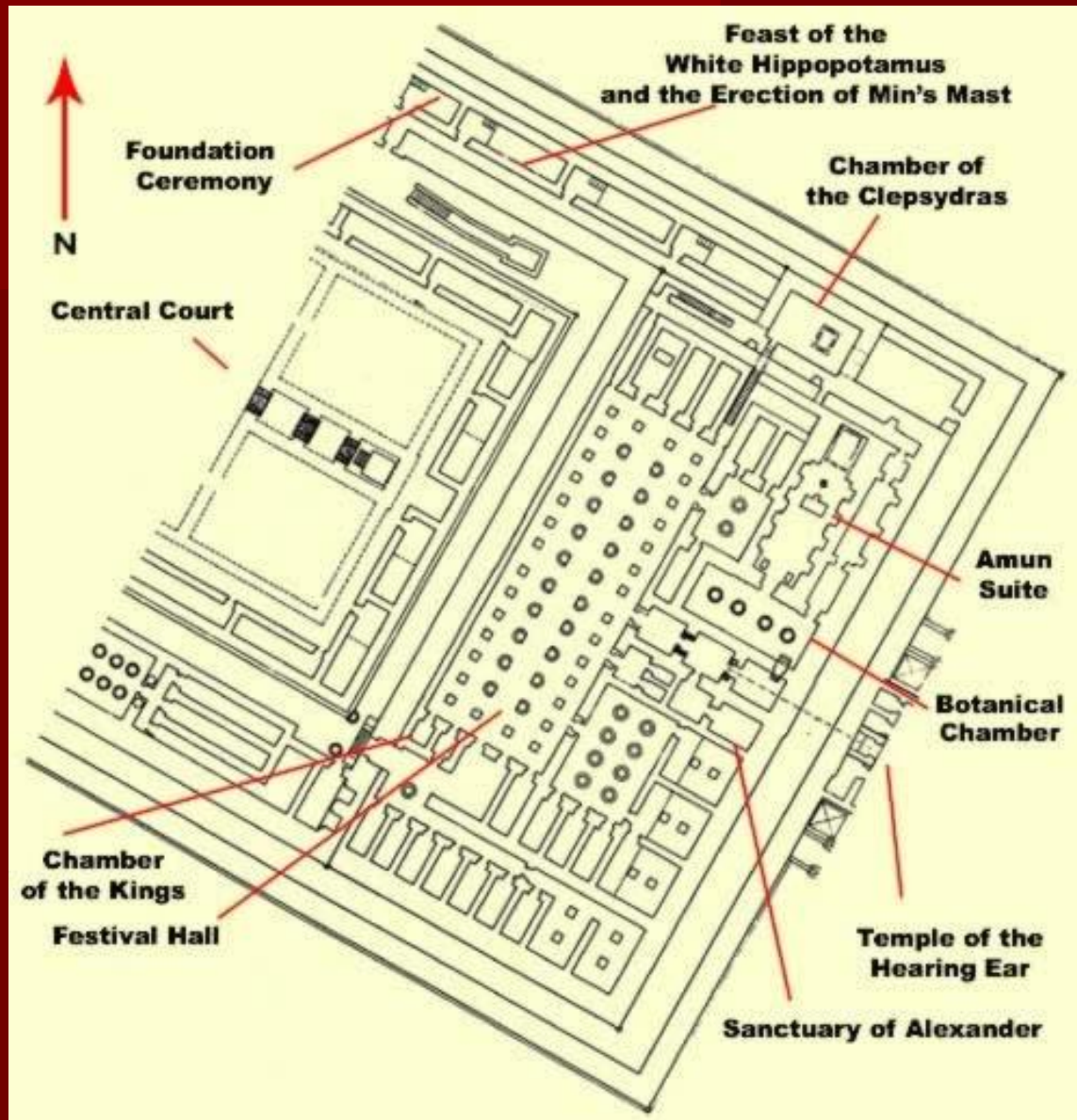
Statue Luxor Museum

Distinctive images over the years
→ allows internal chronology

After some years breaking away from Hatshepsut's model; returned at end of period to new youthful look (similar to that of his father Thutmose II) → attempt to obliterate the first fifty years of his own reign, leaving his legacy as his father's legitimate heir as his last comment



The **Akhmenu**
= structure
(Thutmose III) at
eastern end of the
Karnak
sometimes
referred to as
"Festival Hall of
Thutmose III"
consists of Festival
Hall and Botanical
Garden

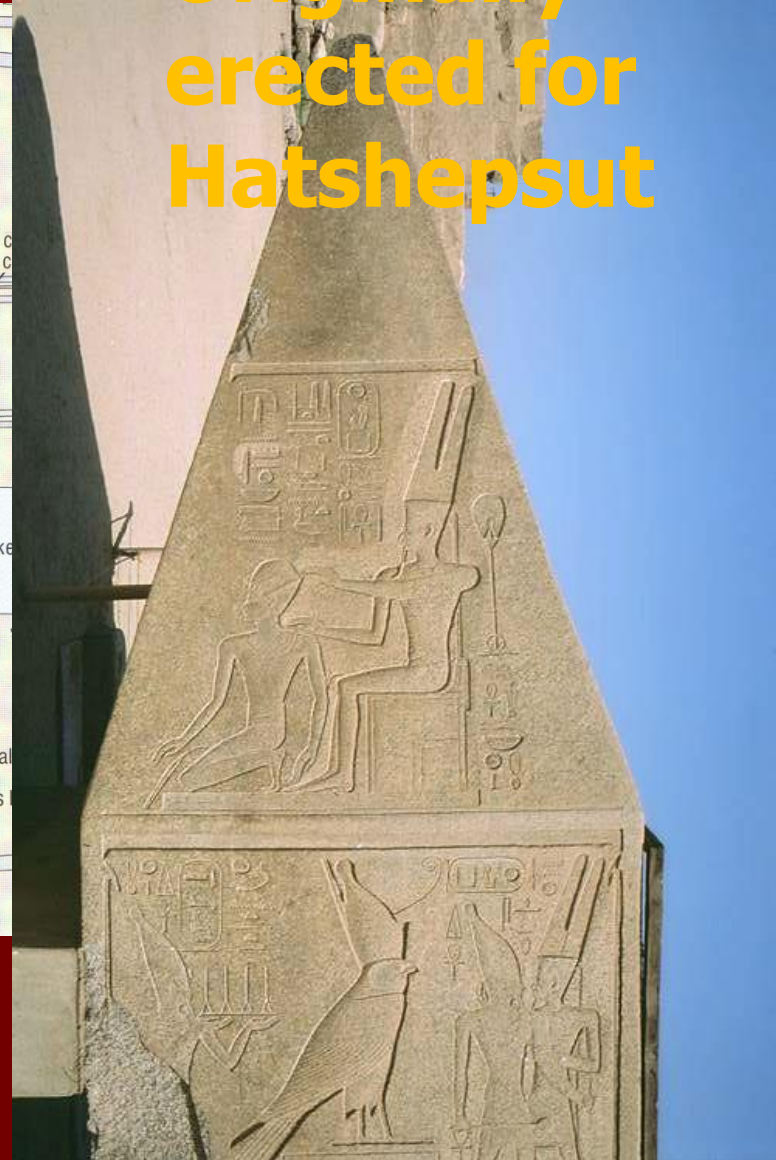
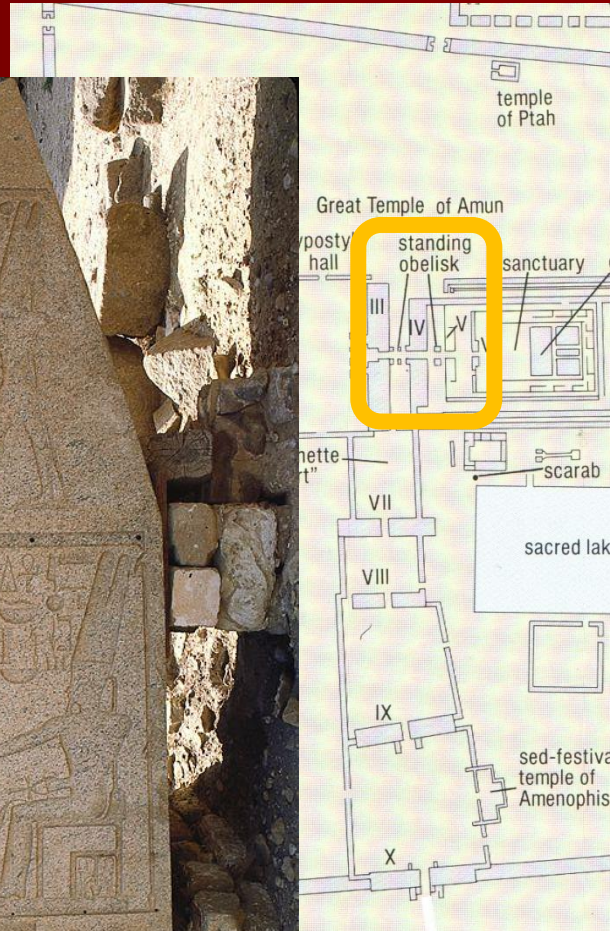


Botanical Garden in Festival Temple: plants and animals of foreign countries



Obelisks

**Originally
erected for
Hatshepsut**



Amenhotep II: sporting king (Brooklyn Museum)

- king well known for physical prowess (killed singlehandedly 7 rebel Princes at Kadesh): bodies were hung on city walls throughout the country (Thebes, Nubia, Napata) as example of the consequence of rising against Pharaoh



