

**Epochy dějin umění I**  
Egyptské umění





## Part I

**The Land of Egypt**  
**Kingship and State**  
**Religion**  
**Art and Architecture**

## Part II

**Visual Materials –**  
**Works of art in the historical**  
**context**

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## Doporučená literatura:

- 1/ Jaromír Málek, *Egyptian Art*, Faidon Press Limited, London, 1999
- 2/ Gay Robins, *The Art of Ancient Egypt*, The Trustees of the British Museum, London, 1997
- 3/ Gay Robins, Art, in: Toby Wilkinson (ed.), *The Egyptian World*, Routledge, London&New York, 2010, p. 355–365
- 4/ Rita E. Freed, Art of Ancient Egypt, in: Wilkinson, Richard H. (ed.), *Egyptology Today*, Cambridge University Press, Cambridge, 2008, p. 123–143
- 5/ W. Stevenson Smith, *The Art and Architecture of Ancient Egypt* (revised with additions by William Kelly Simpson), Yale University Press, New Haven, 1981
- 6/ Lise Manniche, *L'Art égyptien*, Flammarion, Paris, 1994
- 7/ Kate Spence, Architecture, in: Toby Wilkinsn (ed.), *The Egyptian World*, London & New York 2010, p. 366–387
- 8/ Ladislav Bareš, Břetislav Vachala, Miroslav Verner, *Ilustrovaná encyklopedie starého Egypta*, Praha, 1997

**Pozn.**

Presentaci používejte spolu se svými poznámkami a případně jako obrazový doprovod k článkům Kate Spence, Rity Freed a Gae Robins

# The Land of Egypt



The Nile, southern Egypt, near Aswan

# The Land of Egypt

Ancient Egypt was created by **the Nile**: the river was the most important contributor to economic life. A key aspect of the ecology of ancient Egypt was the annual **inundation** of the Nile (between July and November). Before the High Aswan dam was completed in 1970, the River Nile flooded each year. These floods brought natural nutrients and minerals that continuously enriched the fertile soil along the river and made the Nile valley ideal for farming.



Pyramids in Giza during annual inundation, October 1927



# The Land of Egypt

The narrow cultivated area along the river Nile was named *kemet*, Black land. The inhospitable, dangerous rocky Eastern and sandy Western Deserts were designated *desheret*, Red Land.





# The Land of Egypt

The river and its network of canals was also the natural highway for all communication, linking as the North and the South of the country and flowing in between a string of towns and villages, temples and necropolises .



Felucca, a traditional wooden sailing boat on the river Nile



Water canal near Saqqara

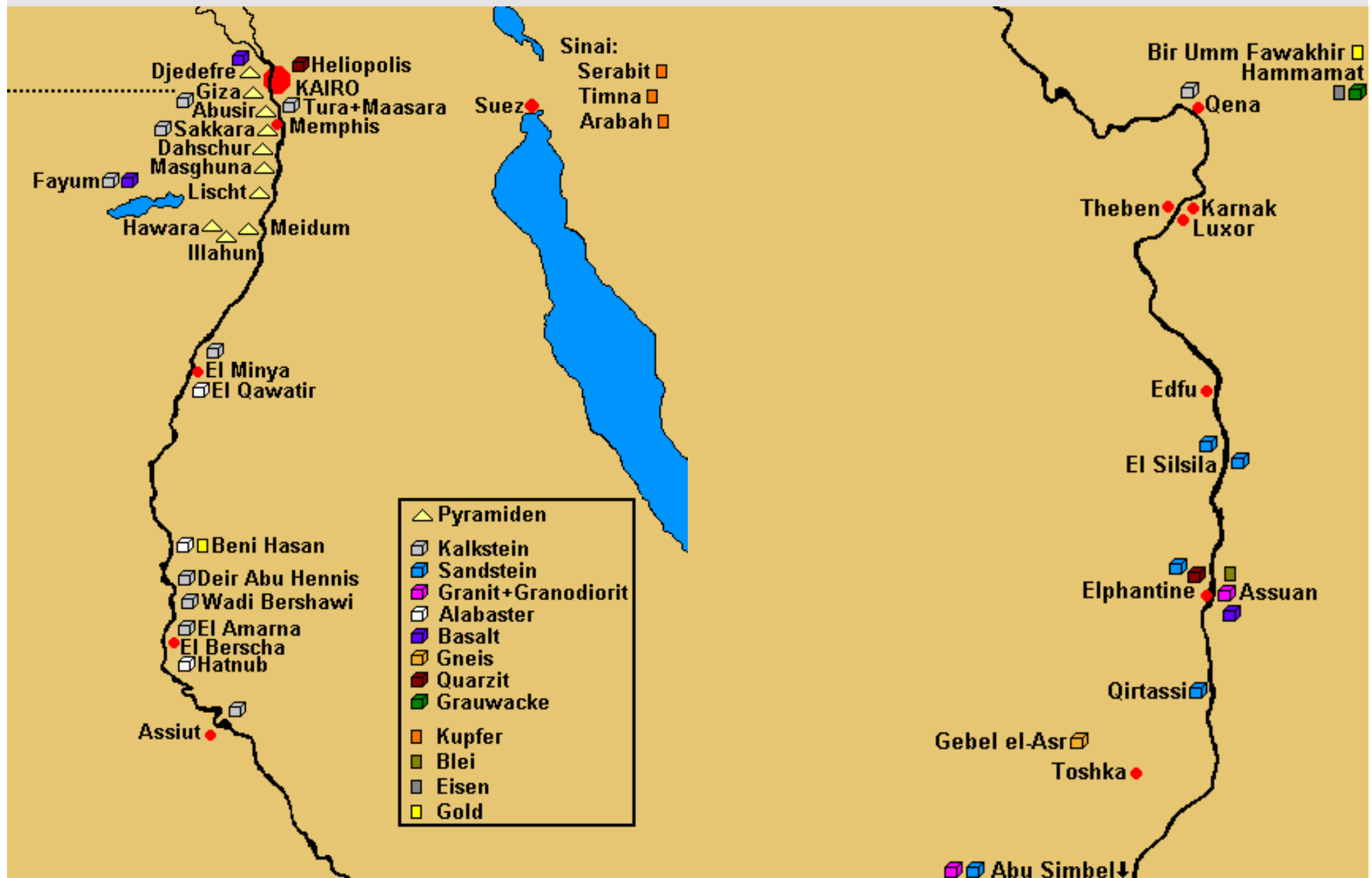
# The Land of Egypt



Egypt possessed extraordinary mineral wealth, mainly limestone, sandstone, granite, diorite, Egyptian alabaster, basalt, semiprecious stones and gold. The country's abundant natural resources greatly influenced its art and architecture.

Red granite, black basalt and white limestone in the funerary temple of the King Sahura in Abusir, 5th Dynasty, Old Kingdom

# The Land of Egypt



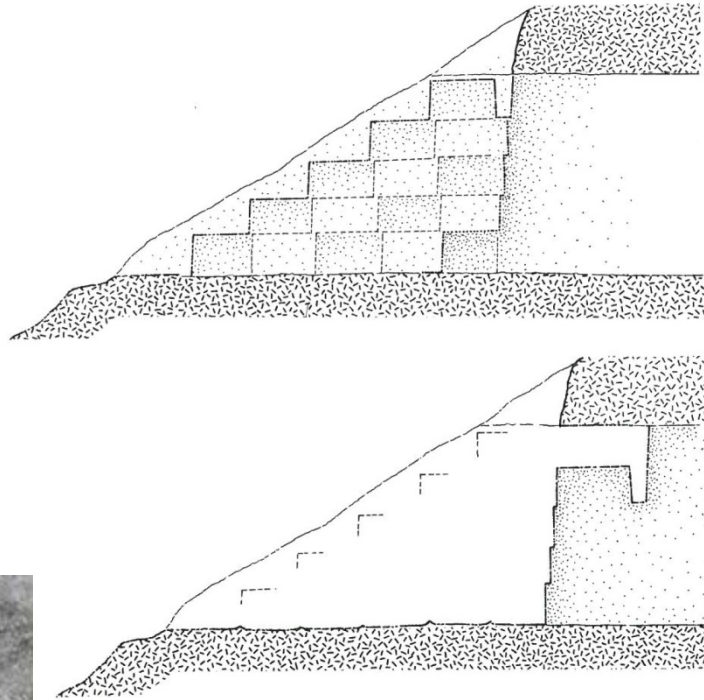
Der fruchtbare Halbmond um 2000 v. Chr.

-  Ägypten
-  Ägyptischer Einflussbereich
-  Reich Sargons von Akkad
-  Akkadischer Einflussbereich
-  Altbabylonisches Reich
-  *Aramäer*  
*Semiter* Berg- oder Wüstenvolk Kulturlandschaft



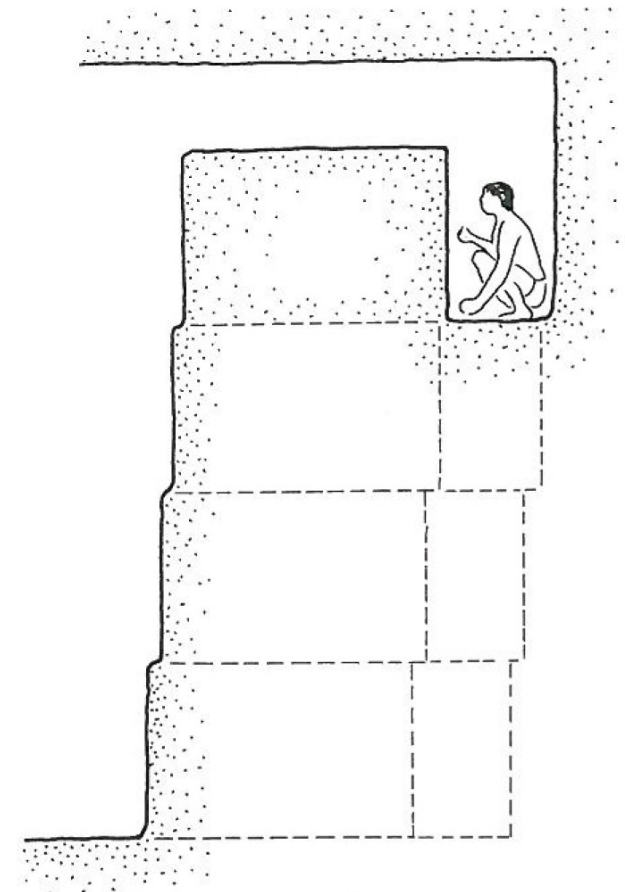
# The Land of Egypt

Fig. 2.5 System of changing from an open to a covered quarry.



Open nad cover quarries  
in Ancient Egypt

Fig. 2.6 Starting work in a covered quarry directly under the ceiling.





# The Land of Egypt

Light and shadow effects in architecture and art (raised x sunk relief)



Open courtyard in the mastaba of general Haremheb, Saqqara, 18th Dynasty, New Kingdom (left)

The valley temple of the king Rachef (Khephren) in Giza, 4th Dynasty, Old Kingdom (right)

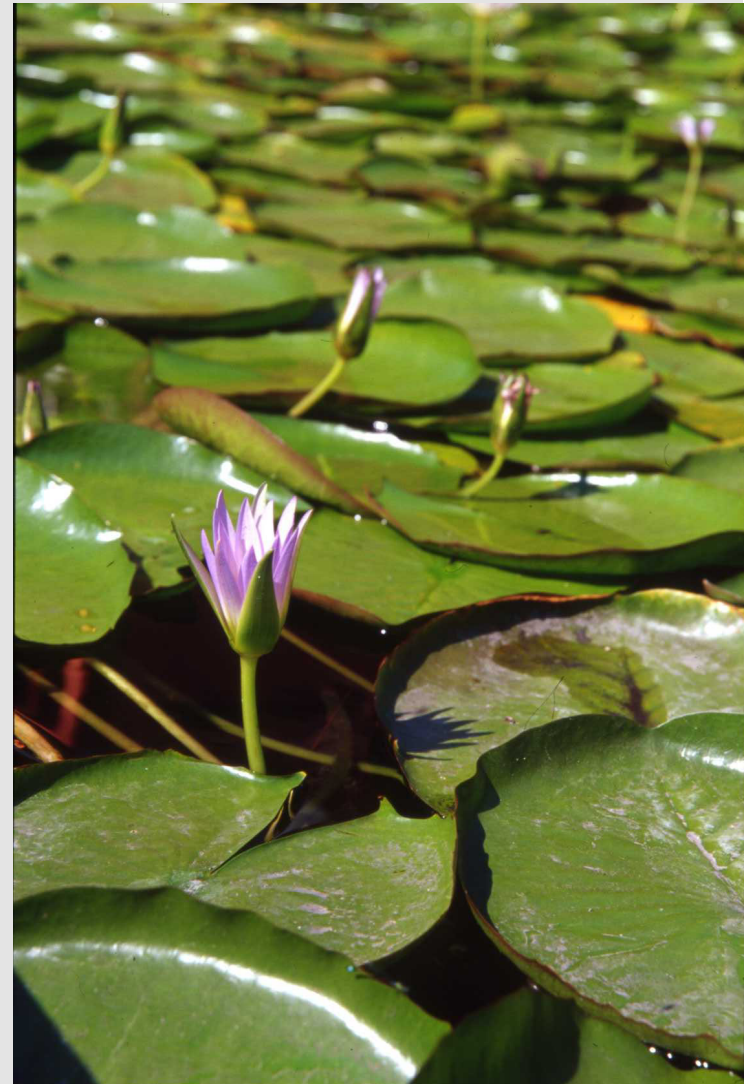


# The Land of Egypt

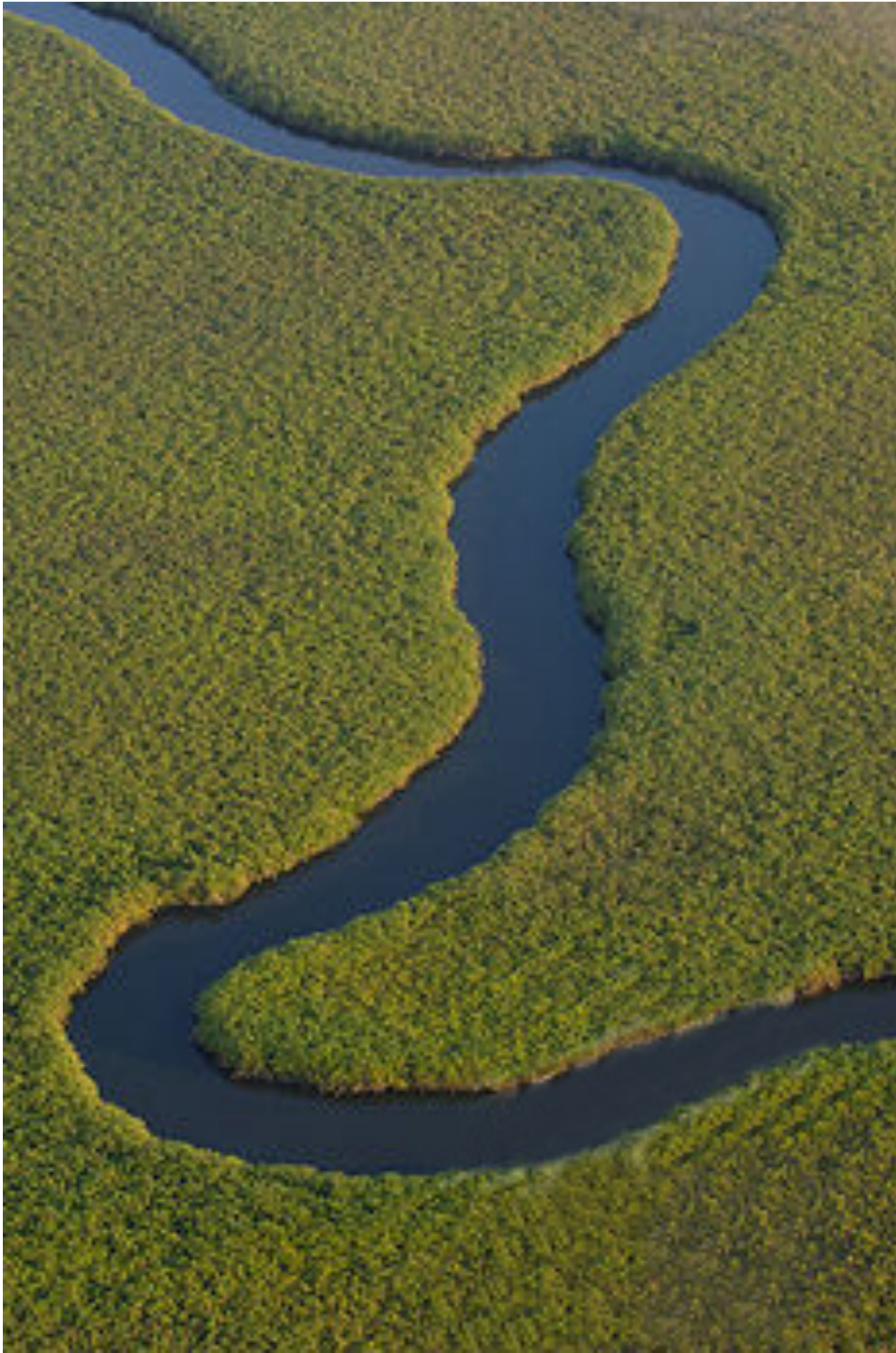
## Heraldic plants of Ancient Egypt



The **papyrus**, covering large expanses of the Nile delta, was the heraldic plant of Lower Egypt, just as the **blue water lily** symbolized Upper Egypt.











# Kingship and state

## Chronology

**Predynastic Period** (ca. 5500–3150 BCE)

**Early Dynastic Period** (ca. 3150–2700 BCE)

Dynasties 0–2

**Old Kingdom** (ca. 2700–2180 BCE)

Dynasties 3–6

**First Intermediate Period** (ca. 2180–1994 BCE)

Dynasties 7–11

**Middle Kingdom** (ca. 1994–1797 BCE)

Dynasty 12

**Second Intermediate Period** (ca. 1797–1543 BCE)

Dynasties 13–17

**New Kingdom** (ca. 1543–1292 BCE)

Dynasties 18–20

**Third Intermediate Period** (ca. 1078–715 BCE)

Dynasties 21–24

**Late Period** (715–332 BCE)

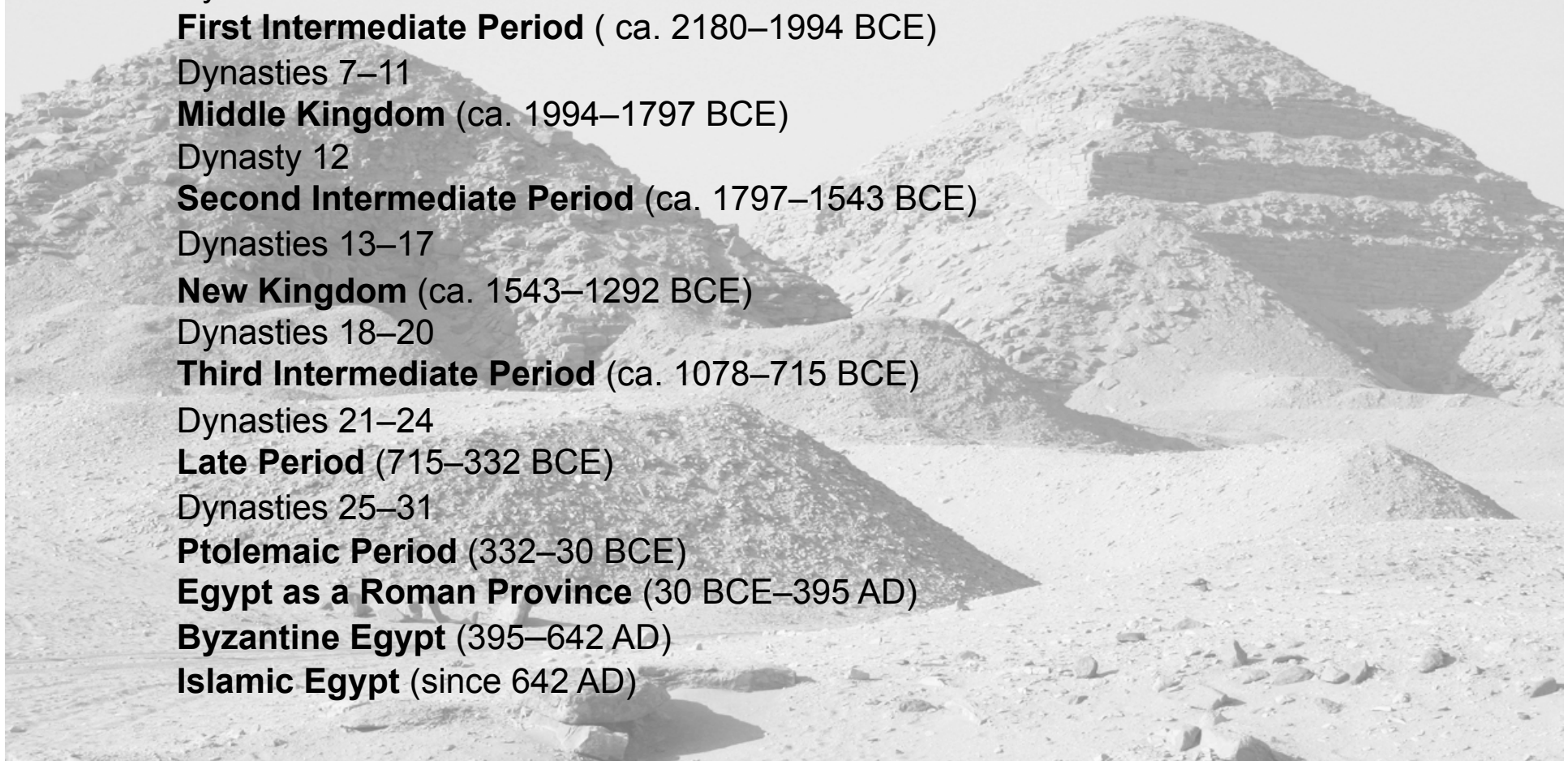
Dynasties 25–31

**Ptolemaic Period** (332–30 BCE)

**Egypt as a Roman Province** (30 BCE–395 AD)

**Byzantine Egypt** (395–642 AD)

**Islamic Egypt** (since 642 AD)



## Kingship and state



The first large region to come under the control of a single ruler was Upper (southern) Egypt. The territorial ambitions of the Upper Egyptian kings were fulfilled when they incorporated chiefdoms of Lower (northern) Egypt into their realm. This was fully accomplished by the King Narmer (3000–2972 BCE).

The Narmer palette shows the figure of the king striking the enemy with a club. This image remained in use in Egypt until the late Roman Period as a symbol of a ruler maintaining the established order of the world by force. The palette copies the material and shape of earlier utilitarian palettes for grinding eye paint, but it is substantially larger and clearly became an instrument of royal propaganda (Cairo, Egyptian Museum, CG 14176, schist, h. 64 cm)

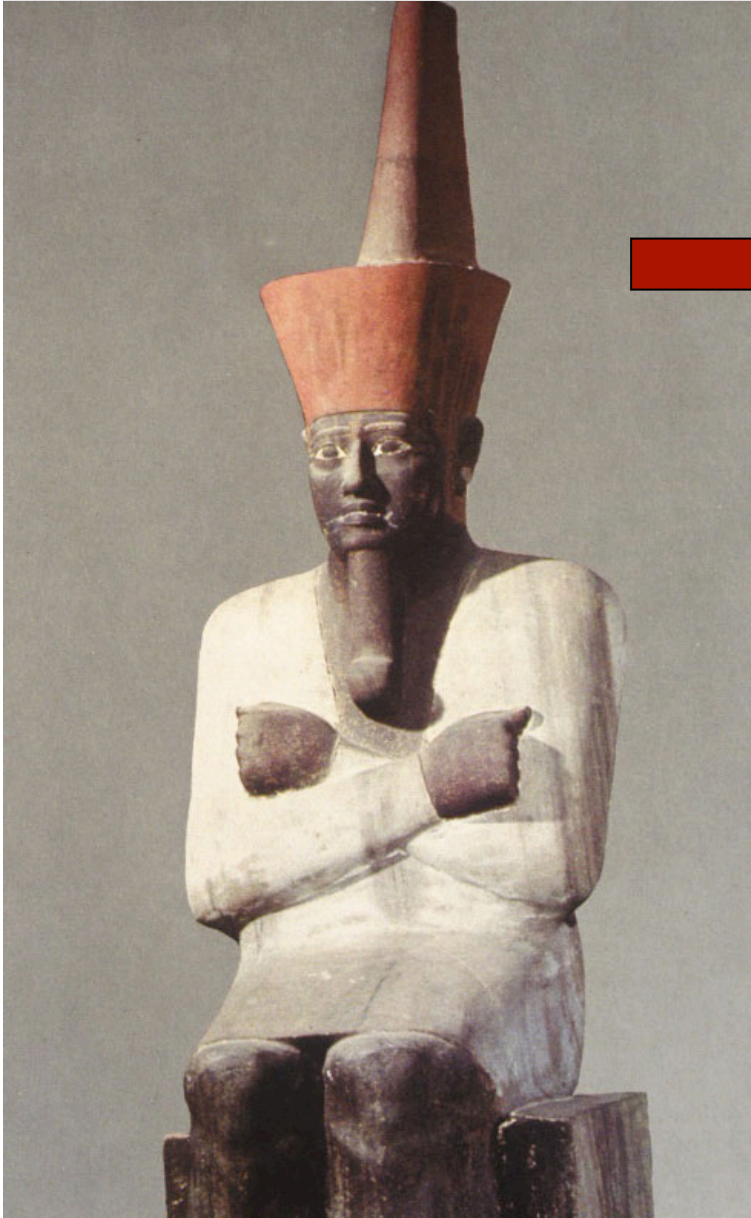
## Kingship and state

In hierarchical structure of Ancient Egypt, the king (pharaoh) was the owner of all the land and the ruler of all the people. In theory the pharaoh held complete power in political, economic and other state affairs. The Egyptian king adopted at his coronation a title: the king of Upper and Lower Egypt.

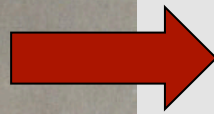
Seated statue of the King Khafra embodies a sense of majesty and power. It is an example of an ideal royal image of the Old Kingdom. On both sides of the seat, the plants of Lower (papyrus) and Upper (lotus-flower) Egypt are knotted in order to symbolise the union of the two parts of the country in the person of Khafra (Cairo, Egyptian Museum, CG 15, schist, h. 120 cm)



# Kingship and state



## Regalia (royal attributes)



red crown, the crown of Lower Egypt (Delta)

Statue of the King Nebhepetre Mentuhotep II represents the ruler with the dark skin. It may allude to his identification with the god Osiris (god of the dead and the Underworld) and thus the colour of the soil. The heavy forms and brilliantly contrasting colours are typical of the more classical tradition of Upper Egyptian sculpture at the beginning of the Middle Kingdom, 11th Dynasty (Cairo, Egyptian Museum, JE 36195, painted sandstone, h. 183 cm)

# Kingship and state



## Regalia

white crown, the tall crown of Upper Egypt (the Nile Valley south of the Delta)

double crown, combination of the red crown and the white crown; symbolizes rule over a united Egypt (no picture)

*shendyt*, tripartite kilt worn by the king

Striding statue of the King Raneferef, Old Kingdom, 5th Dynasty (Cairo, Egyptian Museum, JE 98181, basalt, h. 80 cm)



# Kingship and state



## Regalia



*nemes*, striped headcloth worn by Egyptian kings



false beard

Statue of the King Raneferef,  
Old Kingdom, 5th Dynasty  
basalt, h. 23.8 cm  
Cairo, Egyptian Museum, JE 98177

# Kingship and state

## Regalia



*uraeus*, sacred cobra, protector of the king, often attached to the front of the crown or *nemes*

*Uraeus*, New Kingdom (Cairo, Egyptian Museum, gold inlaid by semiprecious stones)

## Kingship and state

Egypt possessed able and energetic administrators at all levels.



## Kingship and state

Scribes were the literate elite of ancient Egypt. The scribe statue was introduced during the 4th Dynasty, at the beginning as a statue type used exclusively for the members of the royal family. It shows the man seated on the ground with his legs crossed. On the kilt stretched taut between his legs rests an open roll of papyrus. An example from the Musée du Louvre shows a high official who listens to attentively and writes down the text. The original reed-pen was lost.



Scribe statue of the boundary official Kai. The empty space between the arms and chest and the use of lively colours give this statue a great delicacy, Old Kingdom, 4th Dynasty (Paris, Musée du Louvre, E 3023, found in Saqqara, painted limestone, h. 53 cm)

# Kingship and state



## Hieroglyphs

The introduction of hieroglyphs was one of the most important developments in Egypt, as a tradition of literacy and recorded knowledge was thus begun.

The hieroglyphic script was used for monumental inscriptions decorating temples and funerary architecture. Writing was an integral part of decoration, and figures could be depicted so that they resembled script. The close connection between hieroglyphs and images was never lost.

The temple of Medinet Habu in Thebes, Upper Egypt, New Kingdom, 20th Dynasty

# Kingship and state

## Hieroglyphs

Although Egyptian hieroglyphs represent recognizable images of people, animals, birds and various objects, they are not real picture writing. Each hieroglyph has a phonetic value or plays a specific role in the script.



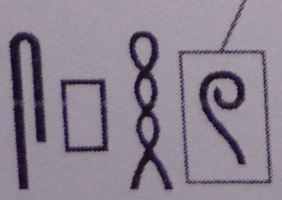
# Kingship and state

## Hieroglyphs

The limitation of hieroglyphs for day-to-day recordkeeping led to another, cursive form, called hieratic. Hieratic signs were simplified and rounded, as a result from the use of a reed-pen on papyrus, rather than a chisel on a stone surface.



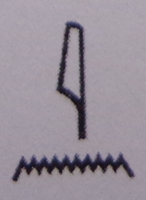
Religious text on papyrus written in hieratic. The Book of the Dead of the priest Hornedjitef, 1st century BCE (Paris, Musée du Louvre, N 3081)



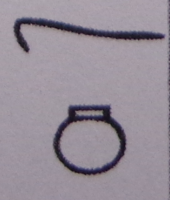
"Catching



the ibex



by



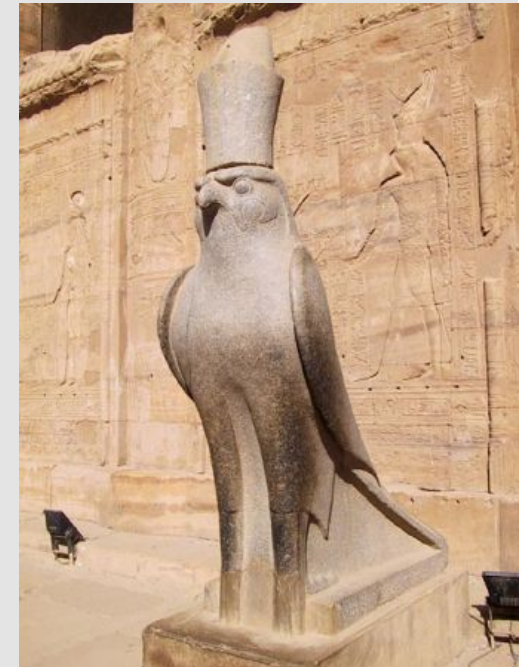
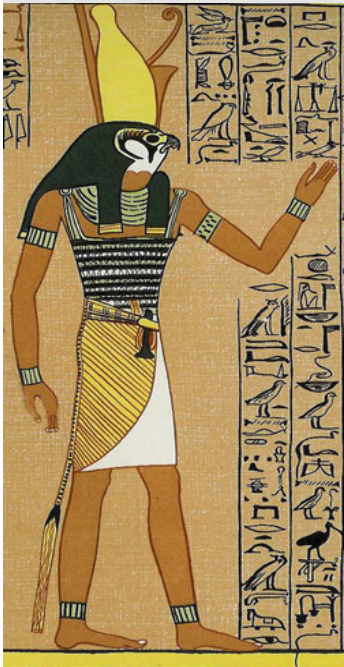
the hunter"





# Religion

Egyptian religion comprised a diverse system of beliefs about the gods. One of the most striking features of Egyptian religion was the multiplicity of its deities, each of which could manifest itself in a variety of forms – as a living animal or in some vegetal form, also as a man-made image which could be anthropomorphic (in human form), zoomorphic (in animal form) or a combination of the two.



**Horus**, ancient sky god, often shown as a falcon or a man with a falcon's head, also as an Eye of the Horus symbol; he was the embodiment of the powers of kingship

# Religion



**Atum**, primordial creator god represented as a man wearing a double crown, symbolizing his rule over the whole of Egypt



**Anubis**, god of embalming, guardian of cemeteries



**Amon**, principal god of Thebes, represented as a man wearing a crown with two long plumes

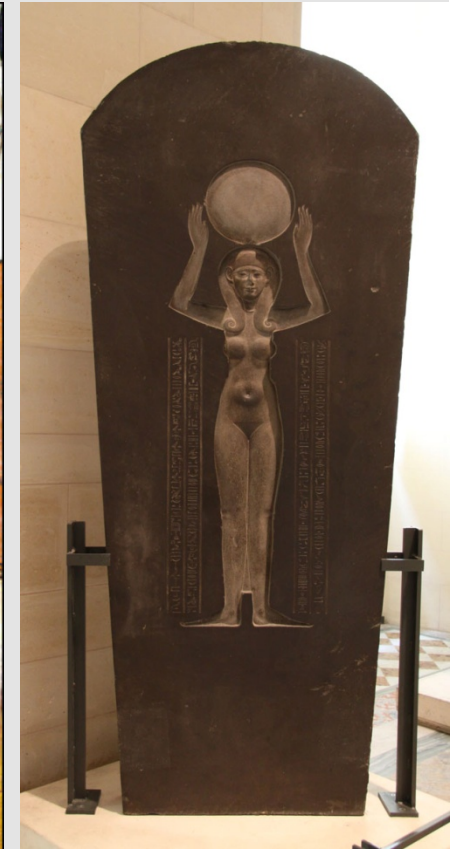
# Religion



**Hathor** (left), goddess of femininity, represented as a cow or as a woman with cow's ears and horns



**Maat**, goddess personifying order and justice in the world



**Nut**, goddess personifying the vault of the sky; here on the inner side of the sarcophagus lid, spanning above the mummy of the dead

# Religion



**Thoth**, god of writing and counting, often shown as an ibis or a man with the head of an ibis or as a sitting baboon



**Isis**, wife of Osiris, mother of Horus. She was depicted as a woman with a throne, or a solar disk and two cow's horns, on her head



**Osiris**, god of the dead, represented as a mummy; brother and husband of Isis, father of Horus

# Religion



**Re**, sungod, the creator and sustainer of the world, who travels in the boat through the sky by day and through the underworld by night

# Religion

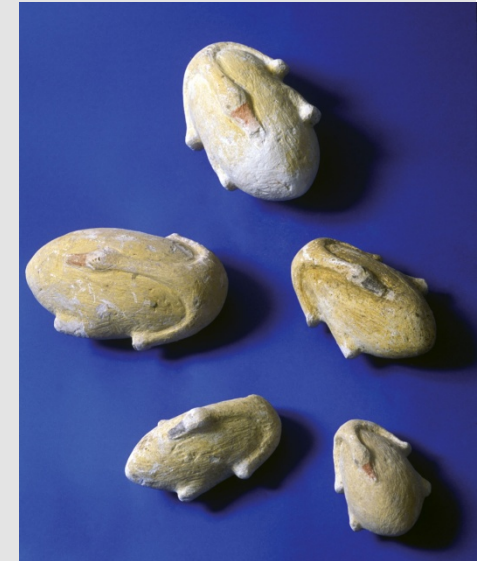
Ancient Egyptians did not desire to enter paradise when they died, but hoped that they would be able to continue an existence similar to that which they led in their lifetime – Egyptian art reflected this wish. **Funerary equipment** and offerings accompanied the corpses in the tombs (royal pyramid complexes or private mastabas).



Set of copper vessels (censer with cover, jar, washing set, bowls), Old Kingdom



Tablet of seven sacred oils, Old Kingdom



Gees, limestone models of offerings, Old Kingdom

## Religion



Artificial mummification of the body was encouraged by the religious belief in the continuation of the body as a physical abode accommodating the spiritual aspects of the human personality after death.



# Art

Most of the surviving Egyptian art we now see in museums were never on public display in their original context. It was created to express ideas about afterlife and that many works were made for tombs and temples. Some would be seen by priests, but many others were sealed forever in tombs. Thus the **Egyptian art was essentially functional** – it served a particular, invariably purpose. It was closely linked to religious, funerary and other beliefs.





# Art



Scene depicting sculptors, from the mastaba of Ptahshepses, Abusir, Old Kingdom, 5th Dynasty

## Artists

Temples, palaces, necropolises (a city of the dead; a vast graveyard) and large estates had their own workshops in which craftsmen and artists manufactured both the elaborate works commissioned by the privileged and the humble goods required by the farming population.

# Art

## Artists

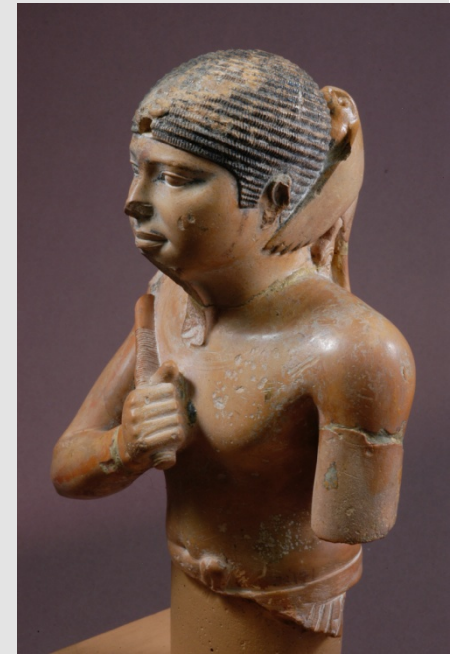
Egyptian artists are well known for their ability to work in stone (limestone, sandstone, granite, basalt, greywacke, diorite, quartzite etc.); they used also wood as well as metal (copper, bronze - often inlaid with gold and silver, which represents highpoints in both technology and artistry).



# Art

## Artists

Tools were simple – balls of dolerite, copper or bronze chisels, wooden mallets. Abrasive of powdered stone produced the final polish. Soft stones such as limestone and sandstone were brightly painted, while only select details were painted on harder stones.



# Art

**Tools** (left; wooden mallet, stone hammer and sculptor's chisel) and the sculptor's **trial pieces**, i.e. unfinished statuettes showing different stages in the work.



Museum of Fine Arts, Boston, 4th Dynasty, Old Kingdom

# Art

## Principles of Egyptian Art

**Aspectivity** is a basic notion in Egyptian art. It describes a concept of creating pieces of art without rendering of perspective. The artists made no effort to show a figure/object/landscape as it appeared, they wanted the viewer to understand the whole by comprehending the parts (i.e. they drew what they knew about the objects rather than what they actually saw). Egyptian artists used the whole range of rules/principles which helped to retain a strong visual unity of Egyptian art for more than three thousand years.

**Canon of proportions**

**Composition and symmetry**

**Two-dimensional representation of figures**

**False transparency**

**Representation of male and female**

**Hierarchical perspective**

Depiction of a garden with artificial pond, trees, birds and fish. The painter combined plan and side view to show as many details as possible in one picture. Tomb of the official Nebamun, Thebes, 18th Dynasty, New Kingdom



# Art

## Canon of proportion

Egyptian artists generally worked according to a fixed set of rules known as the canon of proportion. By placing a grid of equal squares over the human figure, artists were able to reproduce it in the same way, styles and forms, regardless of size or material. This contributes greatly to making Egyptian art so distinctive and recognizable.