Thutmose IV

Louvre, Paris



The sporting king

(hunting): Dream Stela

•LEGITIMISATION

- young prince was out on a hunting trip, stopped to rest under the head of the Sphinx and fall asleep.**
- vivid dream: sun god, embodied in the Sphinx, told him that if he cleared away the sand and restored the monument he would become the next Pharaoh.**
- After clearing, placed a carved stone tablet (the Dream Stele) between the paws of the Sphinx**



TT ? (Nebamun)

Banquet scene



TT ? (Nebamun) Counting the geese



TT ? (Nebamun)

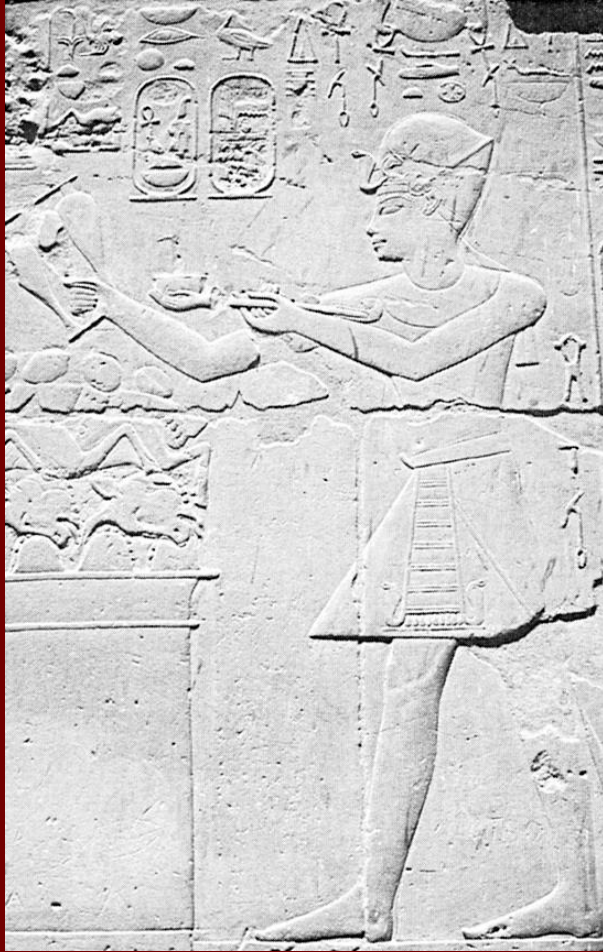
Fowling in the marshes



Pre-Amarna Period: changes under Amenhotep III

- reign of Amenhotep III (Akhenaten's father) → depict nature in all its glory in a naturalistic way not common to traditional Egyptian art
- 4th decade – focus on solar aspect

Figure of Amenhotep III in traditional, Thutmoside style; Luxor Temple bark sanctuary, western wall



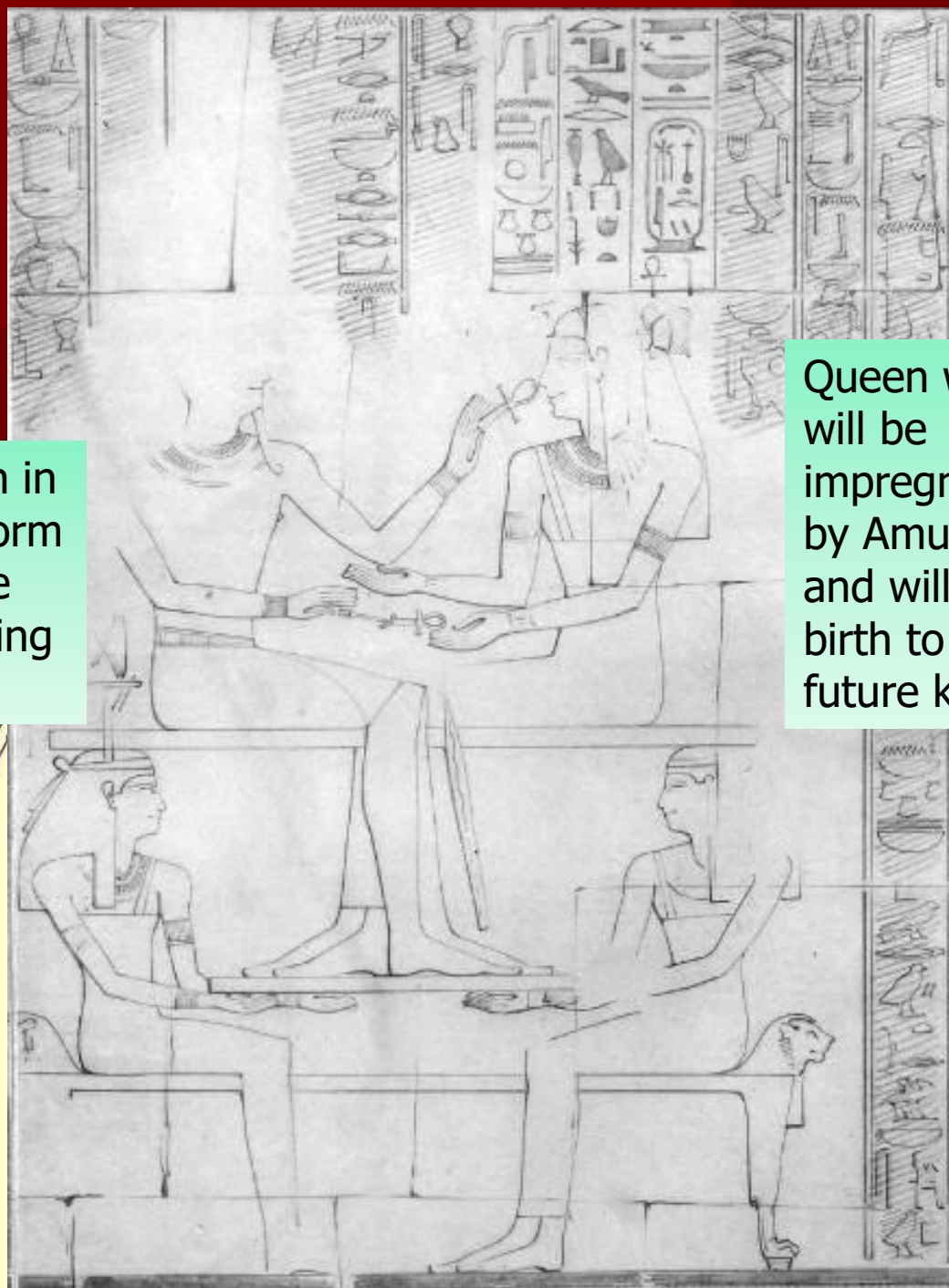
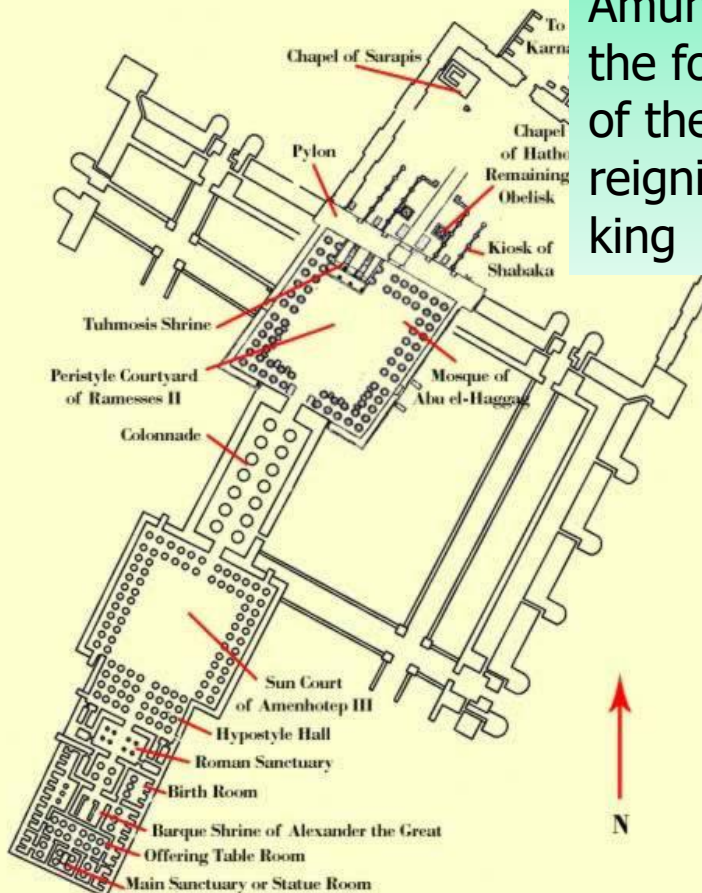


Scenes of “divine birth”

- Luxor:
Amenhotep III

Amun in the form of the reigning king

Queen which will be impregnated by Amun and will give birth to future king



BM
EA57399:
Shrine stela of
Amenhotep
III and
Queen Tiye
(Amarna, from the
house of Panehsi)