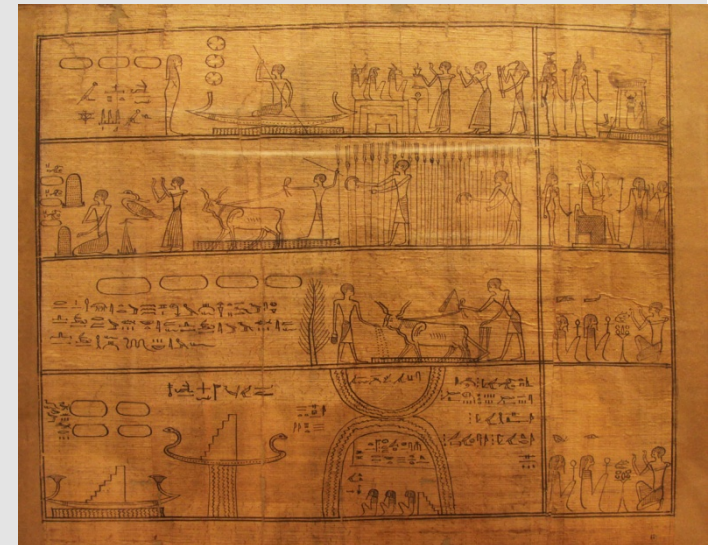


Wall painting in the rock-cut tomb of Sarenput II, Middle Kingdom, 12th Dynasty, Qubbet el-Hawa, Aswan

# Art

## Composition and symmetry

Figures were often arranged in an ordered, symmetrical manner within the available space. Images were divided into **registers**, rows with figures standing on the bottom line.



# Art

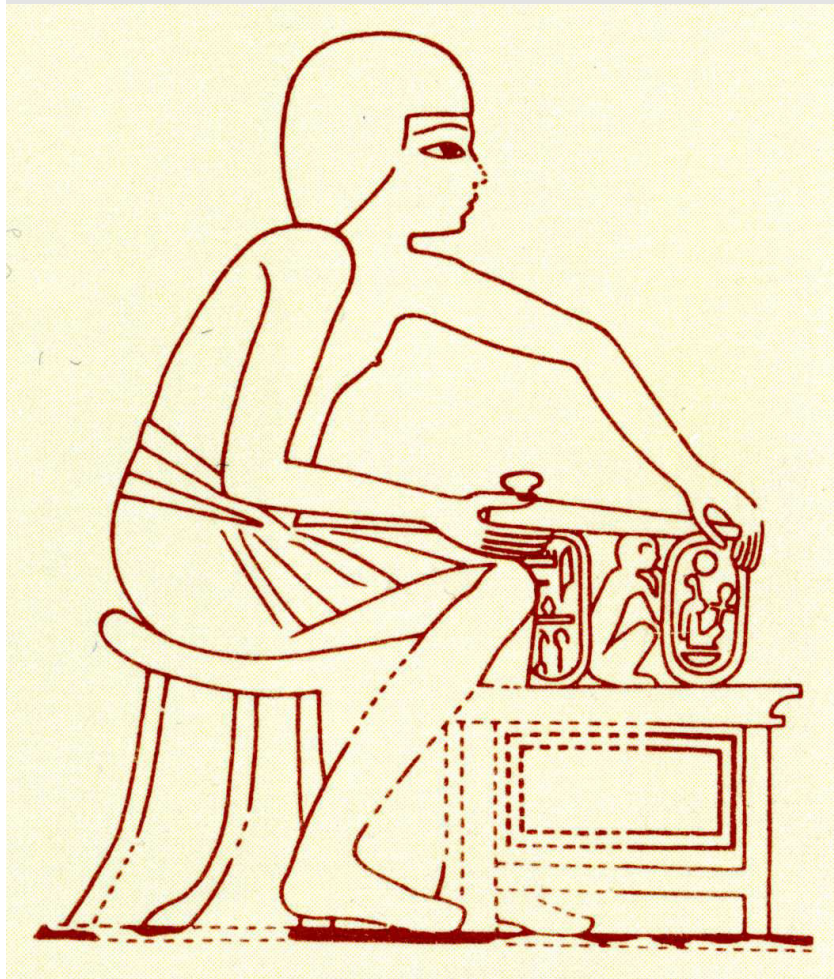
**Two-dimensional representation of figures** seeks to reproduce every aspect of it in an immediately recognizable manner, so the human figure was shown in a compromise between a frontal view focusing on eyes and chest, and a side view showing head, torso and limbs.





# Art

**False transparency** is a drawing principle which helps the viewer to gain as precise information as possible about the object. In this process, artist shows the inside of the object that is concealed from the viewer's eyes (e.g. the content of a chest or a pot).



# Art

Faience figurines of hippopotami were placed in the Middle Kingdom tombs, probably because the animal was linked to the ideas connected with fertility and procreation. The marshland plants and small animals surrounding the wild hippopotami in their natural environment were painted on the body of the statuettes to indicate the beast's habitat (i.e. opposite principle to the false transparency).



# Art

## Representation of male and female

The male and female were shown using different conventions, which highlighted anatomical differences between them and their role in society. Men are shown walking and women standing, to signify the more active role played by men; women have pale skin, reflecting their indoor domestic existence whereas men have brick-red skin as a result of working outdoors.



# Art

**Hierarchical perspective** – the relative sizes of human figures vary according to their importance or the requirements of composition. It directs the viewer's attention towards the main element of the scene – the god/king/tomb owner is usually at least twice as large as the subjects or the family members.



# Art

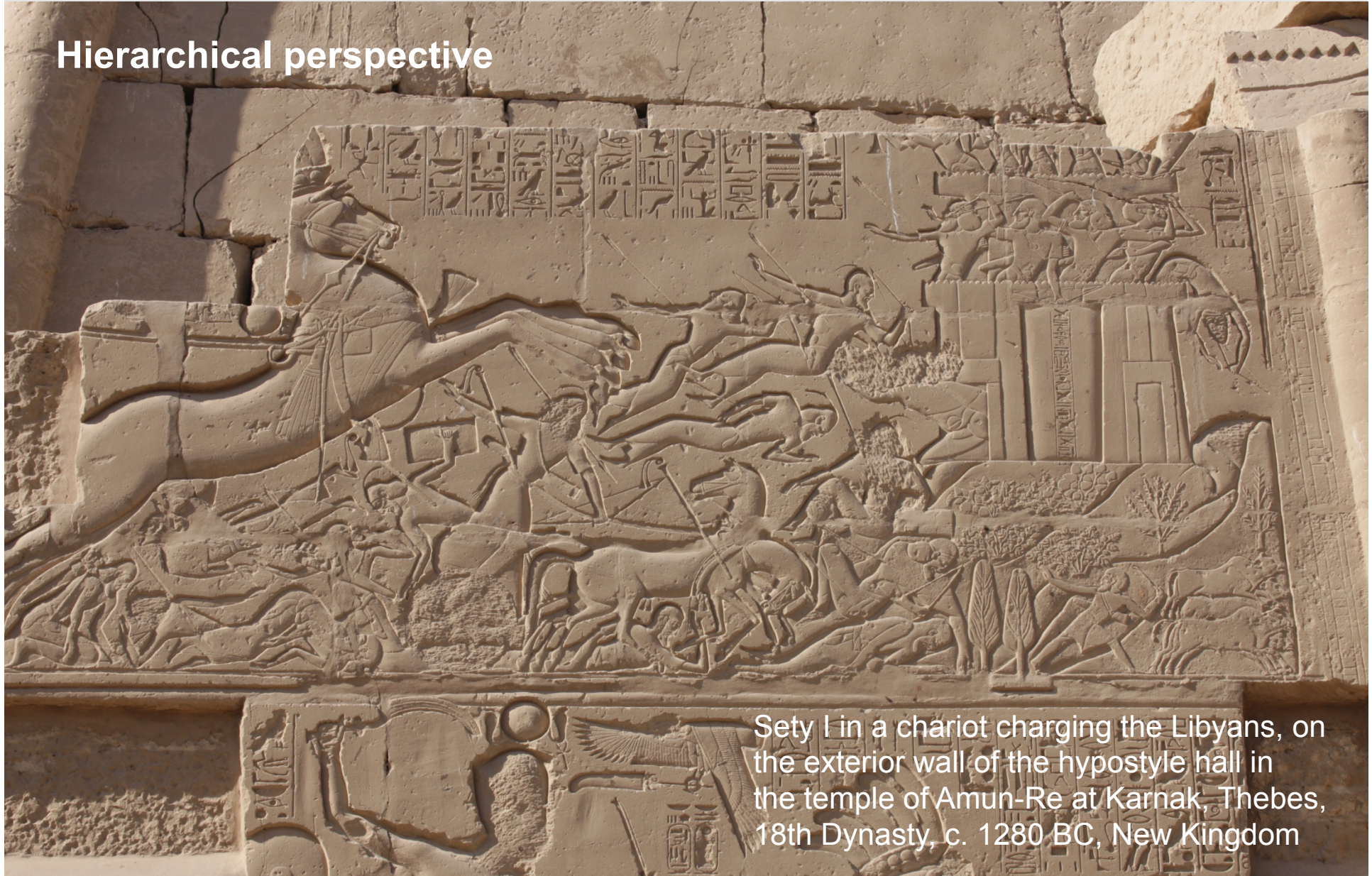
## Hierarchical perspective



Ramses III smiting his enemies, on the outer face of the first pylon of his funerary temple at Medinet Habu, 19th Dynasty, c. 1160 BC, New Kingdom

# Art

## Hierarchical perspective



Sety I in a chariot charging the Libyans, on the exterior wall of the hypostyle hall in the temple of Amun-Re at Karnak, Thebes, 18th Dynasty, c. 1280 BC, New Kingdom

# Art

## Architecture

The royal burial places were built in different places. The royal tombs of the Old and Middle Kingdom were pyramid complexes; only in the New Kingdom did the pharaohs chose the cliff faces in the desert *wadi* (valley, usually a dry riverbed) today known as the „Valley of the Kings“ as their burial place.



Pyramid necropolises in Abusir (front) and Giza, Old Kingdom

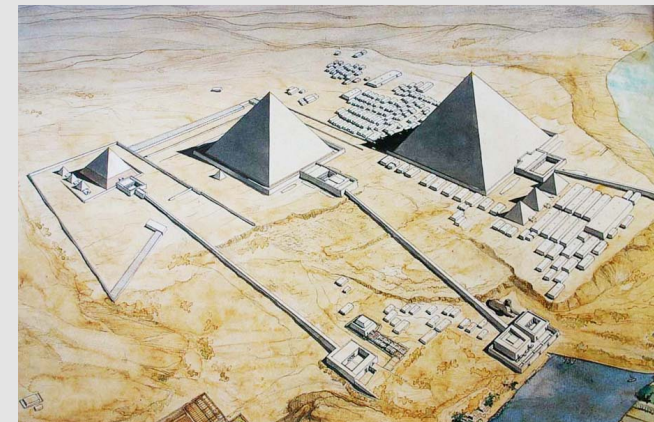


Valley of the Kings, Thebes, Upper Egypt, New Kingdom

# Art

## Architecture

Pyramid – called *mr* [mer] by the Egyptians, was a monument erected as a tomb and stage for royal mortuary rituals. The pyramid complex mainly consisted of a pyramid and a mortuary/funerary temple on cliff and a valley temple with a harbour situated down next to the artificial Nile canal. The architecture, reliefs and statues of the pyramid complexes served one common purpose: to maintain the king's posthumous royal status and so to safeguard his existence after death.



Giza necropolis

Giza necropolis with the pyramids of Khafra (left) and Khufu (right). Valley temple of the King Khafra and the Sphinx in the foreground



# Art

## Architecture Pyramids



In the reign of the king Djoser in the 3rd Dynasty, Imhotep (architect and presumably also Djoser's son) placed a series of stone mastabas atop one another in the graduated design, forming the **Step pyramid** at Saqqara

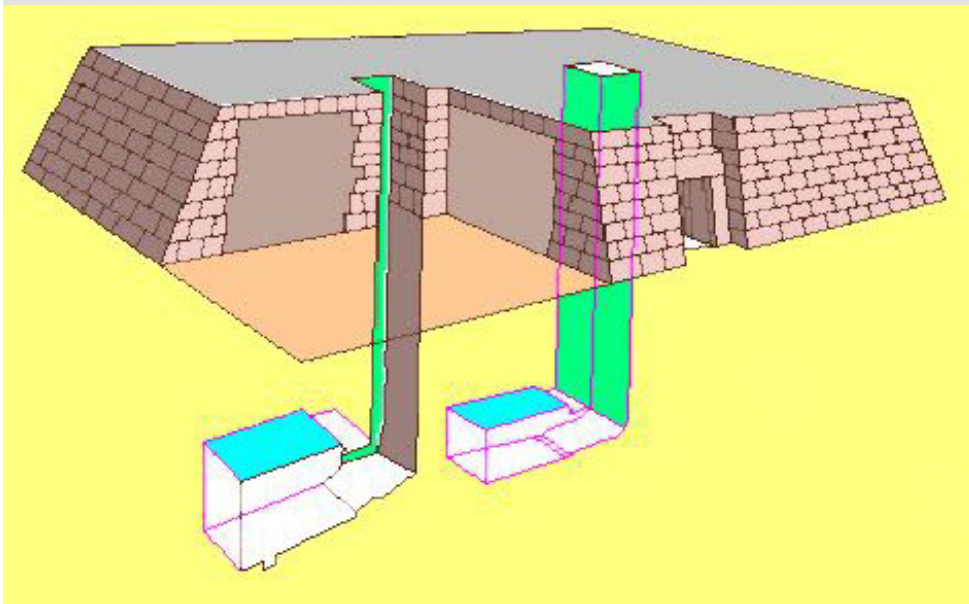
The **true pyramid** appeared in the 4th Dynasty in the reign of Snofru, who built it at Dahshur

The **Great Pyramid** at Giza, erected by the king Khufu, son of the Snofru, is the most outstanding example of the genre. The pyramids at Giza are the only surviving „wonder of the ancient world“

# Art

## Architecture

**Mastaba** is a rectangular non-royal tomb made out of dried bricks, with shafts and burial chambers dug into the ground (substructure). The main level of the tomb (superstructure) contained an offering chamber (a room for ceremonies) and an additional room for a statue of the deceased so that his spirit could witness the service being offered in his name.

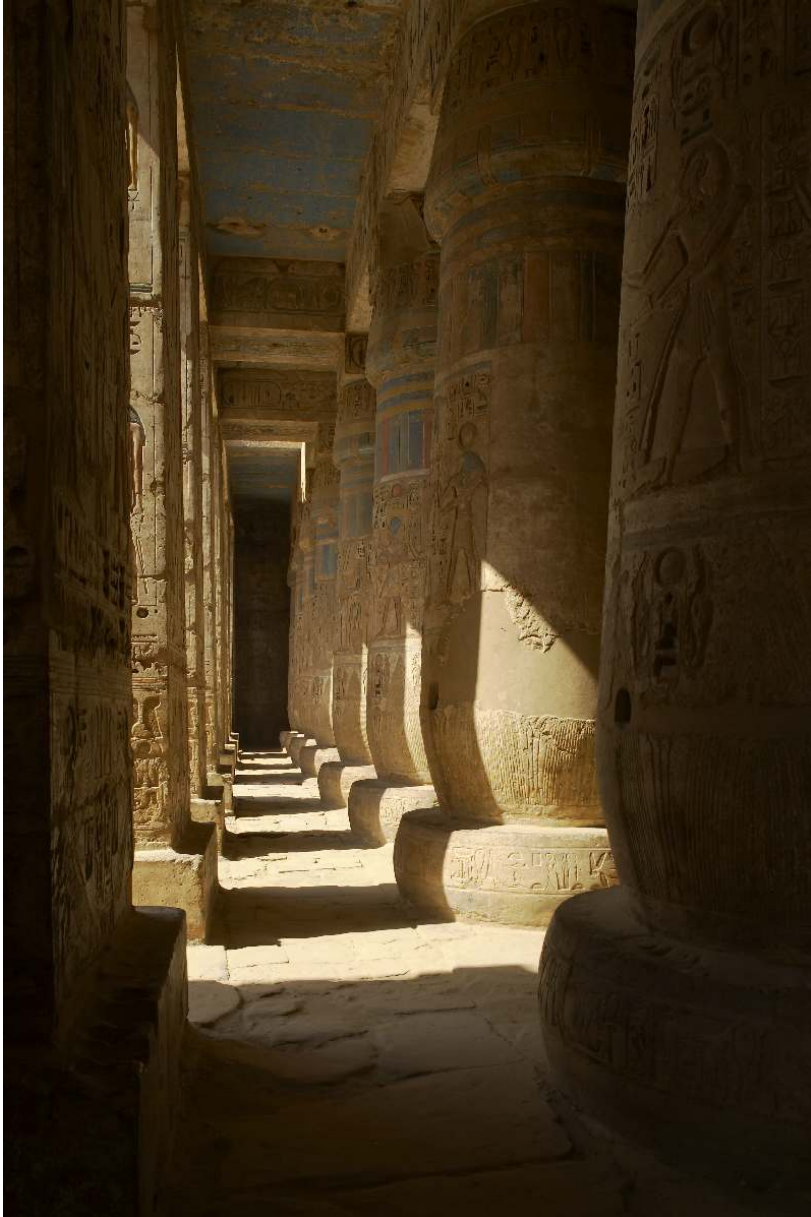


Structure of a mastaba (section) of the Old Kingdom



Reconstructed columned entrance to the mastaba of Ptahshepses, Abusir, Old Kingdom, 5th Dynasty

# Art



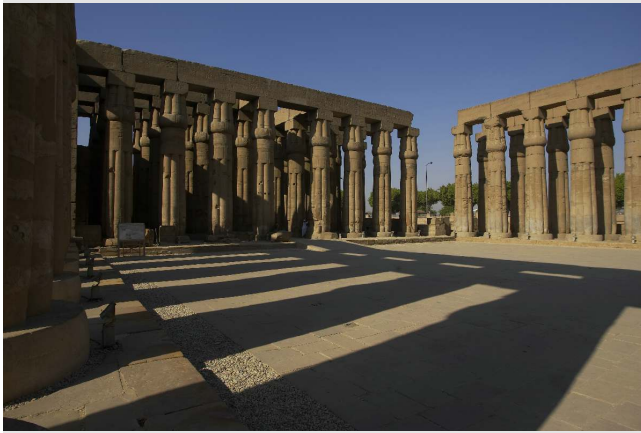
## Architecture Temples

The foundation of temples, assisted by the goddess Seshat, was one of the pharaohs' institutional activities. Temples' key functions were: the house of the gods, cult place for the dead, a world model and mythical place. The innermost space in a temple was called sanctuary – here was found the *naos*, a shrine to the divine image of a god.

Medinet Habu, the mortuary temple of the King Ramesses III, colonnade in the second court, New Kingdom, 20th Dynasty

# Art

## Architecture Temples



Temple of Luxor. The broad court of Amenhotep III is surrounded by columns with closed papyrus capitals, New Kingdom, 18th Dynasty



Terrace temple of Hatshepsut – the levels rise in terraces from the court to the sanctuary. It is style of temple architecture specific to Thebes.



The first *pylon* (the entrance gateway to a temple or to one of the open courtyards) of the temple of Isis on the island of Philae, 30th Dynasty to Ptolemaic Period.

# Art

**Statues** were placed in the temples or in the closed statue room (*serdab*) in the tomb. No statues were made for purely aesthetic purposes. They provided the required physical abode for the deceased's *ka* (soul or spirit which continued to exist even after death) or they could serve as a substitute for the body (i.e. mummified body) should anything happen to it. Statue had to be sufficiently lifelike and identifiable so that the *ka* would recognize its own statue. They were not generally intended to be a true portrait of an individual, but rather an idealized image of beauty of the time. It was through its inscription that a statue or relief was linked to a specific person.



# Art

Through a specific magical ritual statues and reliefs were brought to life so that they could function in the afterlife in the same way as what they depicted / functioned in this life.



Cult objects used in the ceremony of the „Opening of the mouth“. Found in the pyramid complex of the King Raneferef in Abusir, Old Kingdom, 5th Dynasty (Cairo, Egyptian Museum, JE 97340, l. 16.7 cm, basalt, obsidian, berg crystal)

# Art

## Reliefs

Scenes on stone surfaces were often cut into relief before painting. There were two main types of relief in Egypt: **raised relief** and **sunk relief**. Traditionally, painted raised relief was used on interior walls and sunk relief on outside ones, since bright sunlight has the effect of enhancing sunk relief and flattening raised relief.



Various types of relief (sections) Raised relief

Sunk relief

# Art

## Reliefs

Reliefs or wall-paintings in the tomb guaranteed that the material needs of the deceased would continue to be satisfied in the afterlife. While the representations on the walls fulfilled this role by their mere existence, offerings of real food and drink were also brought to the tomb's altar.



Painted relief showing a couple sitting around a table of offerings, Saqqara, Old Kingdom, 6th Dynasty



Offering limestone table from the tomb of Sankhuptah, found in Abusir, Czech excavation, Old Kingdom, 6th Dynasty (Cairo, Egyptian Museum, Reg. No. 2601, l. 99 cm)



# Art

The only artworks that seem likely to have been wholly secular were wall decorations inside palaces and houses or such items of daily use as decorative cosmetic utensils, jewellery, furniture, stone vases, games and textiles.



# Visual materials

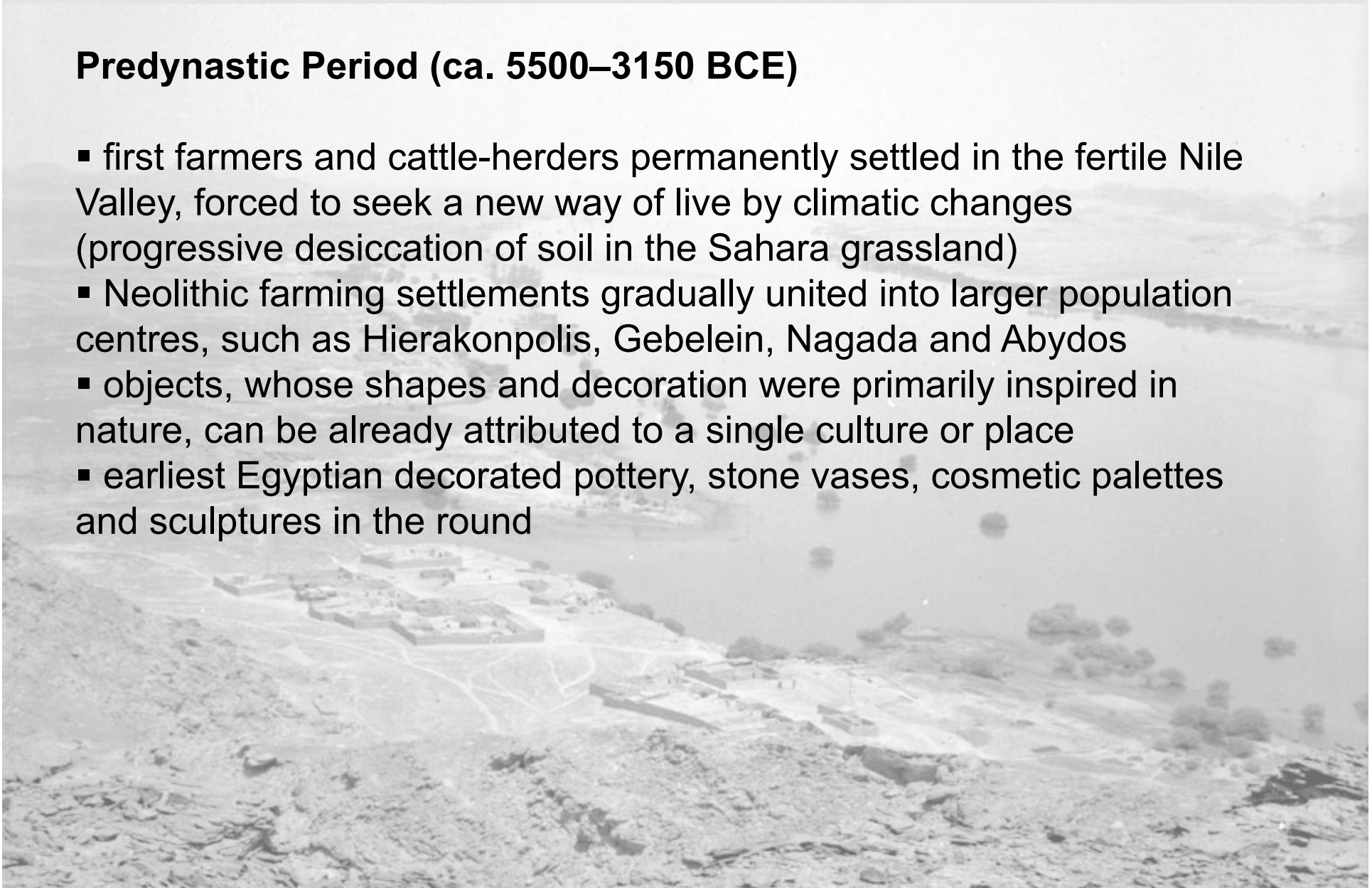
## Works of art in the historical context

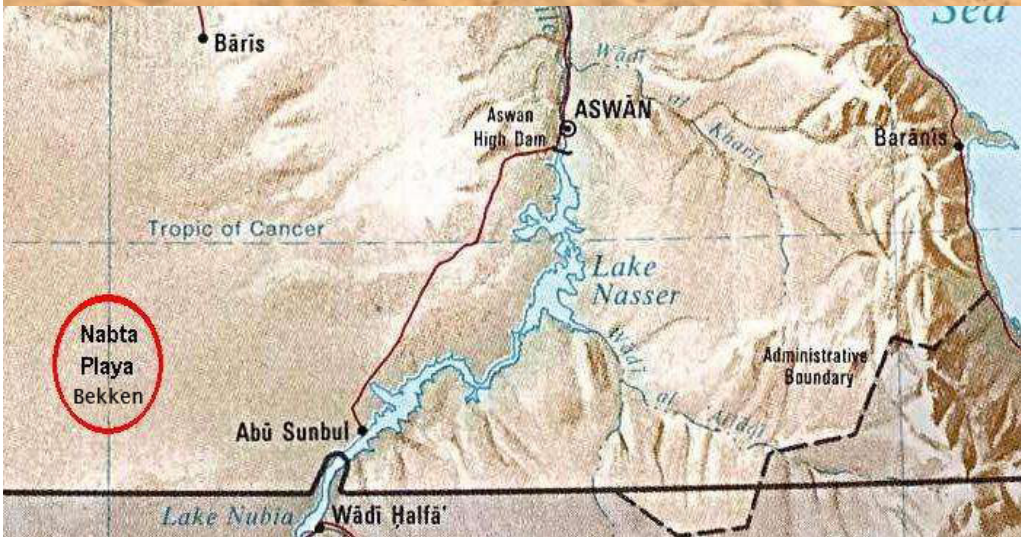


# Works of art in the historical context

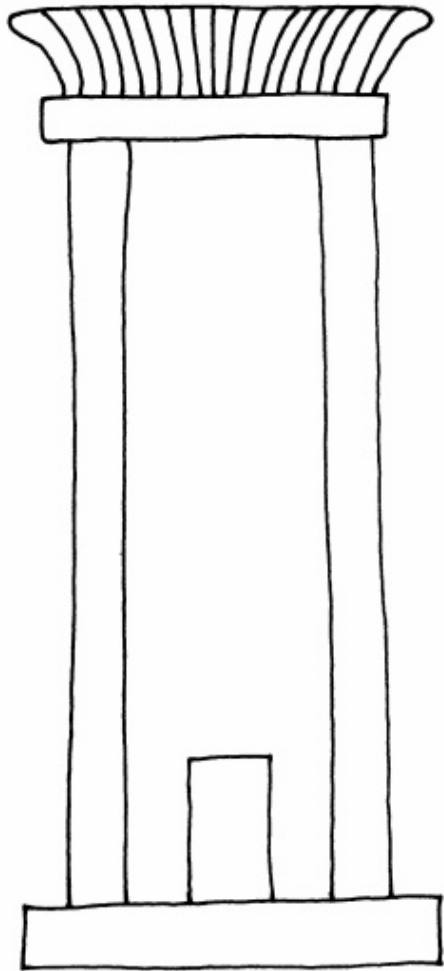
## Predynastic Period (ca. 5500–3150 BCE)

- first farmers and cattle-herders permanently settled in the fertile Nile Valley, forced to seek a new way of live by climatic changes (progressive desiccation of soil in the Sahara grassland)
- Neolithic farming settlements gradually united into larger population centres, such as Hierakonpolis, Gebelein, Nagada and Abydos
- objects, whose shapes and decoration were primarily inspired in nature, can be already attributed to a single culture or place
- earliest Egyptian decorated pottery, stone vases, cosmetic palettes and sculptures in the round

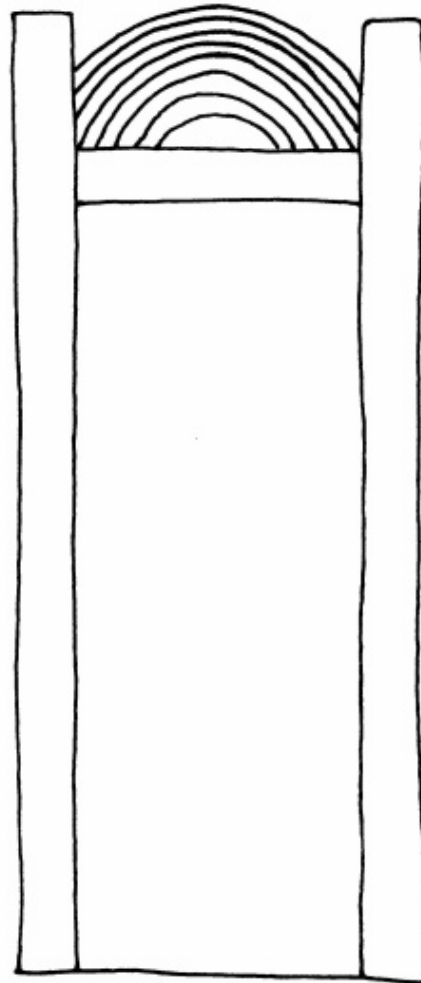




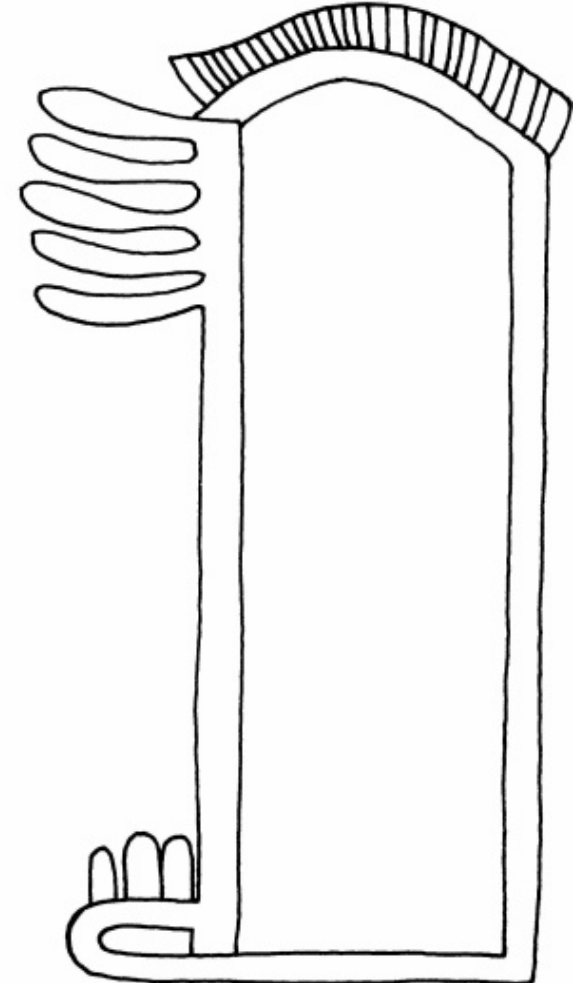
Circular stone structure at Nabta Playa. It might be one of the world's earliest known archeoastronomical devices, a prehistoric „calendar" marking the summer solstice, ca. 5th millennium BC



*seh-netjer*

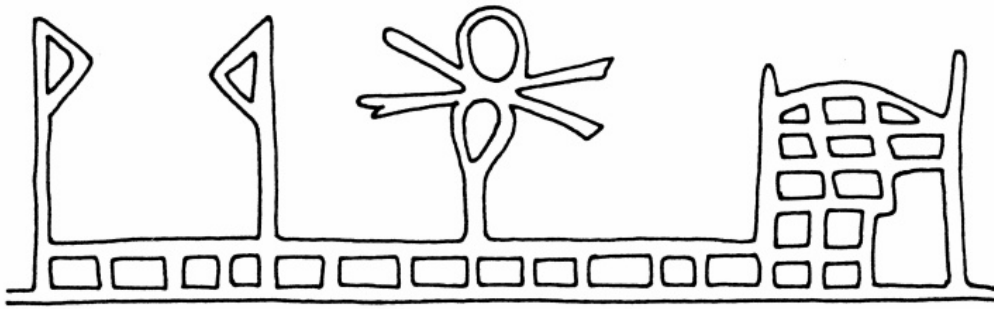


*per-nu*, Lower Egypt

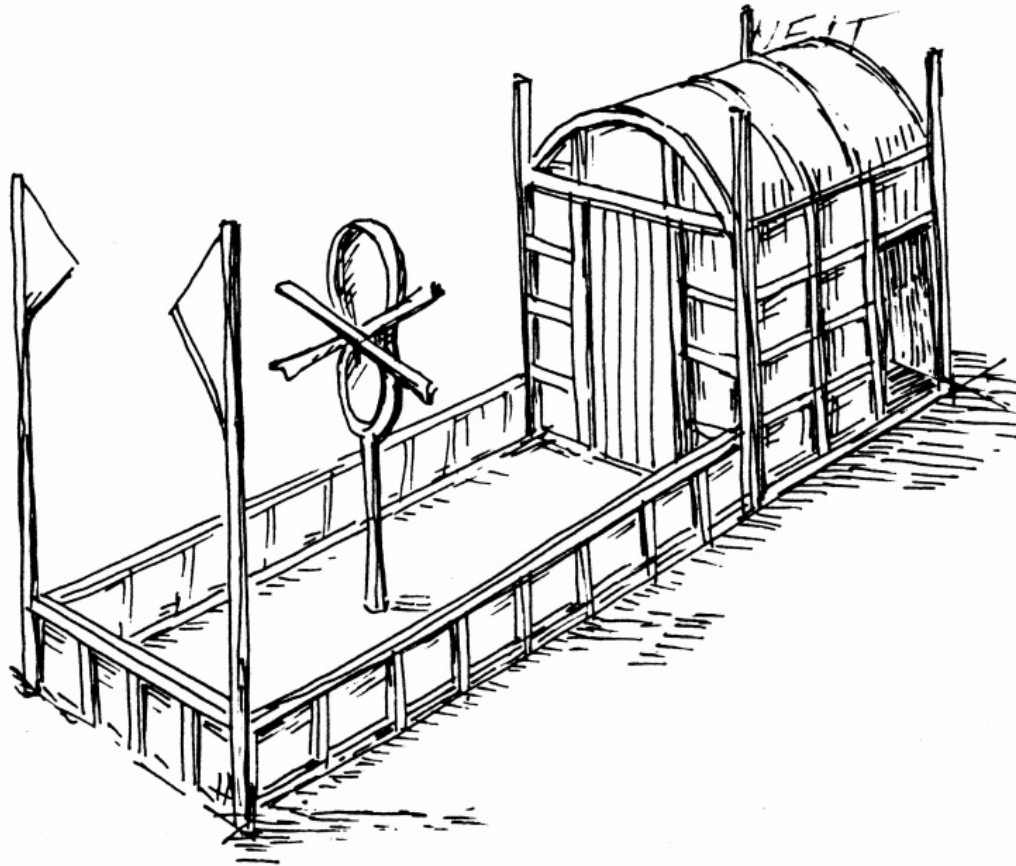


*per-wer*, Upper Egypt

Stylized form of the earliest types of Ancient Egyptian shrines;  
*seh netjer* – closely connected with the death god Anubis in the form of a jackal.  
Originally, they were structures made from light plant materials: wood, reed, mats



*per-nu* shrine with the symbol of the goddess Neith carved on the ebony tablet from Abydos, tomb B19, Early Dynastic Period



Reed houses (*mudhif*) are built up to the present day in the marshes of Iraq Southern Iraq



Minshat Abu Omar, Eastern Delta, Egypt, c. 3000 BC  
Underground burial chambers with brick-lined walls – one of the earliest forms of brick architecture.

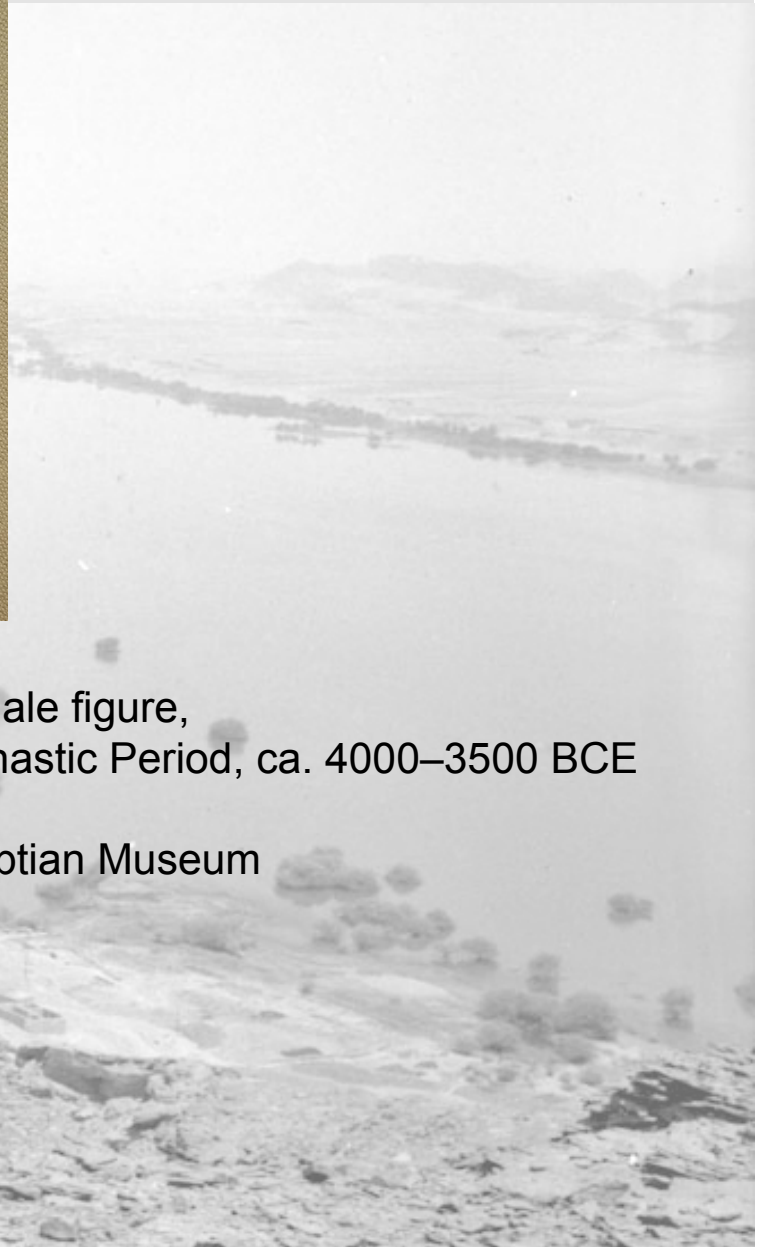
## Works of art in the historical context



Fish-shaped cosmetic palette,  
late Predynastic Period, schist,  
Paris, Musée du Louvre, E 22730  
The cosmetic palettes were used to  
grind malachite for cosmetic purposes



Bearded male figure,  
late Predynastic Period, ca. 4000–3500 BCE  
ivory  
Cairo, Egyptian Museum

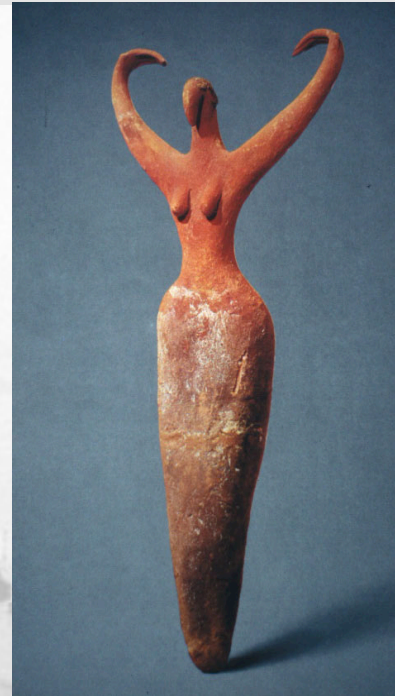




## Works of art in the historical context



Bearded man from Gebelein,  
late Predynastic Period,  
ca. 3500 BCE,  
breccia, h. 50 cm,  
Lyon, Musée d'Histoire Naturelle



Female figure from el-  
Mamariya,  
late Predynastic Period,  
ca. 3000 BCE,  
terracotta, h. 29.3 cm,  
New York,  
Brooklyn Museum of Art

These male statuettes are little more than heads on schematically rendered bodies, they have staring eyes, a conspicuous nose, ears and a long pointed beard. They were probably the earliest funerary statuettes of private individuals and predecessors of the sculptures of later Egyptian tombs.