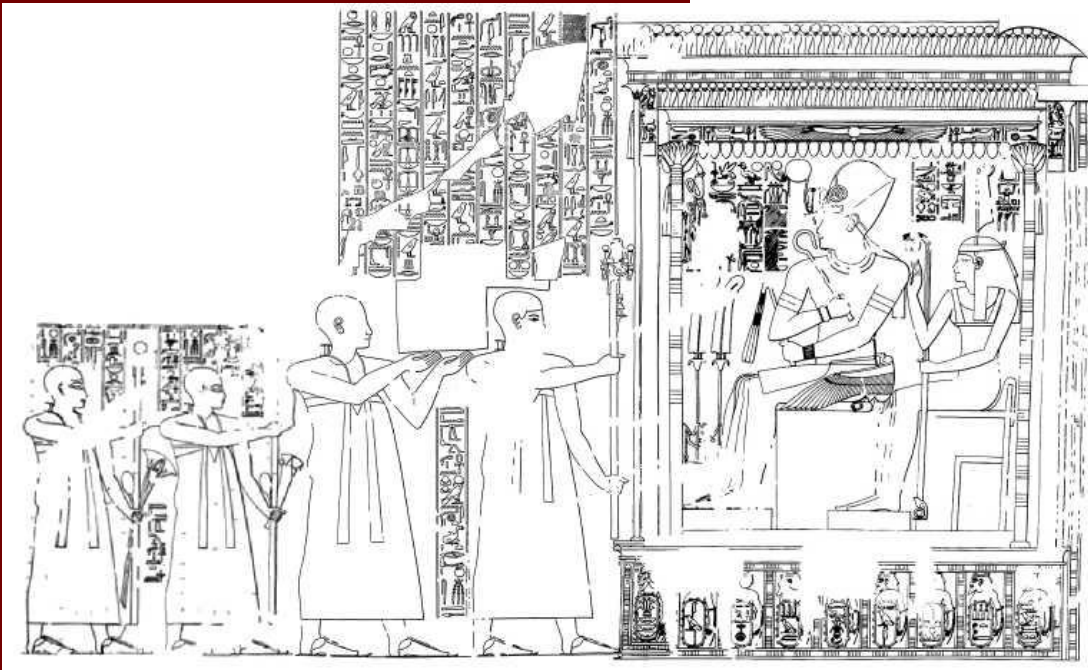
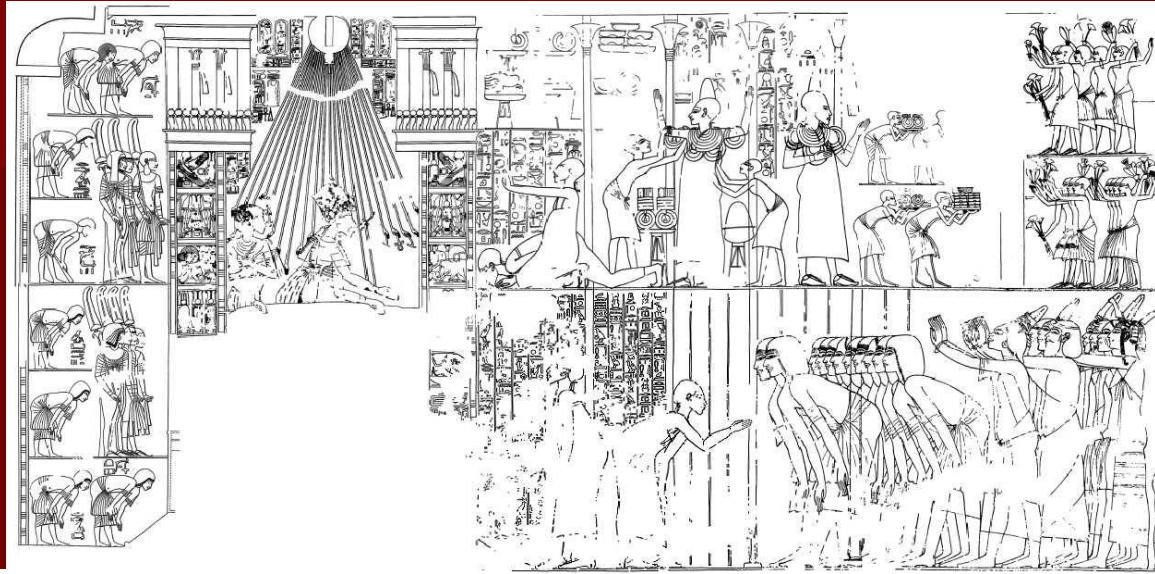
Amenhotep III – last-decade "deification" style; Luxor Museum block J.45, from Karnak



TT55: Ramose

King new style

King old style



The human figure

- Initially no difference with the art from Amenhotep III
- To be seen only by cartouche



The human figure

- Initially no difference with the art from Amenhotep III
- soon significant changes to traditional Egyptian artistic expression
- most radical changes are at the beginning of Akhenaten's reign



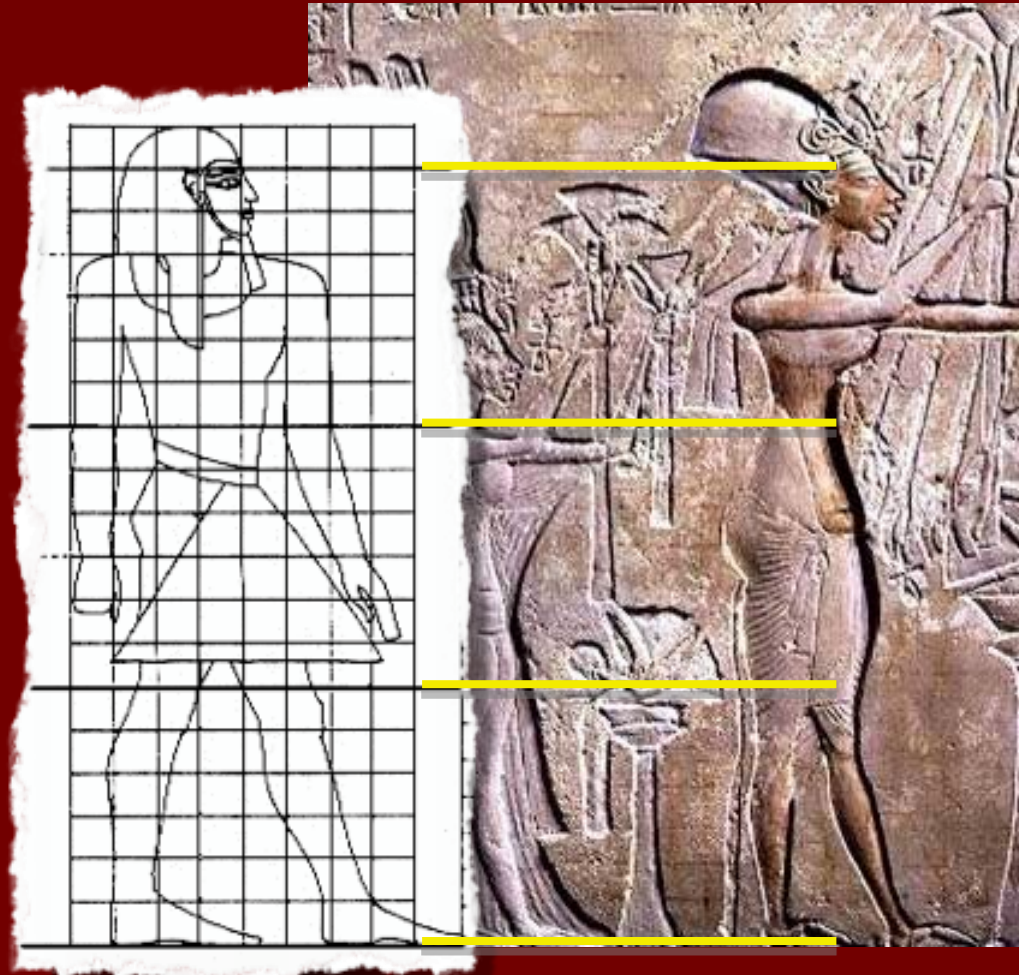
Iconography of the human figure

- Androgynous/feminine nature
- Religious statement?
- King is the embodiment of the Aten, an androgynous creator deity: Karnak colossi
- compare with representations of Atum & Hapi as “fecundity figures”



General Aspects of the human figure

- Canon of proportions: 2 units added (grid of 20 units; cf. older 18 units)
- one unit added between junction of neck and shoulders and the hairline
- one added to the torso
- effect: makes the human figure taller



Proportion of the human body in Amarna art

- ❑ After remaining grid of unfinished relief Akhenaten and statuette princess
 - Knees between 5th and 6th horizontal line
 - Crotch 10th
 - Navel 11th
 - Neck and chin between 17th and 18th
 - Ear and nose at 19th
 - Hairline (lower edge of crown) at 20th

Queen Nefertiti:

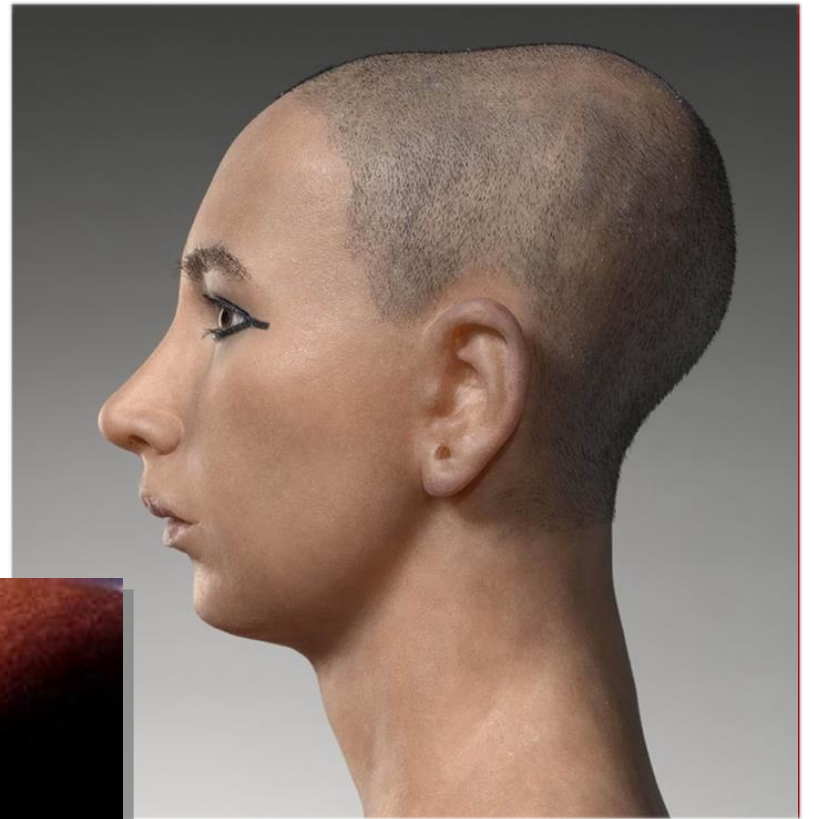
Fragment of a
limestone relief
showing Nefertiti
wearing disk, horns
and feathers, and
uraeus. Amarna Period.