# Works of art in the historical context



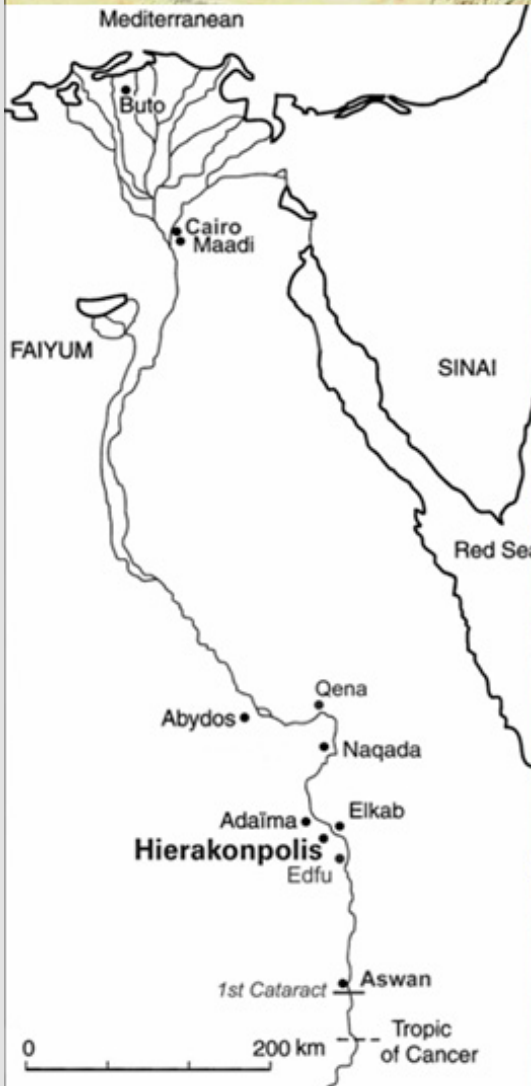
Painted vase from the Naqada I culture (white-on-red pottery), late Predynastic Period, 4000–3500 BCE, clay



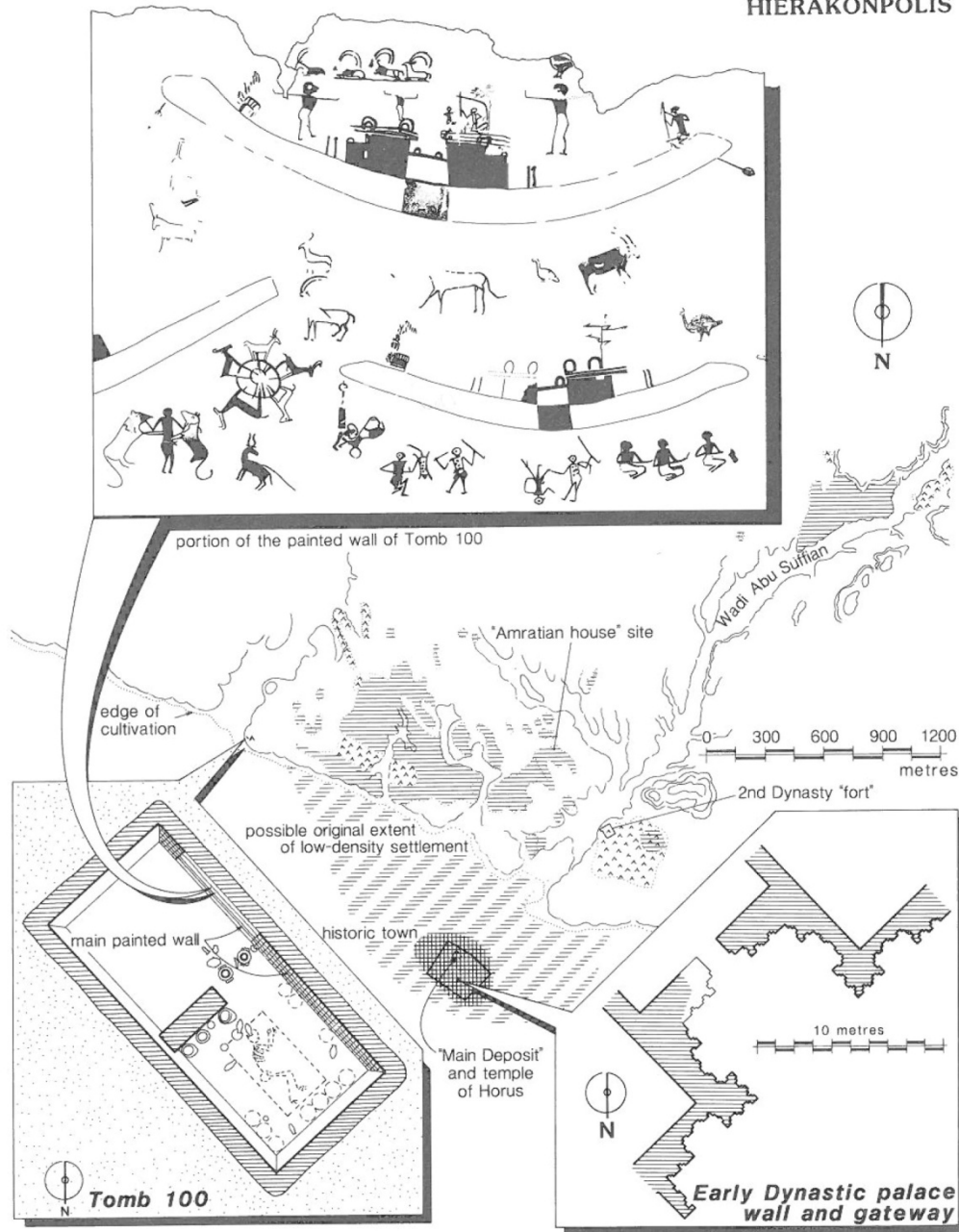
Painted vase from the Naqada II culture (red-on-buff pottery), late Predynastic Period, 3500–3000 BCE, clay, h. 24 cm, Berlin, Egyptian Museum and Papyrus Collection, Inv. Nr. 20304

Pottery vases used figurative motifs surrounded by repetitive patterns, such as the boat in a Nile landscape, surrounded by symbols of hills, by plants and animals. Male and female figures are usually interpreted as hunters and goddesses. These were the beginnings of Egyptian painting, which was to flourish on later tomb walls.

# Egypt



HIERAKONPOLIS



**Pottery model house, El-Amra**  
**Late Predynastic, Naqada III, 3250–3100 BC**  
**This model illustrates the rectangular house-**  
**shape of the period and the use of timber-**  
**framed doors and windows**



# Origins of the Pyramid – Hierakonpolis

Construction of a reed and pine in the form of Ner or 'Great House'. The structure may be on the Nekhen

## Temple and mound

To the ancient Egyptians the mounds that covered their predynastic graves may have been an image of the primeval mound, the fertile land from which all creation grew. Thus priests 'planted' the king's body in the earth mound of his grave, and, like new seedlings on the first mounds of earth to emerge

from the annual Nile flood, he would rise again. At Hierakonpolis we find the earliest association of king, mound and Horus, god of kingship. The Greek name of the site means 'City of the Falcon', the symbol of Horus; its ancient name was Nekhen. Archaeological evidence suggests it was an important predynastic centre, perhaps a kind of capital of southern Egypt. Close to the beginning of the 1st dynasty (c. 2900 BC), settlements scattered across the low desert and up into the Wadi Abu Sufian – the valley that cuts the high desert cliffs – coalesced to form the walled town of Nekhen.

In one corner of the town is an enclosure surrounded by mudbrick walls, within which is Egypt's oldest known temple mound. It is here that basic concepts of Egypt's divine kingship appear to have originated. Excavations by J.E. Quibell in

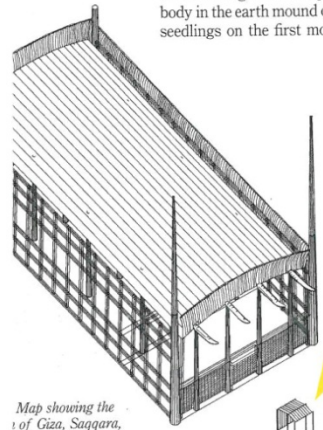
The pavilion shown in front of the shrine structure (below, left) is based on the festival pavilion of Narmer depicted on the 1st-dynasty ceremonial macehead found in the Main Deposit (left). Access to the top of the mound of Nekhen may have been by a similar staircase, although the ceremony depicted was probably conducted at Buto.

(Right) The sacred enclosure was surrounded by a wall of mudbrick, which may have replaced one of wood and reed matting

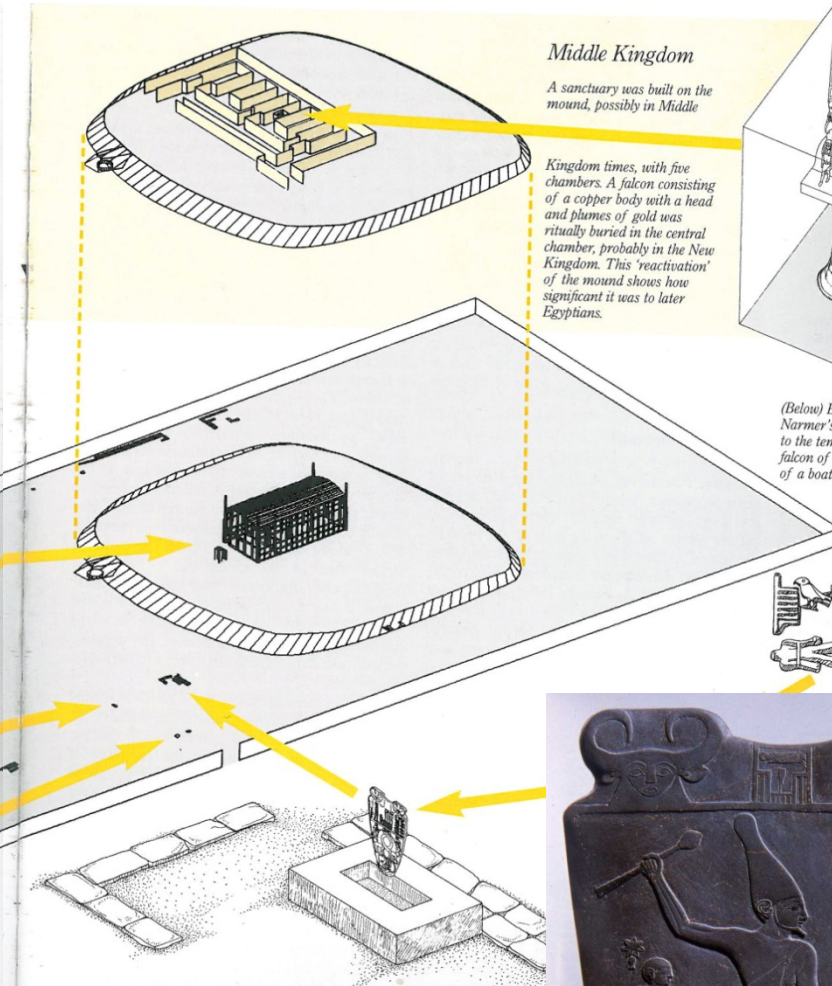
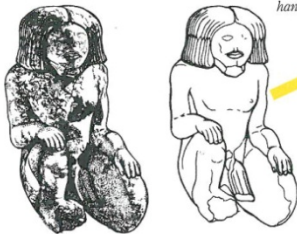
(Below) Two life-sized statues of kneeling attendants. One, made of limestone had deteriorated considerably because of the wet soil conditions. They may have stood either side of the entrance passage.

(Above) Door socket in the form of a prisoner with his hands tied behind his back.

1897–8 and in the following year by F.W. Green revealed features ranging in date from late predynastic (c. 3200 BC) to New Kingdom (c. 1425 BC). Green attempted to sort out the principal layers and their relative levels. Layer 1, just above the desert surface, contained predynastic material deposited before the temple was built. Layer 2 is of yellow clay containing flints and predynastic pottery.



Map showing the sites of Giza, Saqqara, and Hierakonpolis.



## Middle Kingdom

A sanctuary was built on the mound, possibly in Middle

Kingdom times, with five chambers. A falcon consisting of a copper body with a head and plumes of gold was ritually buried in the central chamber, probably in the New Kingdom. This 'reactivation' of the mound shows how significant it was to later Egyptians.

(Below) Bo Narmar's connection to the temple, falcon of the boat.

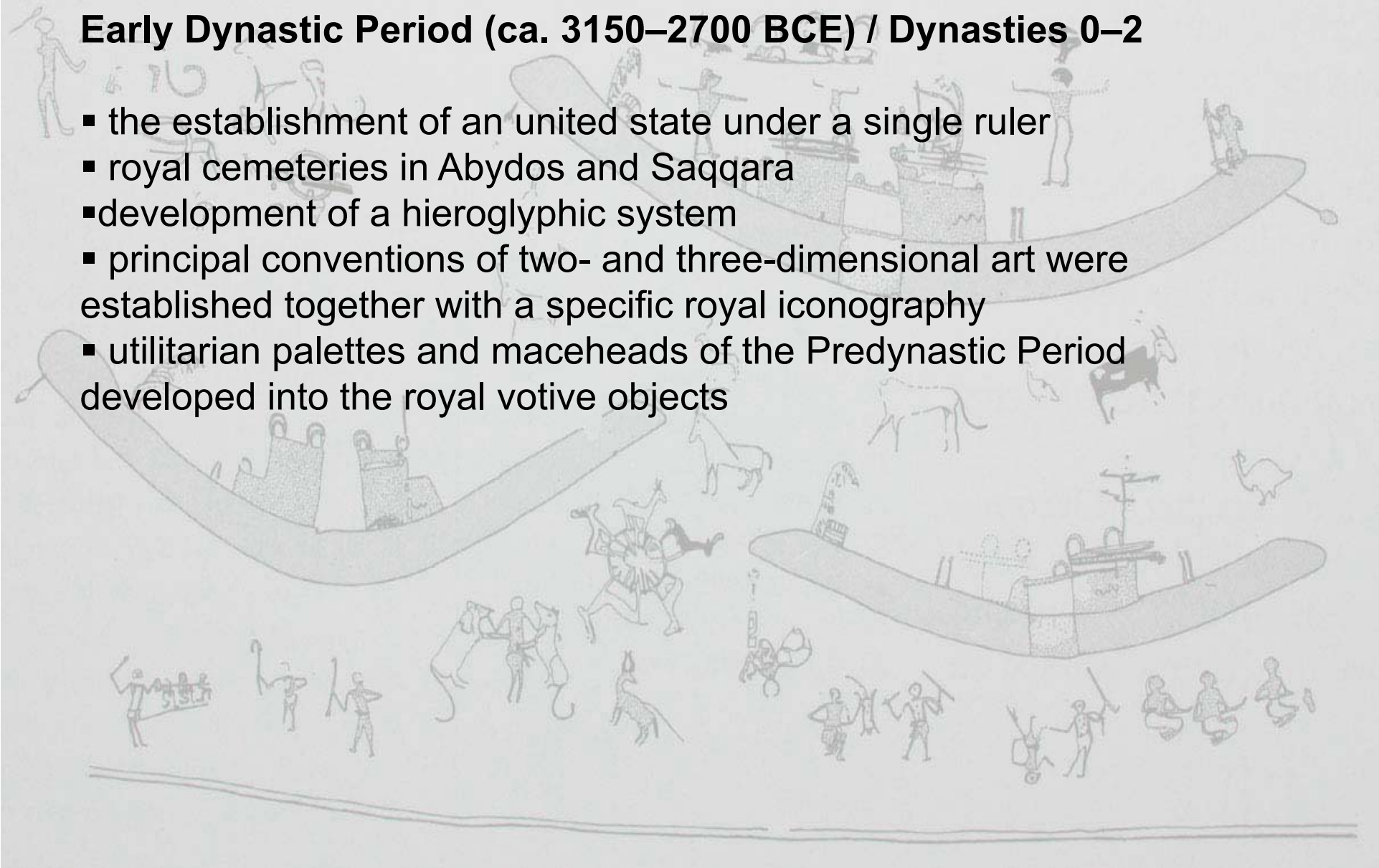


**Hierakonpolis, „City of the Falcon“ (Nekhen) – sacred enclosure with a primeval mound and a shrine structure („Great House“) in the centre**