From the Petrie
Museum in London



Medical explanations

- ❑ Many medical explanations for appearance suggested
- ❑ Fröhlich's syndrome: Cyril Aldred
 - ❑ “Feminine” obesity, sterility, mental retardation
 - ❑ Fathered 6 children!
- ❑ Marfan's syndrome: Alwyn BurrIDGE
 - ❑ tall; long, thin face; elongated skull; larger pelvis & thighs; thin limbs and digits; vision problems
- ❑ Difficult to account for change to “normal” later in the reign



Second Style

- ❑ Middle of Amarna period (8th and 12th regnal year)
- ❑ Early harsh features are rejected
- ❑ Style more gentle, subtle
- ❑ Beautiful Amarna style

Akhenaton
sacrificing a duck
MMA 1985.328.2
(former Schimmel
coll.)



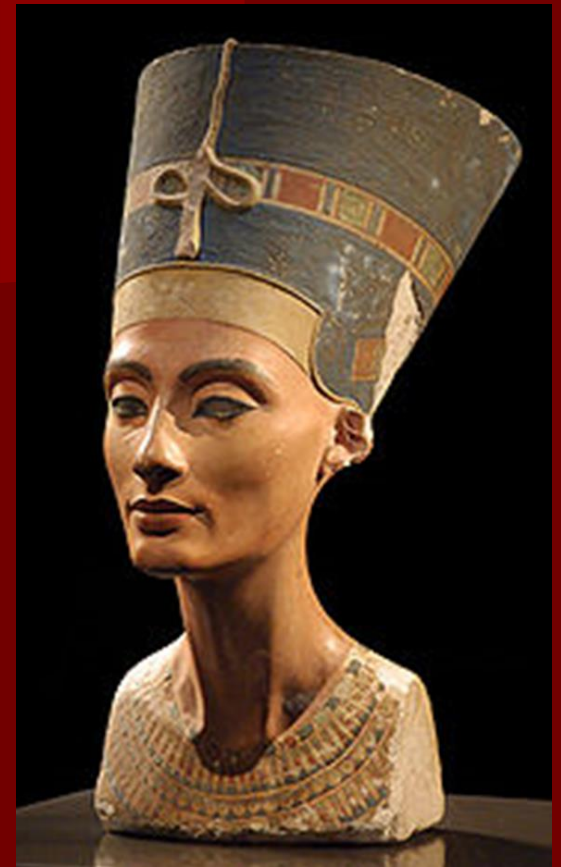
Later Style – (more) “naturalistic”

- ❑ Akhenaten recognizable by his elongated features, holds a struggling duck up toward Aten, the solar disk
- ❑ emphasizing transitory motion, sense of space and atmosphere
- ❑ → Such a scene, capturing a moment in a sacrifice being made by a king, would never have been attempted in another period.
- ❑ Akhenaten's right hand twisted, so that all five fingers can be seen
- ❑ → pose conforms to the Egyptian convention of presenting each part of the body as completely as possible.
- ❑ sunk relief
 - artist has cut the outlines of the figures into the surface
 - appears mostly on the outside of buildings, where the outlines are emphasized by shadows cast by Egypt's brilliant sunlight
 - but during the Amarna period almost all relief was executed as sunk

Amarna Princess,
Louvre



Nefertiti,
Ägyptisches
Museum Berlin



General Aspects of the human figure - summary

- Head: large with drooping features, long neck
- Shoulders and waist: narrow ("Feminine")
- Stomach, buttocks, and thighs all swell
- Belly: sags over the kilt
- Arms and short legs: thin and lack muscles

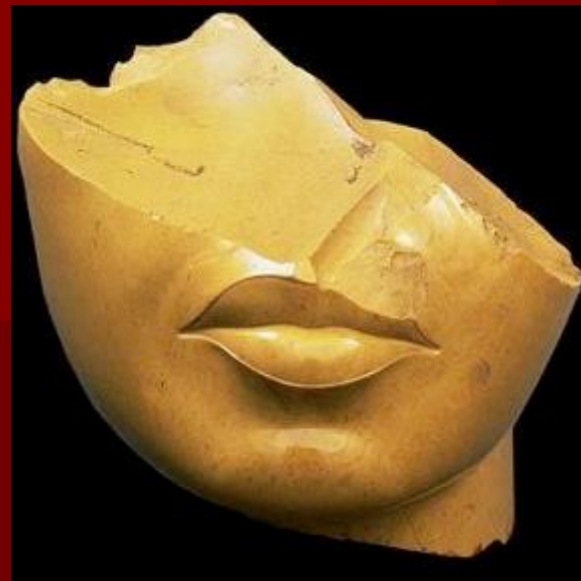


Non-Royal Personages

- Royal iconography influences private representations
- Narrow shoulders, slender limbs, short lower legs, drooping stomachs, pronounced buttocks
- Not as extreme

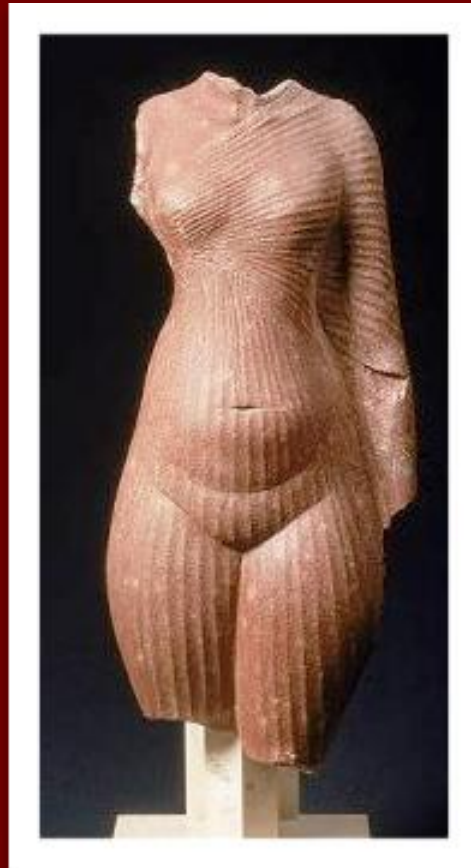


“Naturalism”



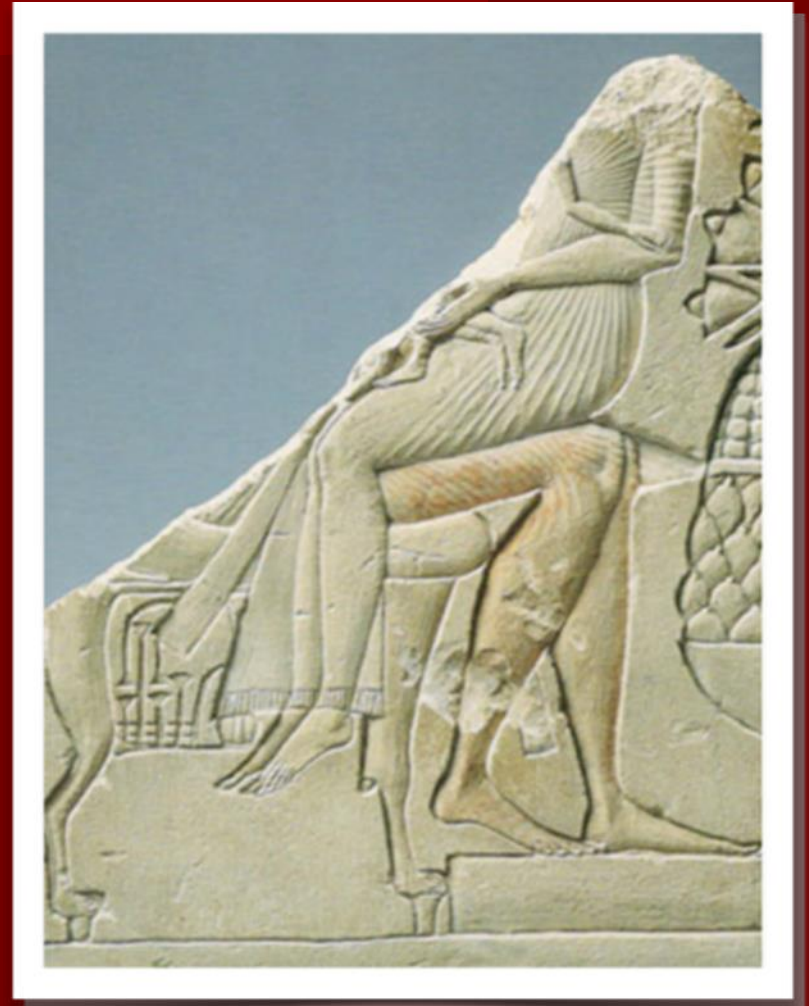
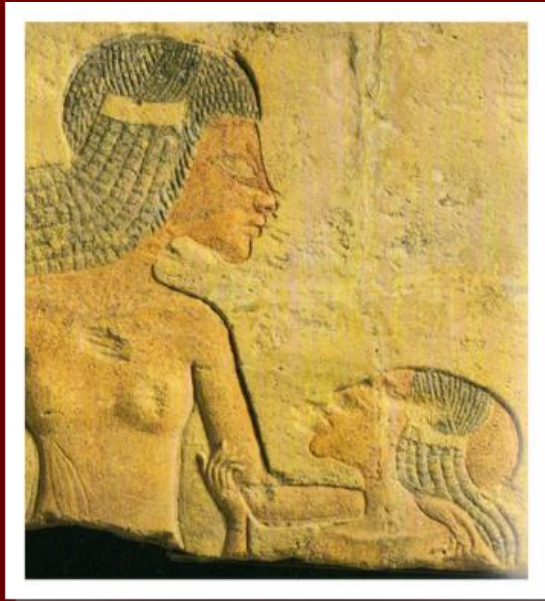
“Naturalism”

- “things as they are”:
“living in truth”
- age, weight, etc.
- Fundamental principles remain
- Aspective: most characteristic view
- no true perspective (depth)
- Use of registers



“Naturalism”: Emotion

- Emotion not generally represented in Egyptian art
- Love & Intimacy: limited to royal family



“Naturalism”: Emotion

- limited to royal family
- Grief of royal personages
- Children as children, not small adults



Other aspects

■ Palace paintings

- creation of three-dimensional space through overlapping
- Natural world closely observed and represented
- Great Hymn to the Aten: Aten as the source of all life
- visual art reinforces this central notion



The daughters of Akhenaten and Nefertiti

Ashmolean AN1893.1-41 (267)

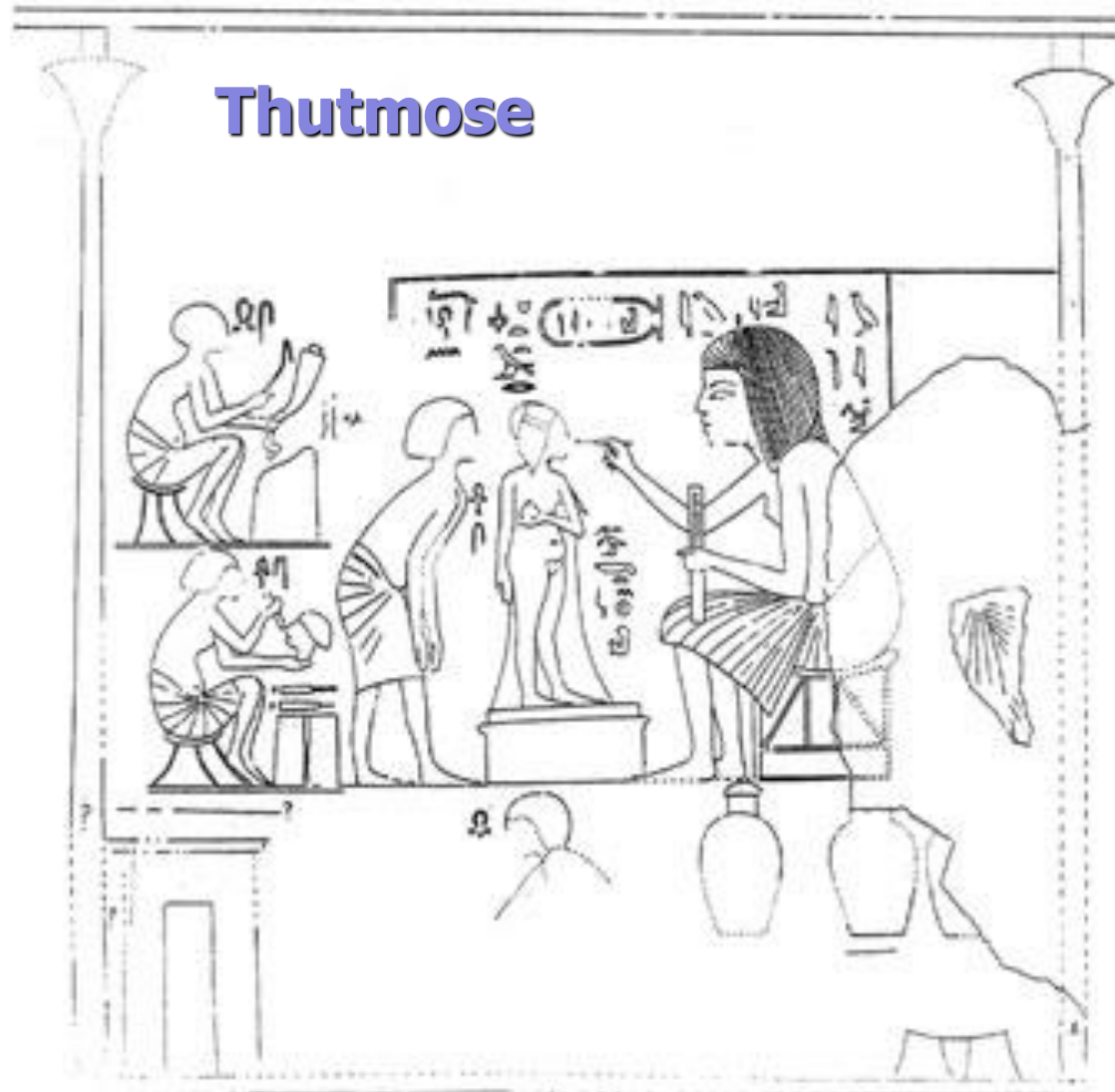


Artists

Bak (Bek)



Thutmose



Artists

- ❑ chief sculptor Bek (Son of Chief Sculptor Men, who worked for Amenhotep III) – known from Aswan (stela):
 - developed idiosyncratic form associated with the King,
 - depicted with feminine curves, heavy thighs and belly, half-closed eyes, full lips, and a long face and neck,
 - claims to have been taught by the king himself
- ❑ towards the end of Akhenaten's reign: chief sculptor Thutmose
 - Akhenaten was depicted with a more normal shape, but still with an elongated skull
 - more beautiful representations of the family (incl. Nefertiti bust)
 - distinct and individual features of Nefertiti (new)

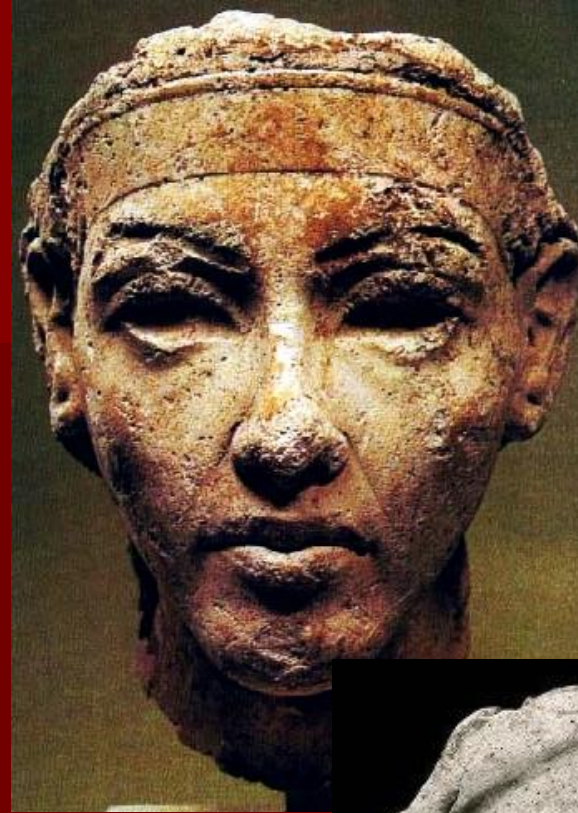
Sculptor's studies, model heads and trial pieces

- ❑ features of the Amarna period, but second, more “traditional” style (toned down compared with early style)
- ❑ same features found on the profile head
- ❑ sculptor models from the house of Thutmose (intended for other artists to copy, including masks)