# Works of art in the historical context

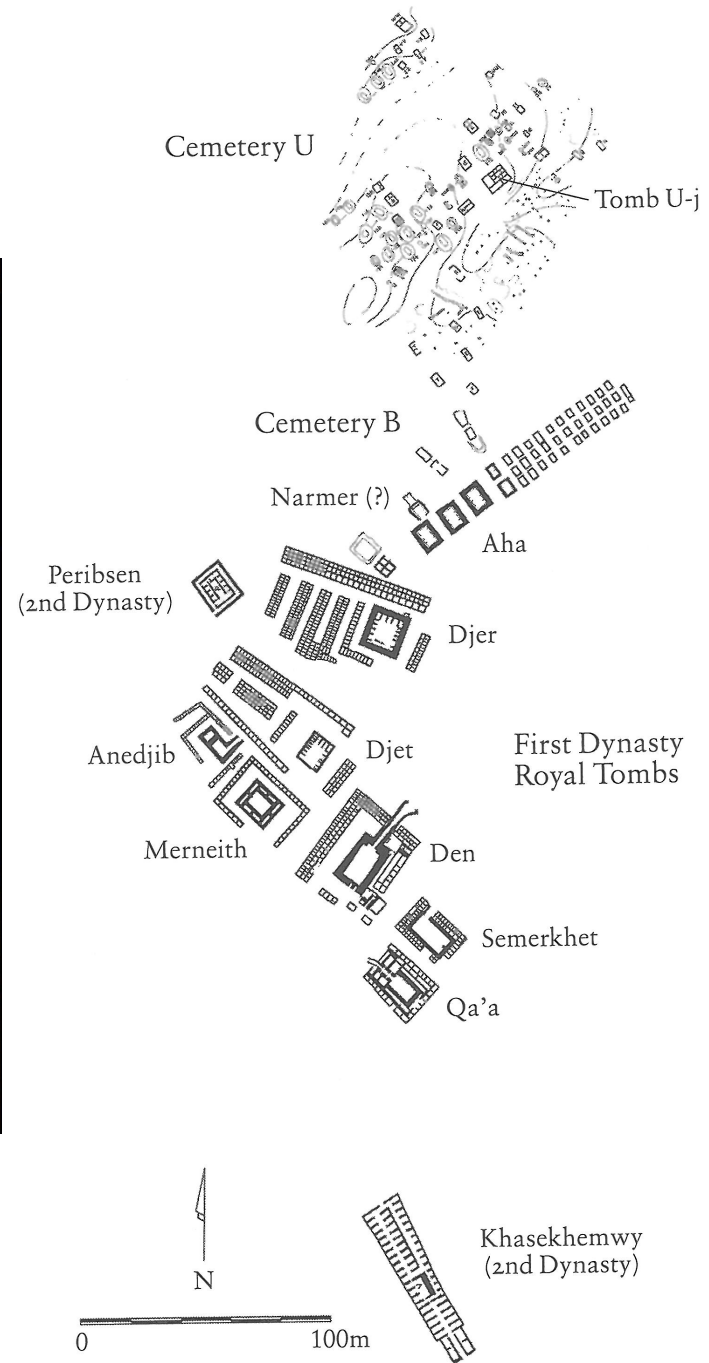
## Early Dynastic Period (ca. 3150–2700 BCE) / Dynasties 0–2

- the establishment of an united state under a single ruler
- royal cemeteries in Abydos and Saqqara
- development of a hieroglyphic system
- principal conventions of two- and three-dimensional art were established together with a specific royal iconography
- utilitarian palettes and maceheads of the Predynastic Period developed into the royal votive objects

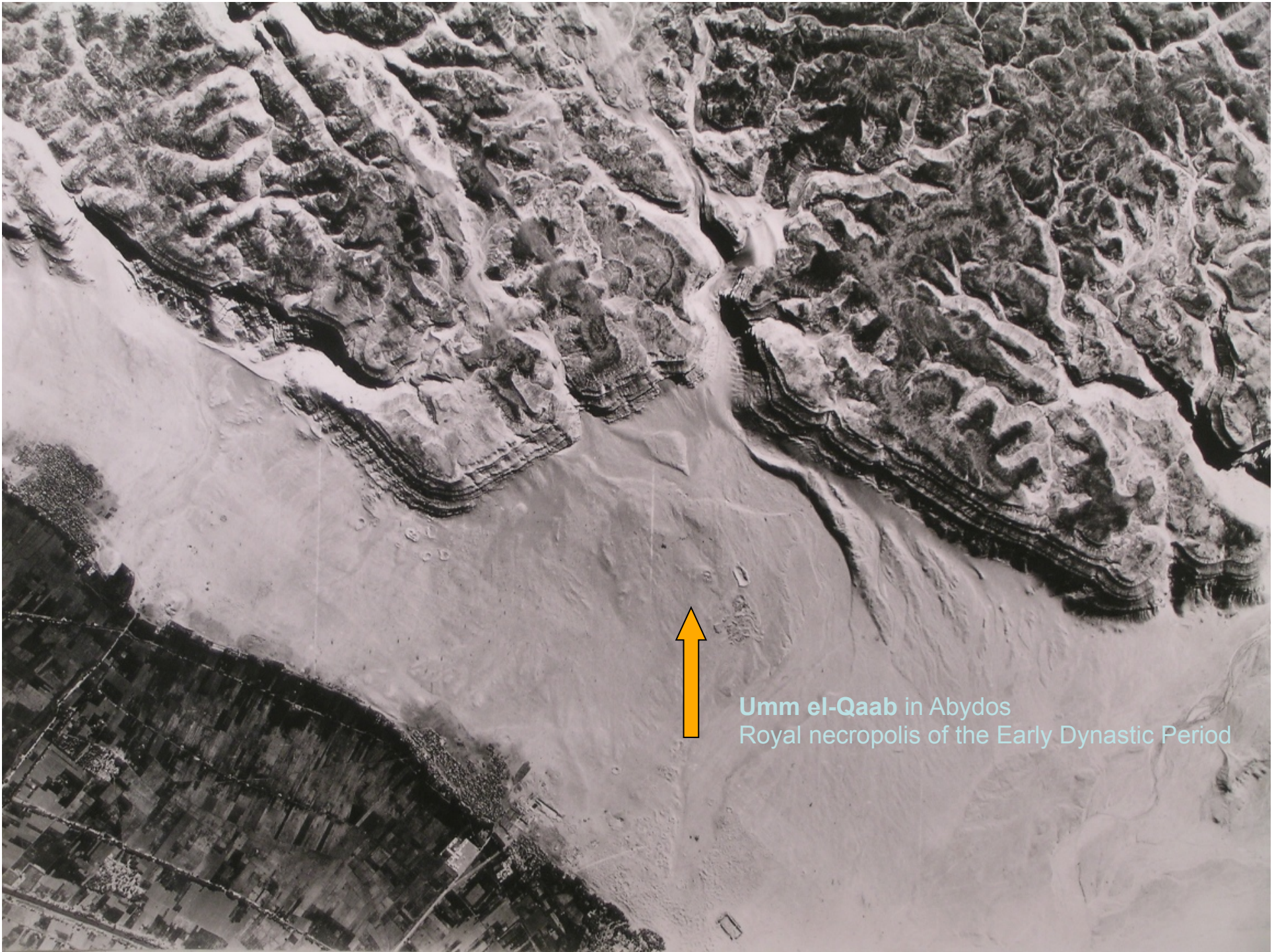




**ABYDOS** – royal necropolis of the Early Dynastic Period



Khasekhemwy (2nd Dynasty)



Umm el-Qaab in Abydos  
Royal necropolis of the Early Dynastic Period

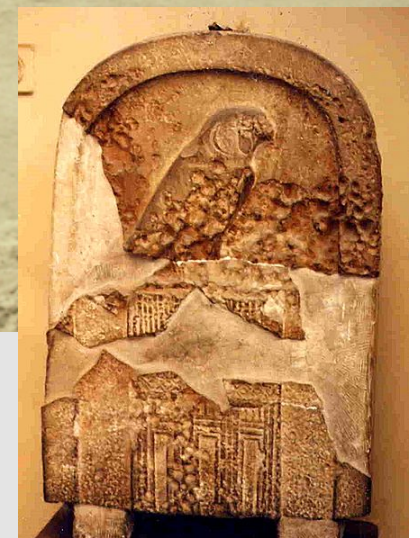


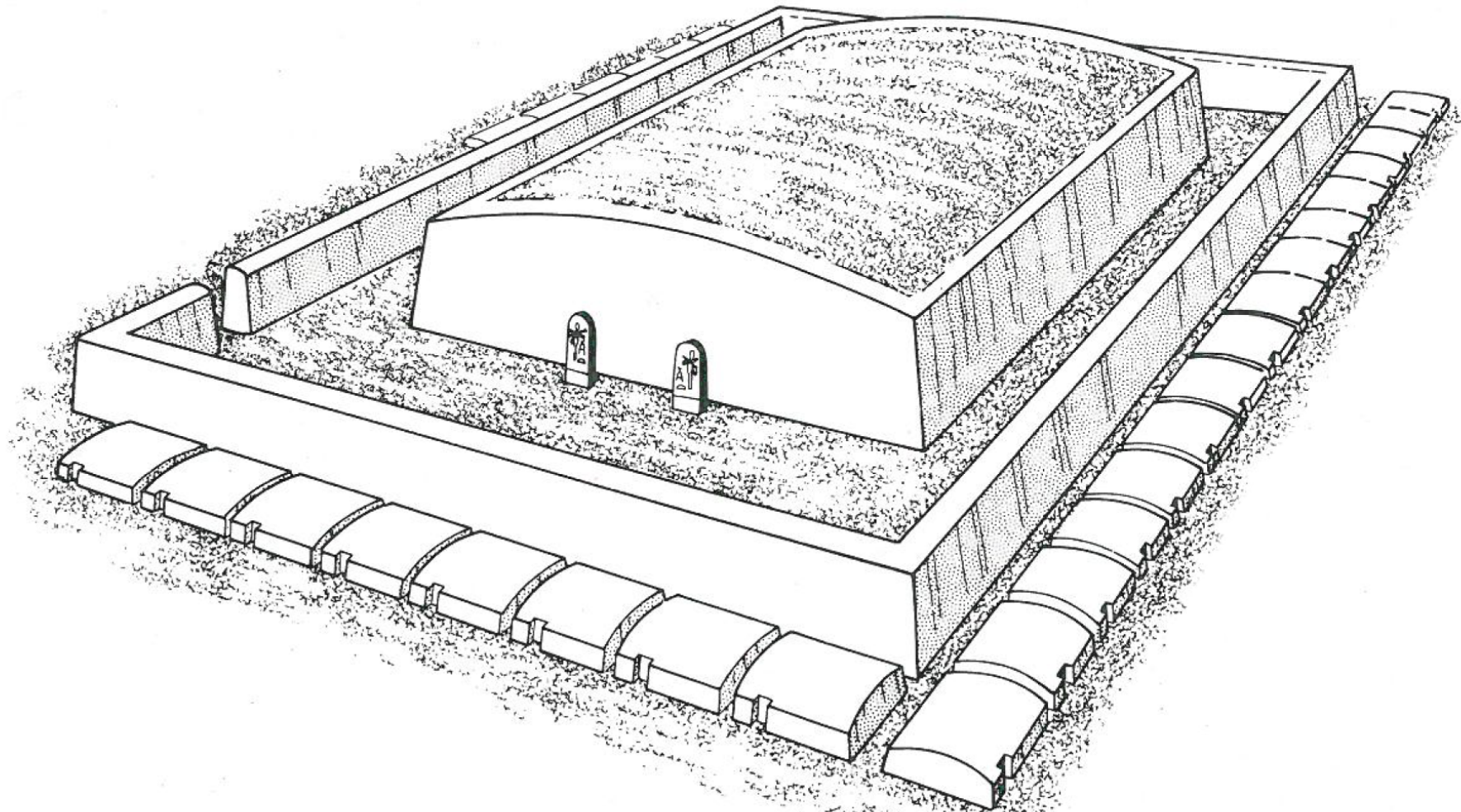


Tomb Uj (king Scorpion I) representing a royal palace, Predynastic Period, c. 3200 BC



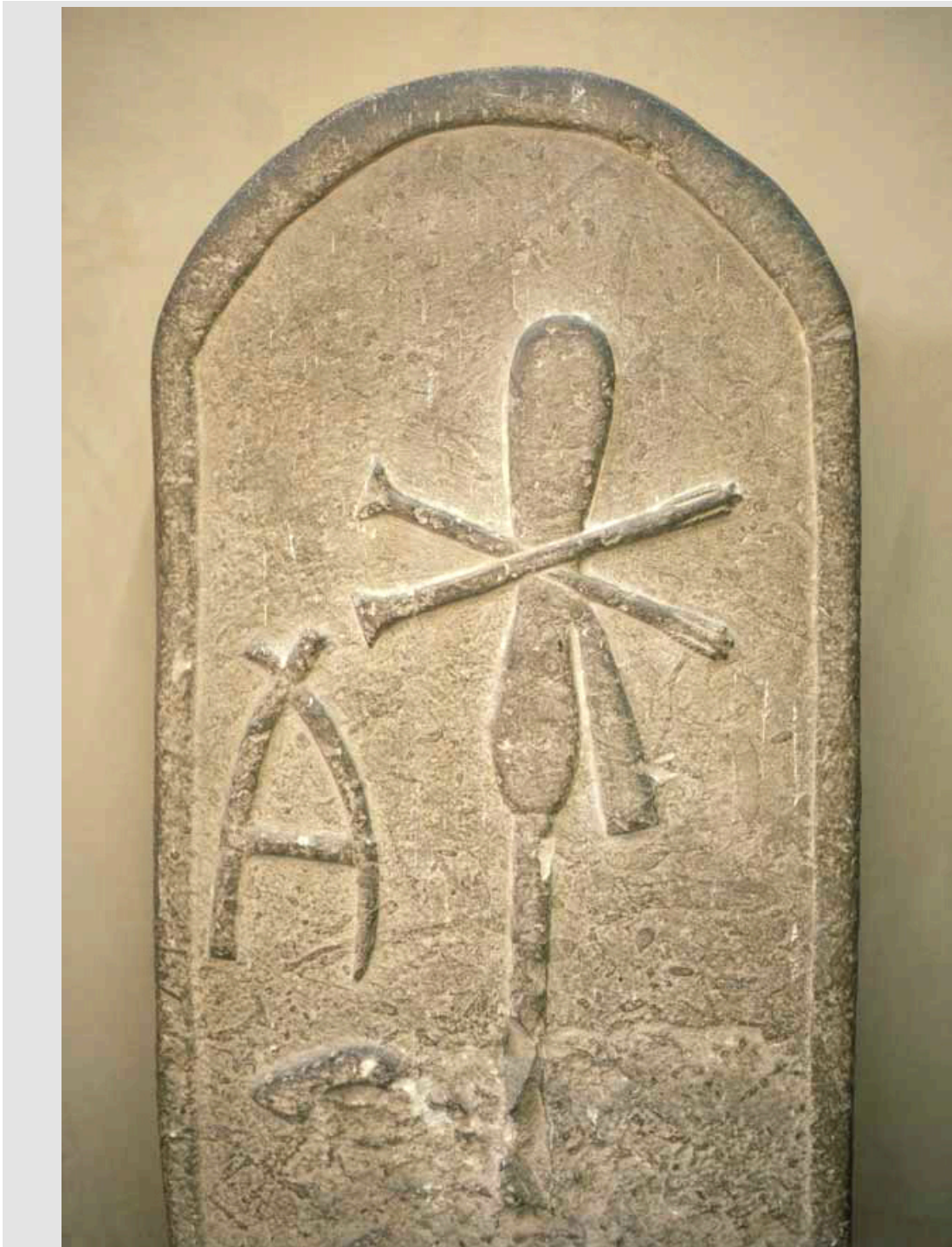
Abydos – tomb of king Den





**Abydos** – tomb of queen Merneith (reconstruction)

Royal funerary monuments were surrounded by an outer wall, with the tombs of the dead person's servants being placed outside it.



**Abydos** – tomb stela of the  
queen Merneith  
(Egyptian Museum in Cairo)



# Location of Saqqara in Egypt



# Works of art in the historical context



Palette of the Libyan tribute,  
late Predynastic Period,  
schist,  
Egyptian Museum in Cairo,  
CG 14238



Double stela of Nytua and Nitneb,  
Early Dynastic Period, ca. 2700 BC,  
limestone, l. 48 cm, h. 31 cm,  
from Saqqara,  
Paris, Musées du Louvre, E 27157

# Works of art in the historical context



## **The Battlefield palette**

The decoration is forceful and dynamic. The lion, representing the king, kills the enemy. Commemorative palettes such as this large and richly ornamented example from the British Museum, London (EA 20791), were made in the Late Predynastic Period. They were placed in temples as offerings to the divinities.



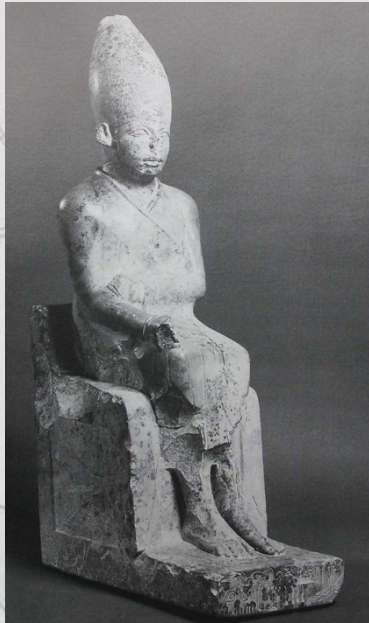
## **Fragment of the bull palette,**

Paris, Musée du Louvre, E 11255

Late Predynastic Period

The image of the king (here symbolized by a bull) overcoming his enemies occurs frequently on palettes

# Works of art in the historical context



Statue of King Khasekhem,  
Early Dynastic Period,  
2nd Dynasty, ca. 2650 BCE,  
limestone, h. 62 cm,  
Oxford, Ashmolean museum



**The Narmer palette**,  
Early Dynastic Period,  
1st Dynasty, ca. 3000 BCE,  
schist, h. 64 cm,  
found at Hierakonpolis,  
Cairo, Egyptian Museum, CG 14176



# Works of art in the historical context

## Old Kingdom (ca. 2700–2180 BCE) / Dynasties 3–6

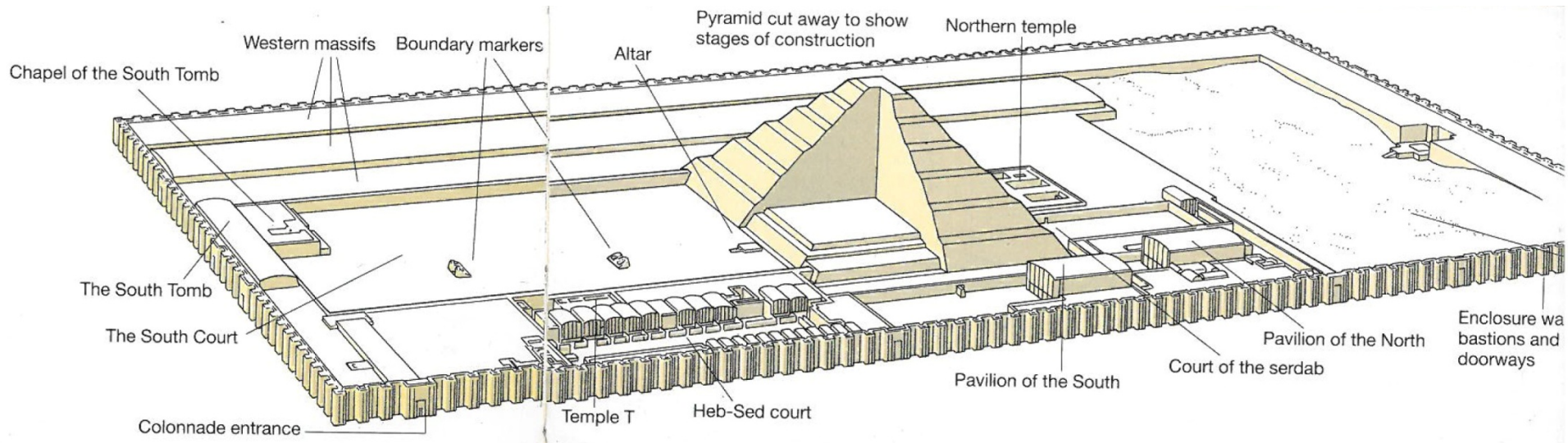
- first monumental stone building (Dyn. 3) – the Step pyramid of Djoser at Saqqara
- peak period of pyramid building (Dyn. 4) – pyramid complexes of Khufu (Cheops), Khafra (Chephren) and Menkaura (Mycerinus) at Giza
- the non-royal tombs (*mastabas*) had decorated rooms containing scenes of 'everyday life', crowds of the offering-bearers, and the central scene of the tomb owner seated before the table of offerings
- three main types of individual male statues evolved during the Old Kingdom and continued to be used for the rest of the Egyptian history: seated statue, standing statue and scribe statue



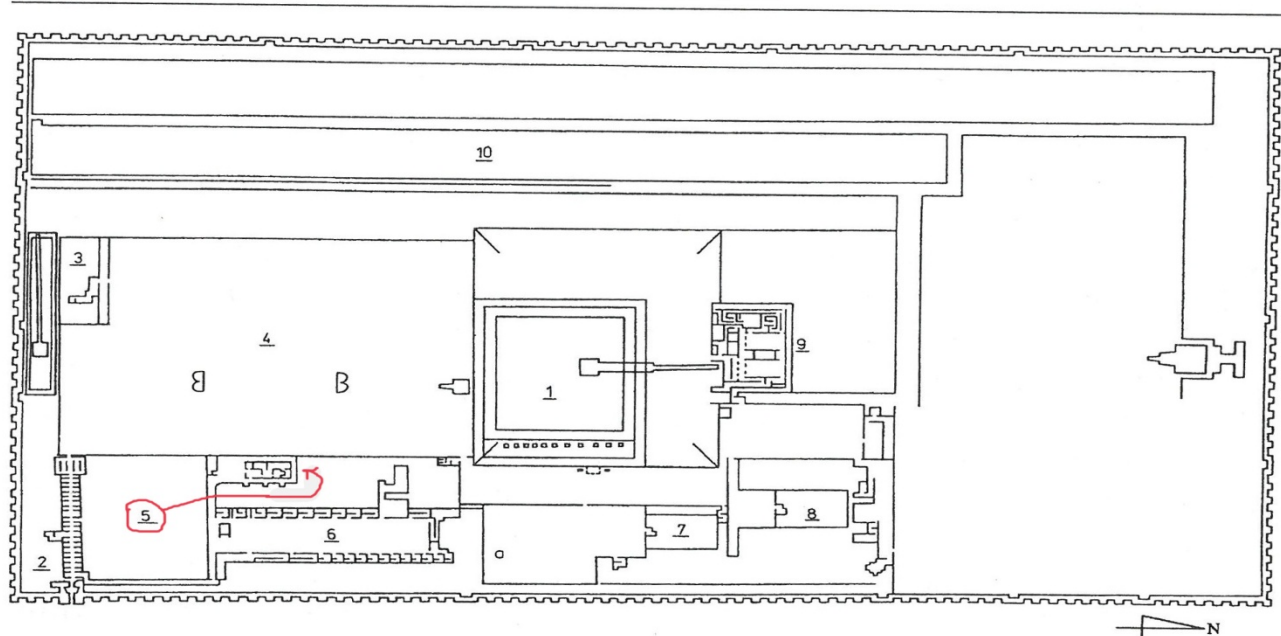
First monumental stone building – the Step pyramid of Djoser at Saqqara built by Imhotep, Old Kingdom, 3rd Dynasty, ca 2630 BCE



Step pyramid of Djoser at Saqqara, reconstructed entrance



3. DYNASTIE



Plán Džoserova pyramidového komplexu (podle Lauera). 1 – pyramida, 2 – vstupní sloupová síň, 3 – Jižní hrobka, 4 – Jižní dvůr, 5 – chrám „T“, 6 – komplex svátku *sed*, 7 – Jižní dům, 8 – Severní dům, 9 – zádušní chrám, 10 – Západní masivy.



Step pyramid of Djoser at Saqqara – *Heb-sed* jubilee courtyard, symbolic shrines



**Statue of the king Djoser,**  
Old Kingdom, 3rd Dynasty,  
painted limestone,  
Egyptian Museum in Cairo, JE 6008

The figure of Djoser was found inside the *serdab* (cellar in arab., the chamber without an entrance in which the statue of the dead person was placed) in the king's funerary temple.

This image of Djoser is regarded as the earliest royal life-size stone statue. It retains the austerity and compactness of statues from the previous period, but on a larger scale.

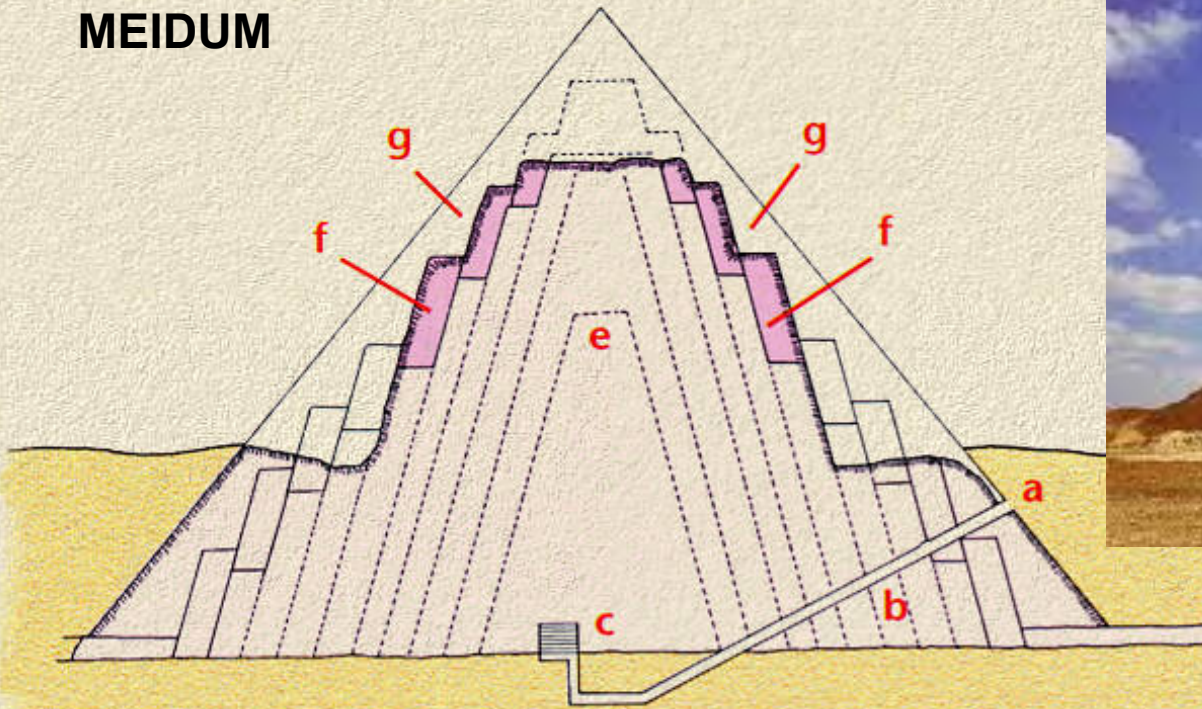
## Works of art in the historical context



**Statues of Sepa and Nesa,**  
Old Kingdom, 3rd Dynasty,  
painted limestone,  
statue of Sepa (man): h. 165 cm,  
statue of Nesa (woman): h. 154 cm,  
Paris, Musée du Louvre, A 36, A 37

Statues of Sepa and Nesa are among  
the oldest known examples of lifesize  
standing sculptures in the round

# MEIDUM



CROSS SECTION OF THE MEIDIM PYRAMID,  
BASED ON THE STUDY BY POTRIO AND BORCHARDT

- a. Entrance
- b. Descending corridor
- c. Burial chamber
- d. Level detritus
- e. Central core of the seven step pyramid (phase I)
- f. Enlargement of the pyramid and raising of the steps (phase II)
- g. Outside covering (phase III)



Pyramid complex of king Snofru

King Snofru was the founder of the 4<sup>th</sup> Dynasty and the biggest builder of the pyramids. He built three pyramid complexes, documenting the transition from a stepped structure (Meidum) through the bent pyramid in southern Dahshur to the first true pyramid at northern Dahshur.

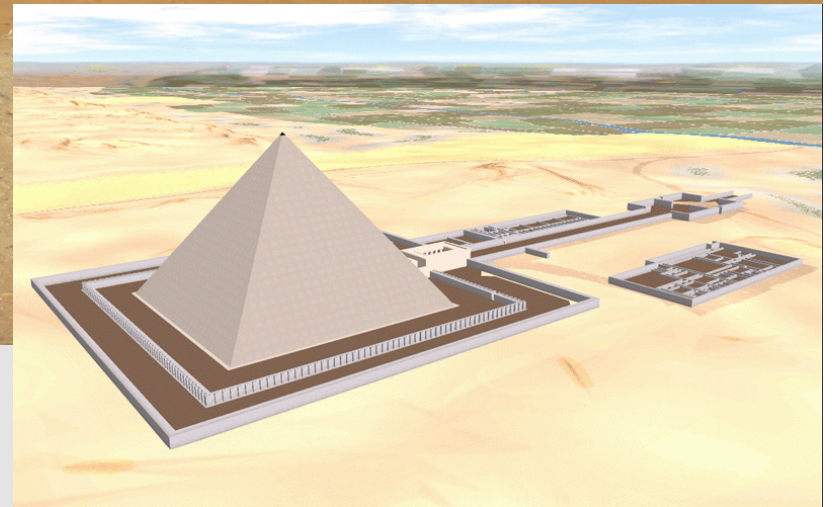




Bent pyramid of king Snofru at northern Dahshur



Red pyramid of king Snofru at southern Dahshur

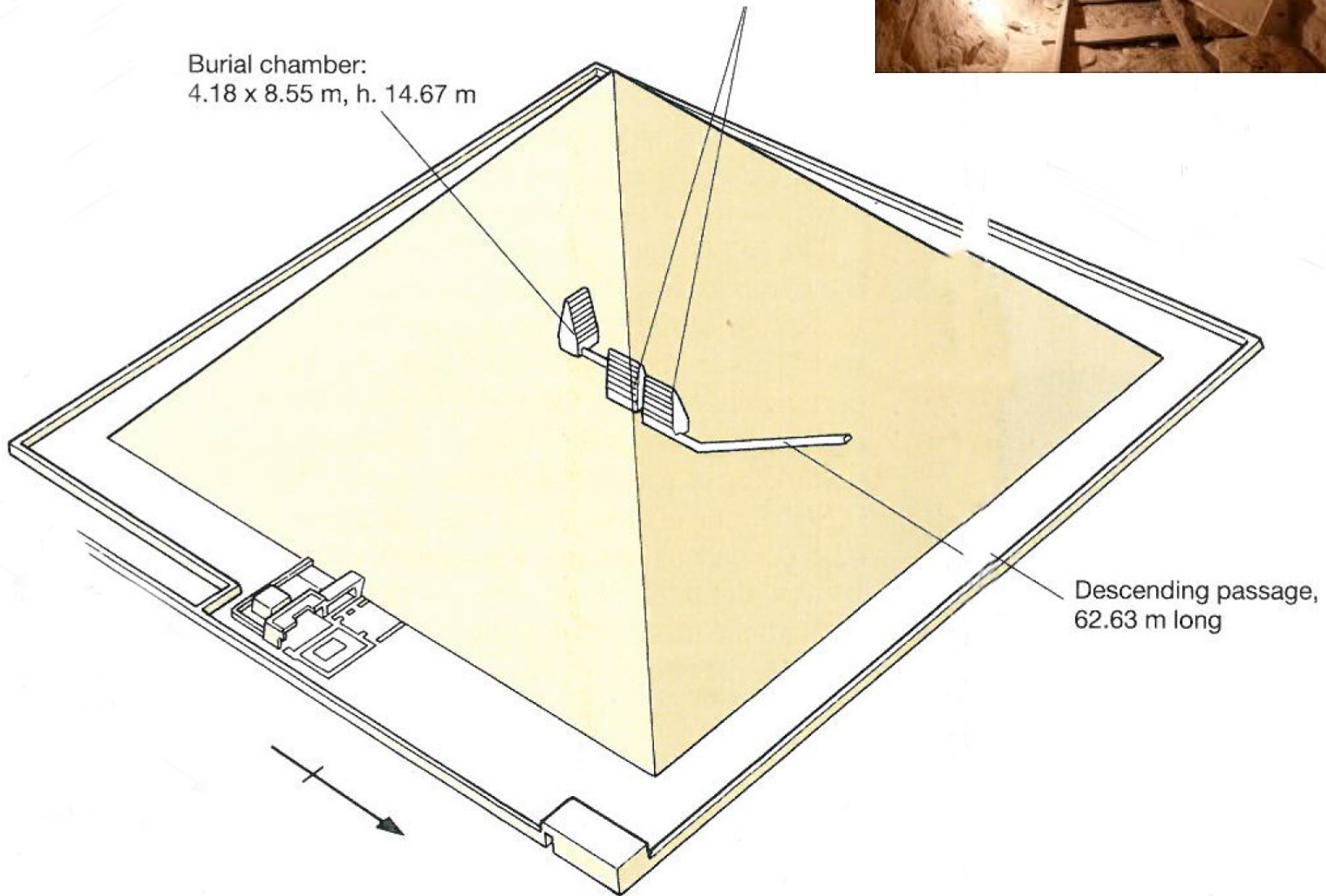


*The North, or Red, Pyramid at Dahshur. The 'Shining Pyramid' had a base length of 220 m (722 ft) and a height of 105 m (345 ft). Its angle of slope was  $43^{\circ} 22'$ .*



Antechambers:  
3.65 x 8.36 m,  
h. 12.31 m

Burial chamber:  
4.18 x 8.55 m, h. 14.67 m



Descending passage,  
62.63 m long

## Works of art in the historical context



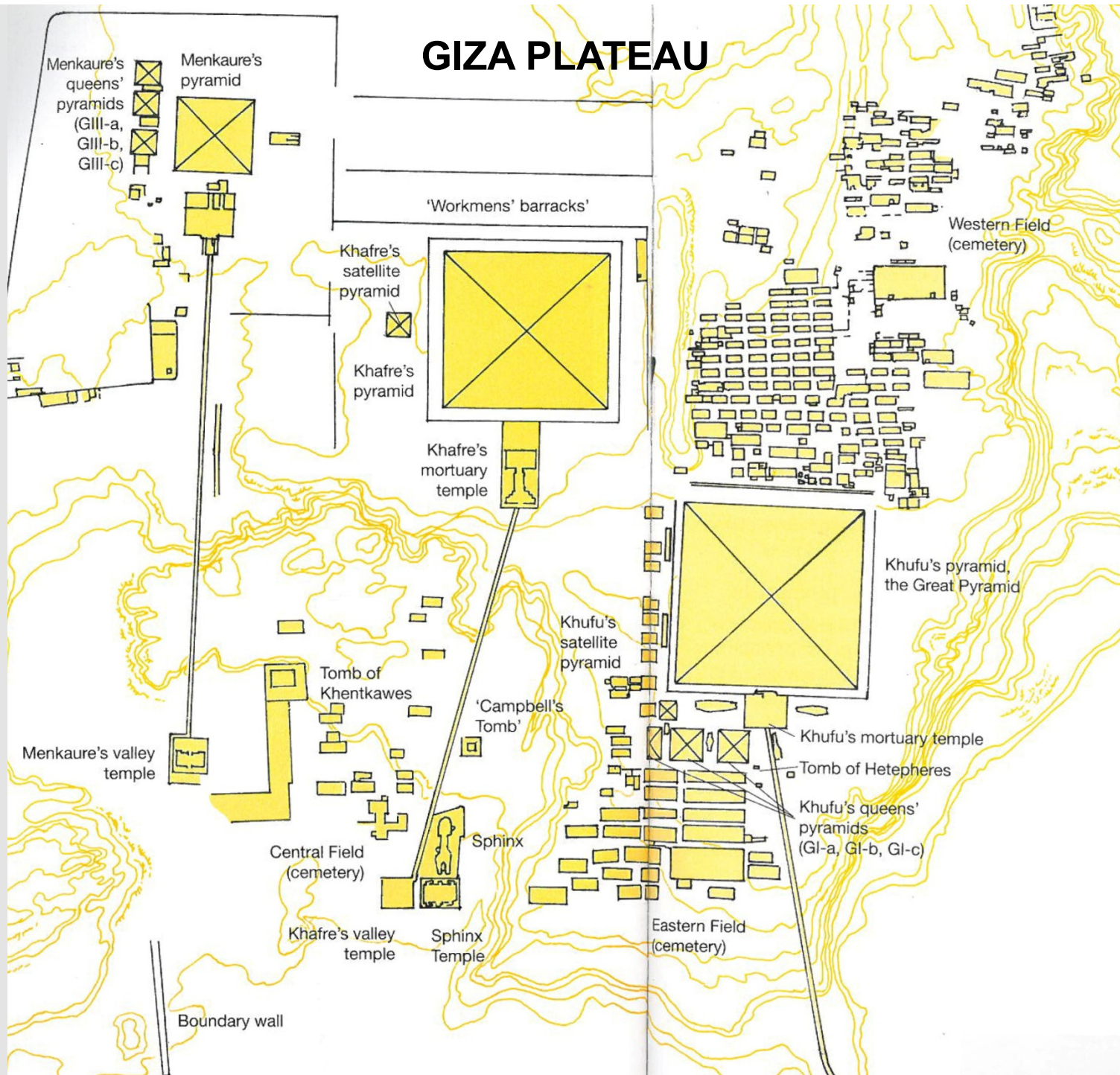
**Statues of Rahotep and his wife Nofret,**  
Old Kingdom, 4th Dynasty, reign of Snofru,  
painted limestone,  
h. (Rahotep) 121 cm, h. (Nofret) 122 cm,  
tomb of Rahotep, Meidum,  
Cairo, Egyptian Museum, CG 3 and 4