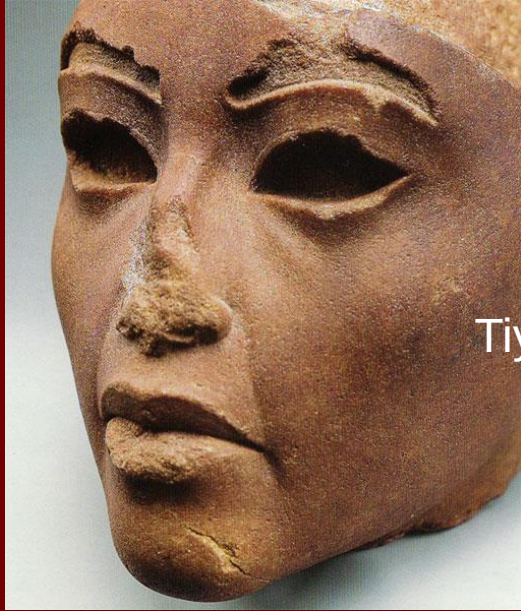


“Portrait” Heads

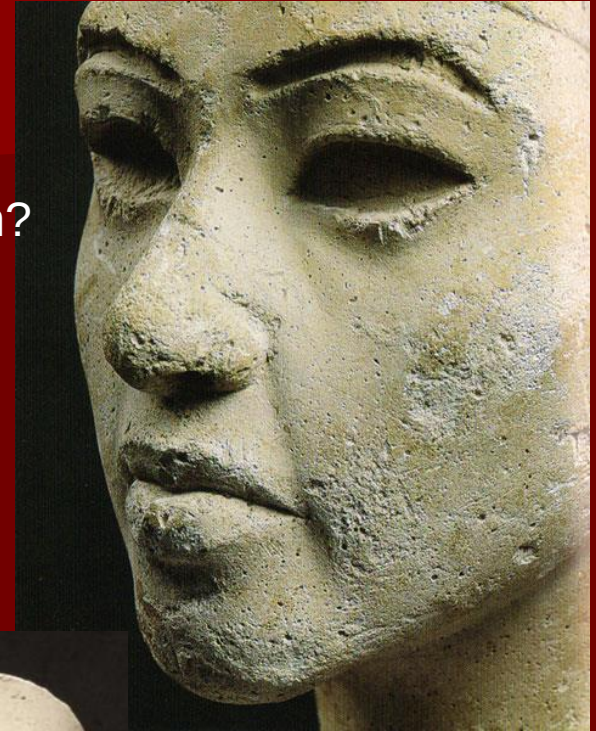
- Gypsum Plaster heads
- many less than life-sized
- cast from clay heads, not actual face
- artists’ models?
- Trial pieces: numerous details in faces, even in modest dimensions



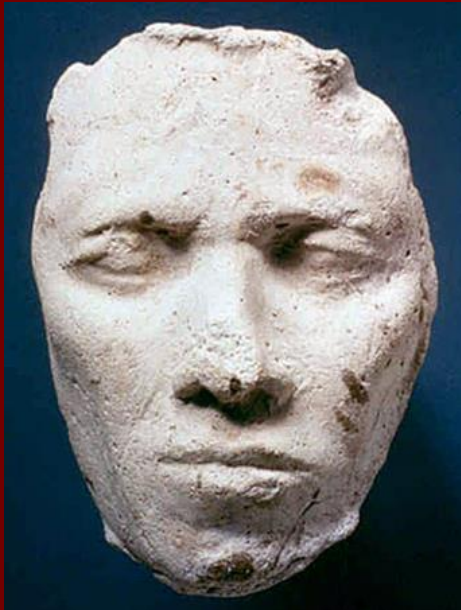
"Portrait" Heads – who is who????



Tiye?



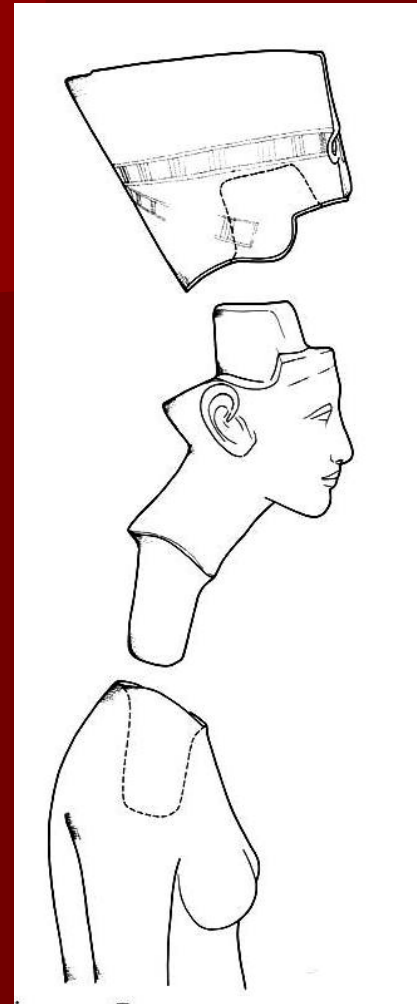
Akhenaten?



Akhenaten and
Nefertiti?

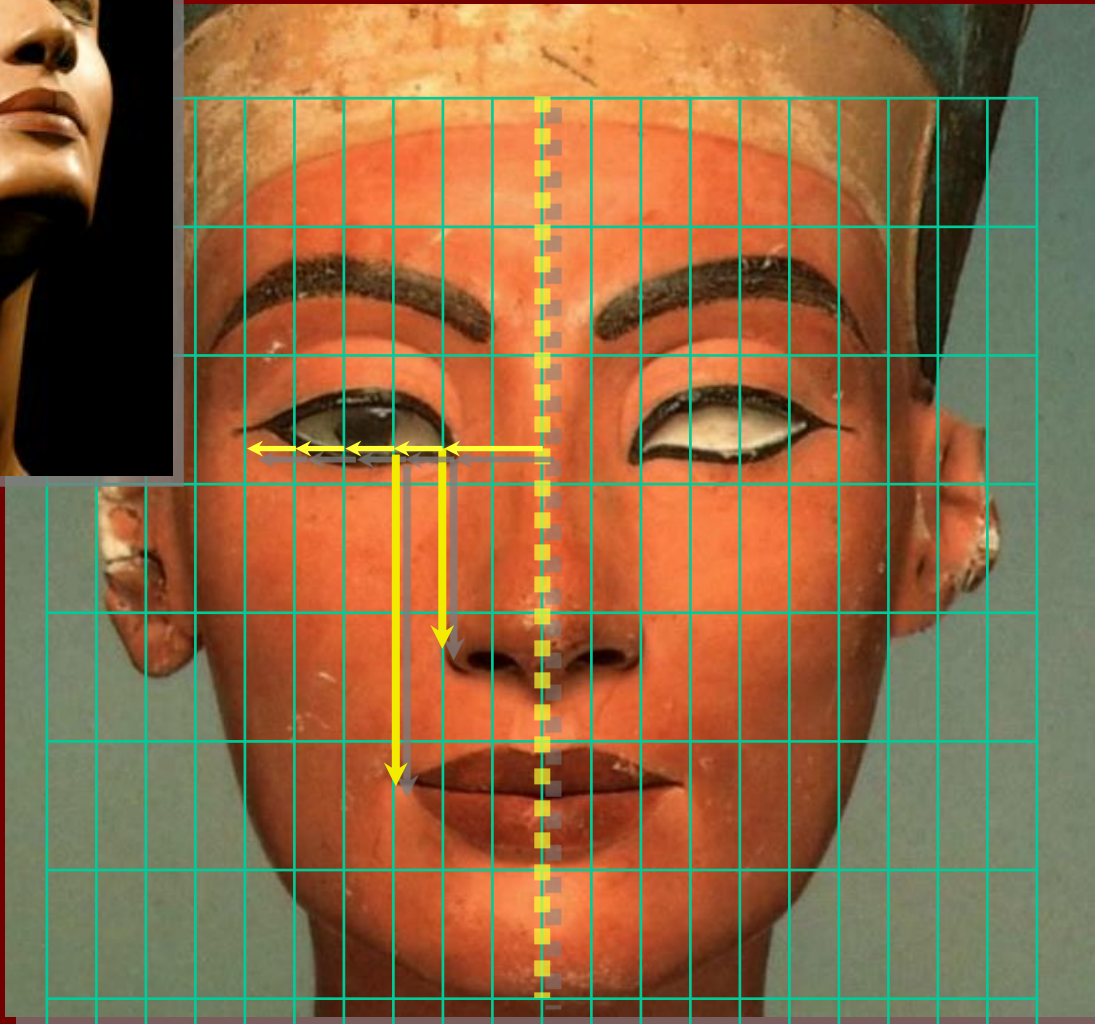
Composite statues

- Statues composed of different colored stones
- extensive use of glass and stone inlays
- Glass as an artificial precious stone



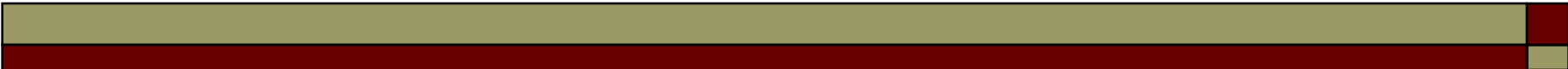
Realistic Portraits?

Follow compositional grids; not realistic



Yuny and Renenutet - Eighteenth Dynasty – (post) Amarna period - Metropolitan Museum of Art

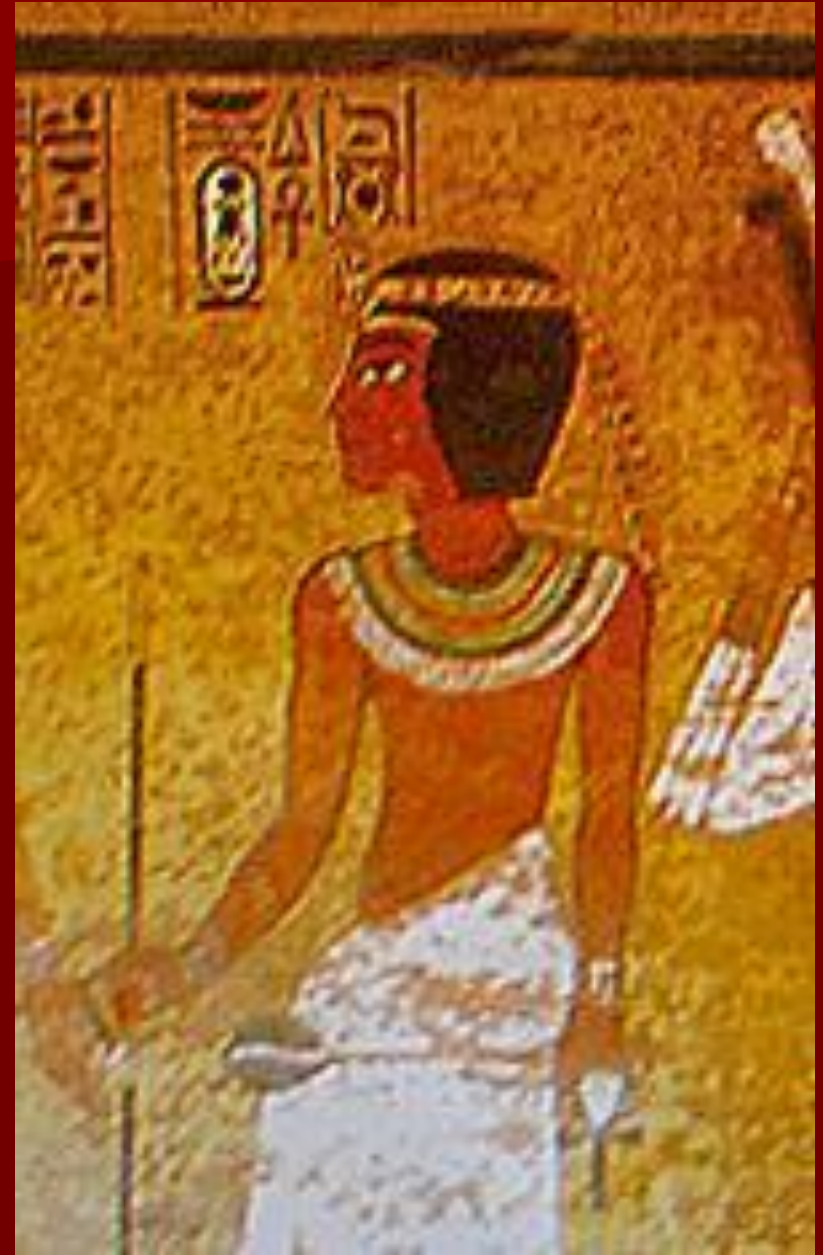




Post Amarna period

- ❑ Especially tomb of Horemhab: still lively, highest craftsmanship, unusual scenes, but lacking expressiveness before (courtiers in tomb of Horemhab, hunting scenes painted chest Tut.)
- ❑ Oversized heads

KV 62: Tutankhamun



Back to usual?: Saqqara stela of Horemhab, offering Maat, Thot and Re



Back to what?

- Back to classic Egyptian style as seen at beginning 18th dyn. (until Th III)
 - Continuing MK style in fusion of new inspiration from Thebes and Memphite tradition (basic elements going back to OK)
 - Combined with restraint and simplicity: controlled vitality, nervous energy, perfected craft
- Or back to height of 18th dyn. (A II, III)
 - Time of changing, especially in painting (sketchy treatments, impressionistic use of brushwork, richer texture)
 - Manipulating colour with brush
 - But also orderly tradition of carefully drawn detail



In any case: Back to and reinvent
 monumentality

Colossal granite fist

BM: EA 9

From Memphis, Egypt
19th Dynasty, reign of Ramesses II,
about 1250 BC

Part of a statue, possibly from the
Temple of Ptah at Memphis



Continuation

- Effort to suggest tenuous substance (flames, smoke) → rare examples in Ramesside art (TT341 – Nakhtamun: winged spirit over Anubis with scales, now MMA)



Ramesside period

- ❑ Ramesside period: 11 kings with name Ramesses; 19th/20th dyn. (politically 19th dyn. started with Horemhab) with close connection to eastern delta
- ❑ Most famous - Ramesses II: Battle of Kadesh with Hittites → role model for successors
- ❑ Partly in response to the threat of foreign incursions: founded new capital (Nile Delta) Pi-Ramesse; characterised by efforts to ward off migrating tribes (Sea Peoples) – joined forces with Libyan tribes by the reign of Ramesses III (about 1184-1153 BC)
- ❑ Egypt lost its hold on the empire
- ❑ After assassination of Ramesses III: internal economy crumbled → administrative corruption and political strife
- ❑ succession of kings named Ramesses failed to live up to the achievements of their famous predecessor

Ramesside Art

- ❑ artistic style of Ramesses II as **model for the entire Ramesside Period**
- ❑ outward show and colossal scale
- ❑ Impressive nature of buildings and statues
- ❑ Under Seti I / early R II last examples of good and large scale raised relief, after this mainly sunken until revival of raised in Saite Period
- ❑ Very low reliefs
- ❑ With deeper colours (red of cheek, chin, nose, lips)

Valley of the Queens, Nefertari

- difficult to say, if only painting or relief + painting
- Experiments in shading with pigments, : darkening folds of sleeves, accenting corner of lips and nostrils with black, lines on throat in black, deeper red lips than in 18th dyn



Abydos, Temple Seti I

Typical
Ramesside face!

Elegance,
especially in
painting and
reliefs Seti I in
Karnak, enters
into statues and
is preserved until
R II

Disappeared in
dyn. 20



Ramses II, Turin

- Seated black granite statue
- Elegant , going back to TIII style, but a little bit “too cold”
- More attention for for accessories (crown, necklace, heavy crook, finally pleated garments)
- Seems to be static, no inventiveness as in battle reliefs



Karnak, Hypostyle Hall (exterior), Kadesh battle, Seti I

- Under Seti I and R II liveliness in battle scenes, culminated in Kadesh battle decoration Abu Simbel (narrative reliefs)
 - Later less coherent records (RIII in Medinet Habu – confused overlapping scenes)



Ramesside private tombs

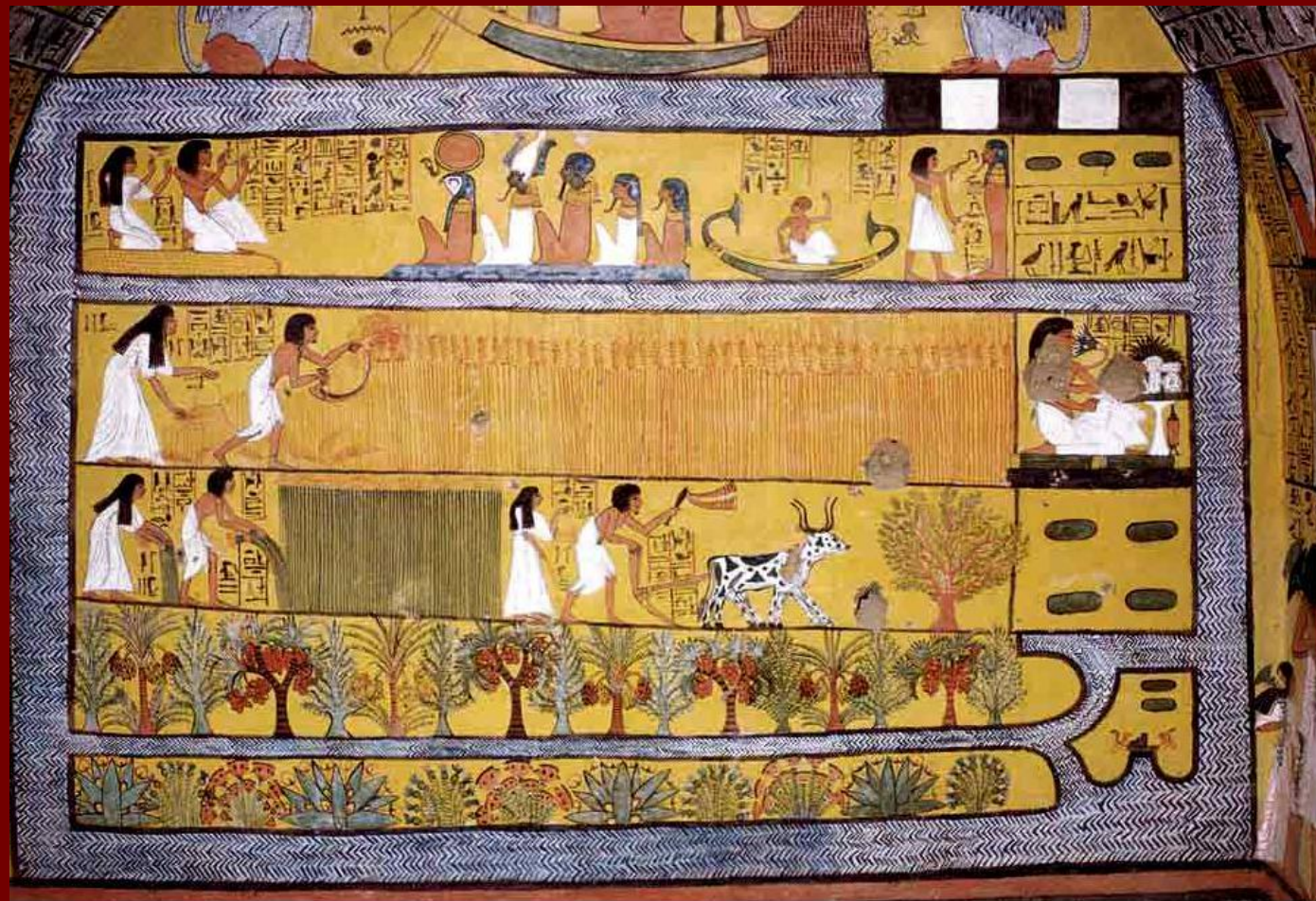
- ❑ Painting on decline, compared with early 18th dyn tombs
- ❑ But contain many interesting features, some masterpieces
- ❑ Typical: yellow ochre background with blue and green, thick black outlines

TT217, Ipuw: Garden with shaduf



TT1: souls triumphant progress through fields of Yaru

- Well preserved
- Cycle of typical paintings
- Workmanship well above average



Swift, sure strokes –
impressionistic manner



Satirical ostraca: Ostracon Brooklyn Museum 37.51E

- Figured Ostracon Showing a Cat Waiting on a Mouse
- example of "animal fable" vignette - satire
- shows a plump, middle-aged mouse seated on an elaborate stool and holding a drinking bowl, a flower (or a fish skeleton?), and a piece of cloth
- servant, a scrawny cat, who fans him while presenting a trussed fowl and a bolt of cloth

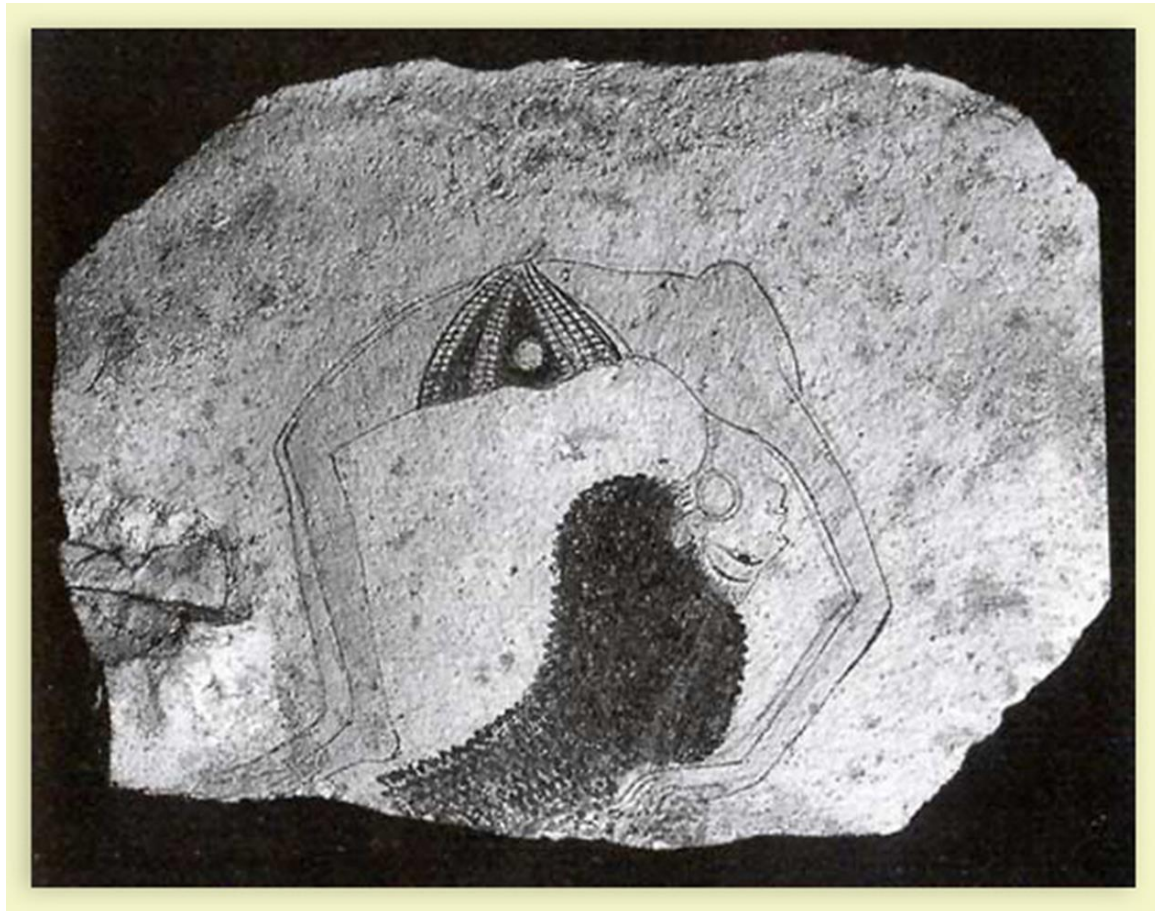


Limestone ostrakon with a drawing of a cat bringing a boy before a mouse magistrate, 20th dynasty (1200–1085 BC); Oriental Institute, University of Chicago



Other ostraca

- ❑ Humble, daily life scenes
- ❑ Small subjects



Leipzig

Girl blowing the oven



Leipzig; Inv.-Nr. 1657

Personal piety

Direct contact to
Amun

Thebes



New types of statues during NK

- 10 new during 18th dyn. (from Hatshepsut – see statue group of Senenmut)
 - Naophor, Theophor, Sistrophor, Messtrickträger (only pre-Amarna), Emblemträger (only pre-Amarna), Erzieherstatue (until Tutankhamun, then again from 26th dyn. onwards), Stelophor, Opferplattenträger, Libationsbeckenträger, Gefäßträger (until 19th dyn.)
- 2 new from 19th dyn.
 - Stabträger (staff carrier), Basilophor

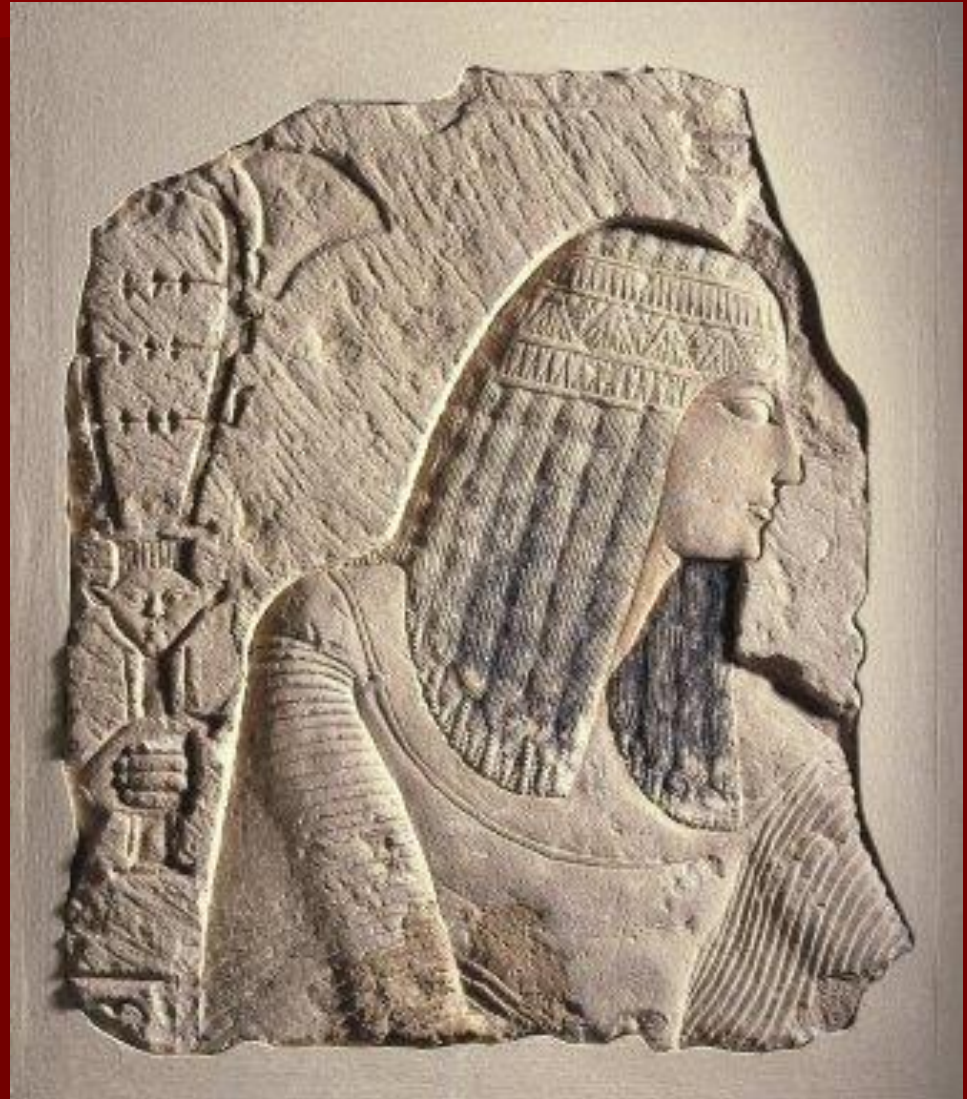
**Quartzite statue of Peraha (BM
EA501): Holding a *naos* and
begging for offerings**

New Kingdom, 19th Dynasty



Relief of a Nobleman, Brooklyn Museum (36.261)

- exact context unknown:
anonymous noble's garment and elaborate wig with lotus flower fillet and intricate locks are perfect attire for an offering scene in the underworld
- legacy of the artistic style Akhenaten; face and neck beyond the wig and the deep carving of the rear of the head = 19/20 dyn.
- elegant treatment suggests Saqqara
- left: hand holds sistrum and flower., hold by a woman



**Stela
Leipzig
5147
Seni-resu**



Shabtis

18th – 20th dyn