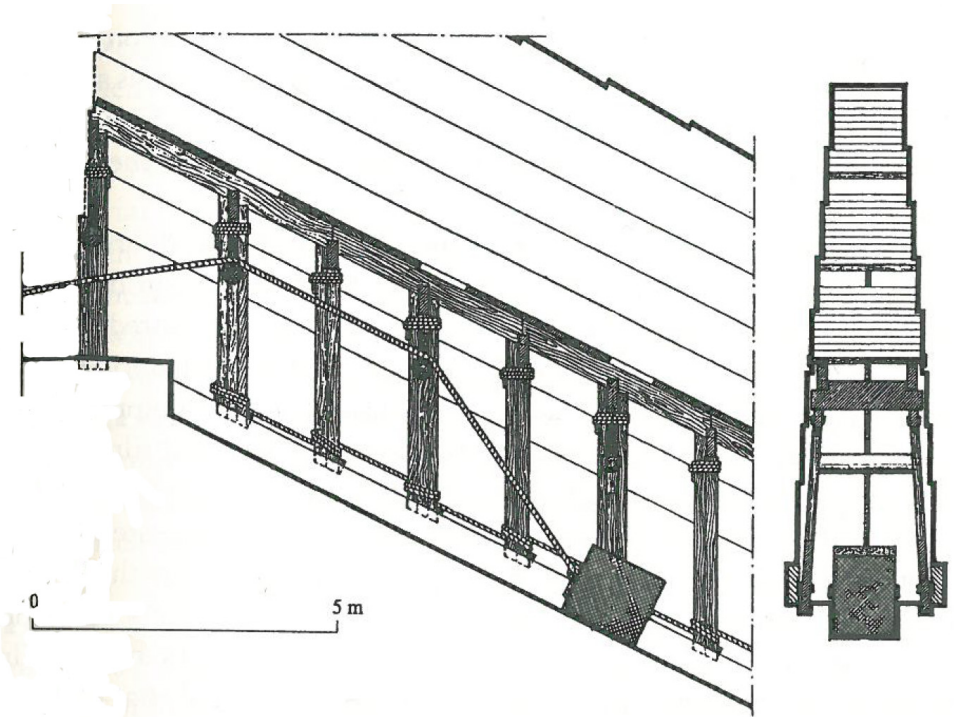
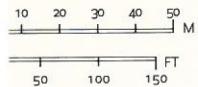
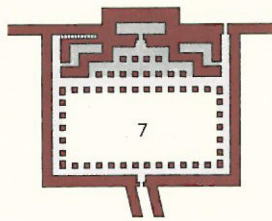
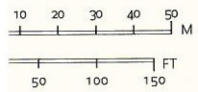
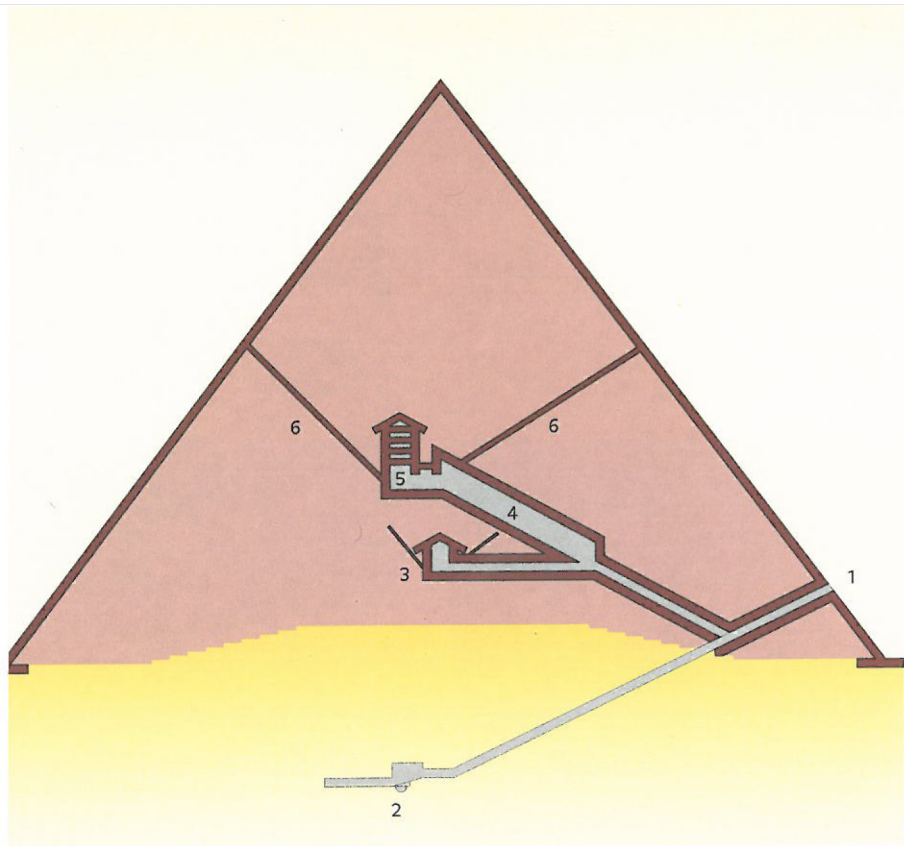
The high quality of the sculptures clearly identify them as the product of the royal court's artists. The facial features are sculpted with great realism. The large eyes are inlaid with quartz and rock crystal and are decorated with heavy black maquillage



The pyramid complexes in Giza, 4<sup>th</sup> Dynasty, Old Kingdom

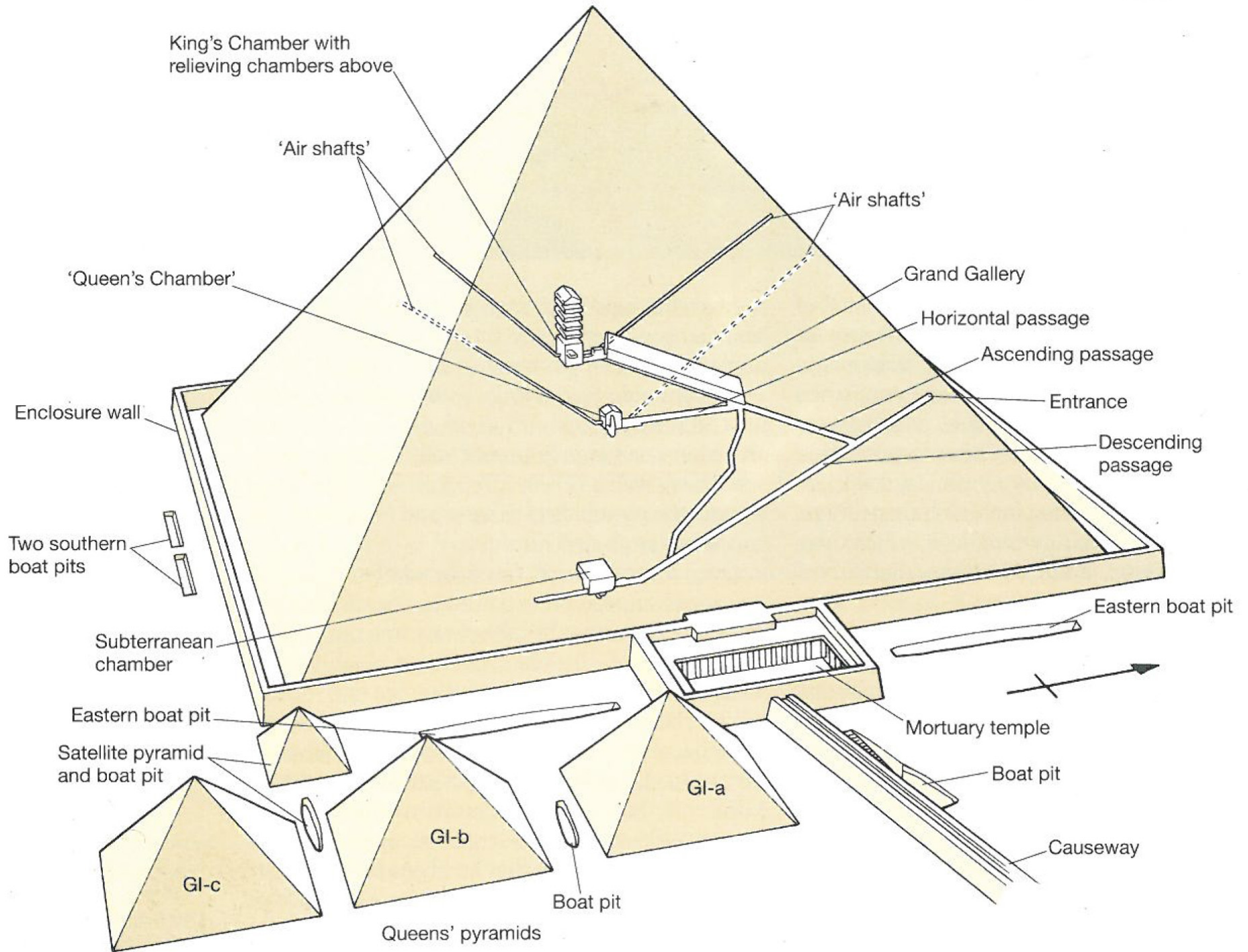
# GIZA PLATEAU





Wooden structure used to maneuver granite blocks into the Great Gallery (after Lauer).

## Khufu pyramid, cross section

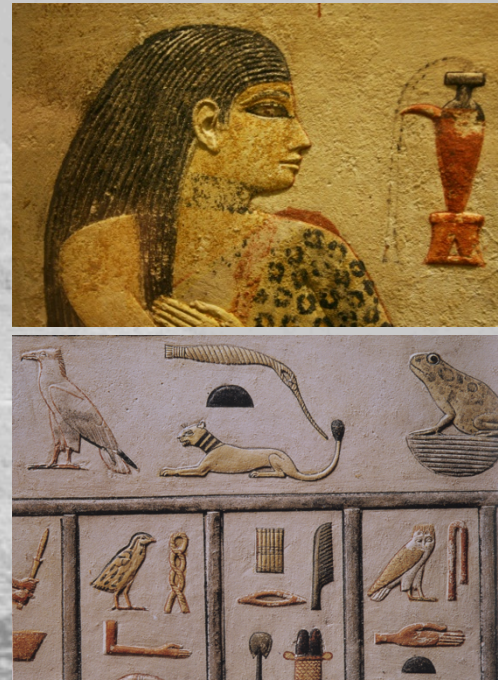




# Works of art in the historical context



Statuette of Khufu,  
Old Kingdom, 4th Dynasty,  
ivory, h. 7.5 cm,  
found at Abydos,  
Cairo, Egyptian Museum, JE 36143



Stela of Princess Nefertiabet and  
her food (details),  
Old Kingdom, 4th Dynasty,  
reign of Cheops (ca. 2590–2565 BCE),  
painted limestone, h. 37.5 cm, w. 52.5 cm,  
found in the cemetery at Giza,  
Paris, Musées du Louvre, E 15591

# Works of art in the historical context



Statue of King Khafra,  
Old Kingdom, 4th Dynasty,  
diorite, h. 168 cm,  
found in his valley temple in Giza,  
Cairo, Egyptian Museum,  
JE 10062=CG 14



**Statue of King Khafra,**  
Old Kingdom, 4th Dynasty,  
schist, h. 120 cm,  
found in his valley temple in Giza,  
Cairo, Egyptian Museum, CG 15

## Works of art in the historical context



### **Triad of King Menkaura,**

Old Kingdom, 4th Dynasty,  
green-grey schist, h. 95.5 cm,  
found in the valley temple of Menkaura, Giza,  
Cairo, Egyptian Museum, JE 46499

This famous triad portrays King Menkaura wearing the White Crown of Upper Egypt and accompanied on his right by the goddess Hathor who is holding his hand, and on his left by another female figure who is carrying the symbol of the seventh administrative district of Upper Egypt, whose capital was Diospolis Parva. The statue was part of a group of eight sculptures that were dedicated by the pharaoh to the goddess Hathor

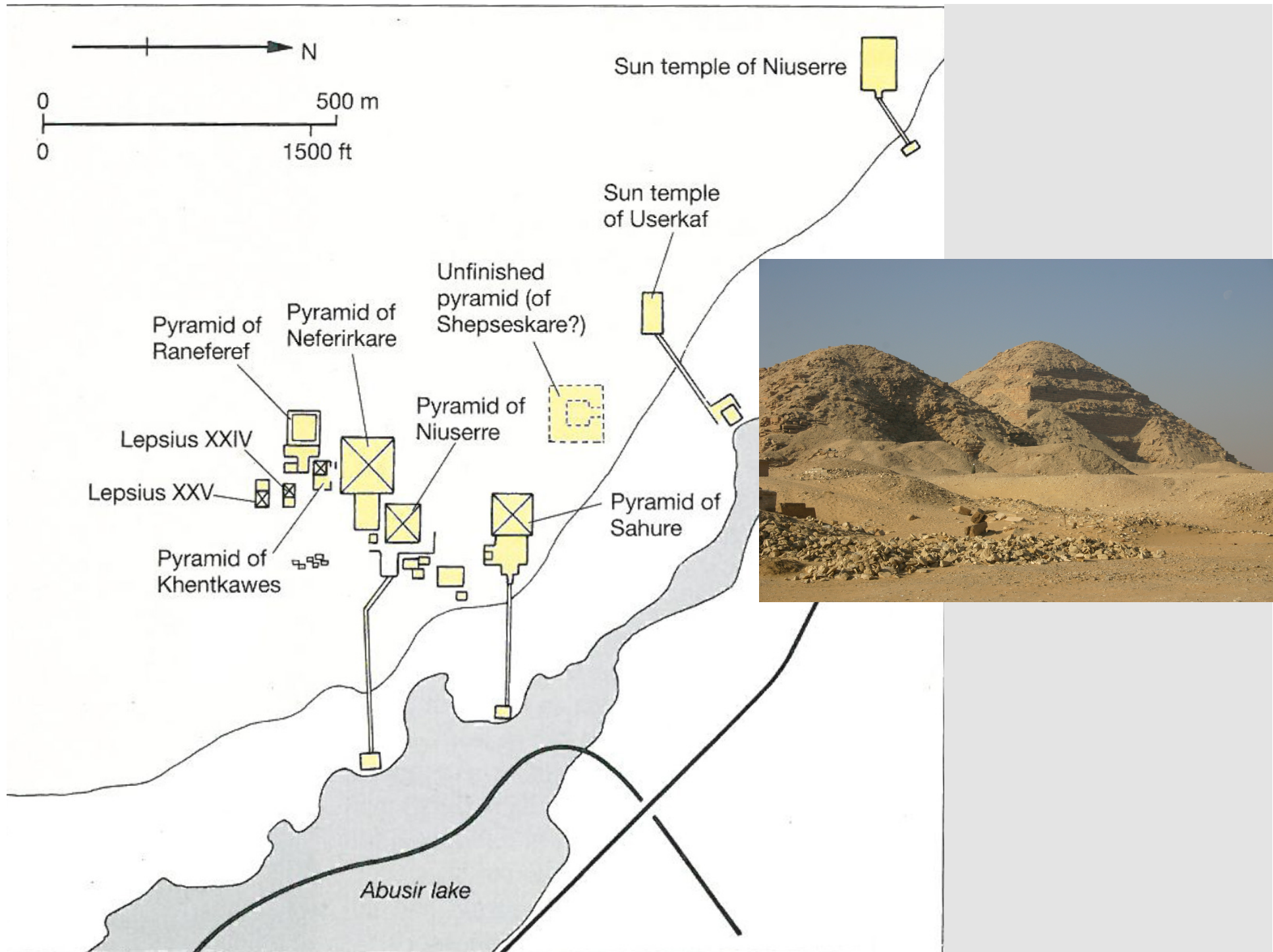
## Works of art in the historical context



The seated scribe,  
Old Kingdom, 4th Dynasty,  
ca. 2620–2500 BCE,  
painted limestone, inlaid eyes: rock  
crystal, magnesite (magnesium  
carbonate), copper-arsenic alloy,  
nipples made of wood,  
h. 53.7 cm,  
found at Saqqara, north of the alley  
of the sphinxes near Serapeum,  
Paris, Musée du Louvre, E 3023

**ABUSIR, royal necropolis of the 5th Dynasty**





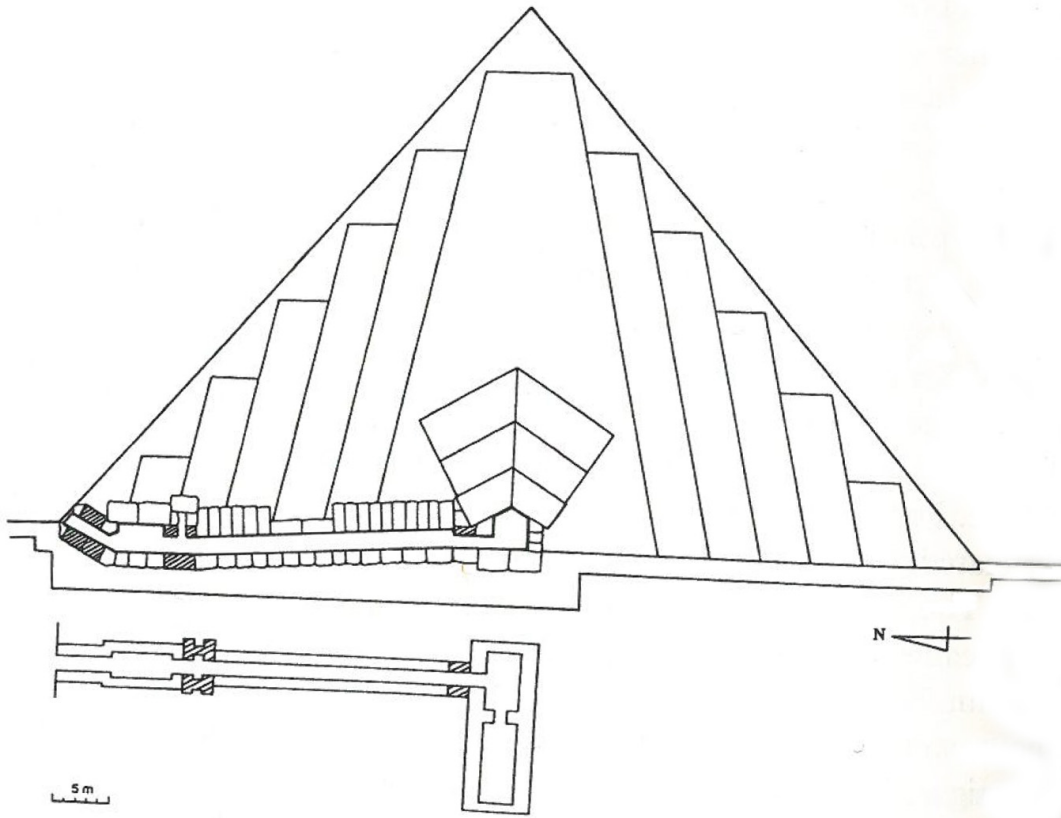


Pyramid complex of king Sahura (from the top of the pyramid, facing east), Abusir



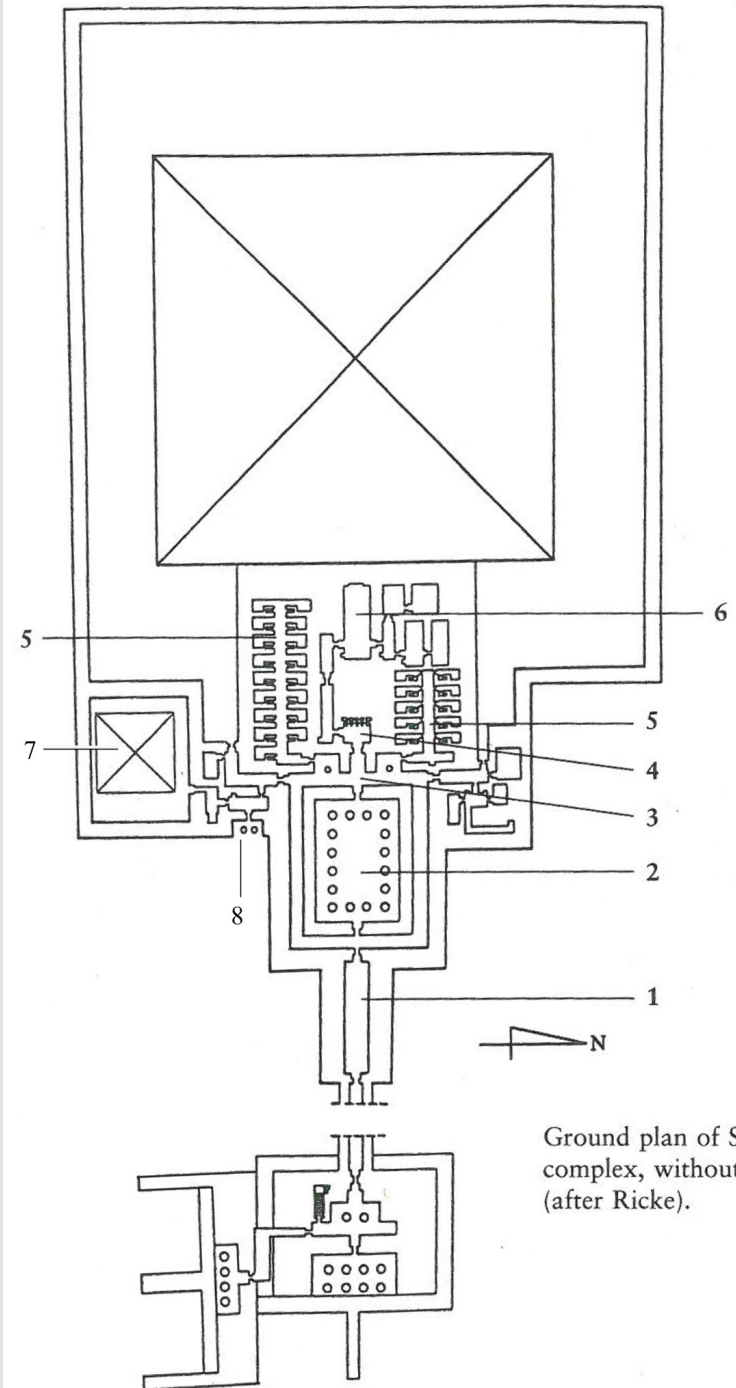
Pyramid complex of king Sahura, Abusir



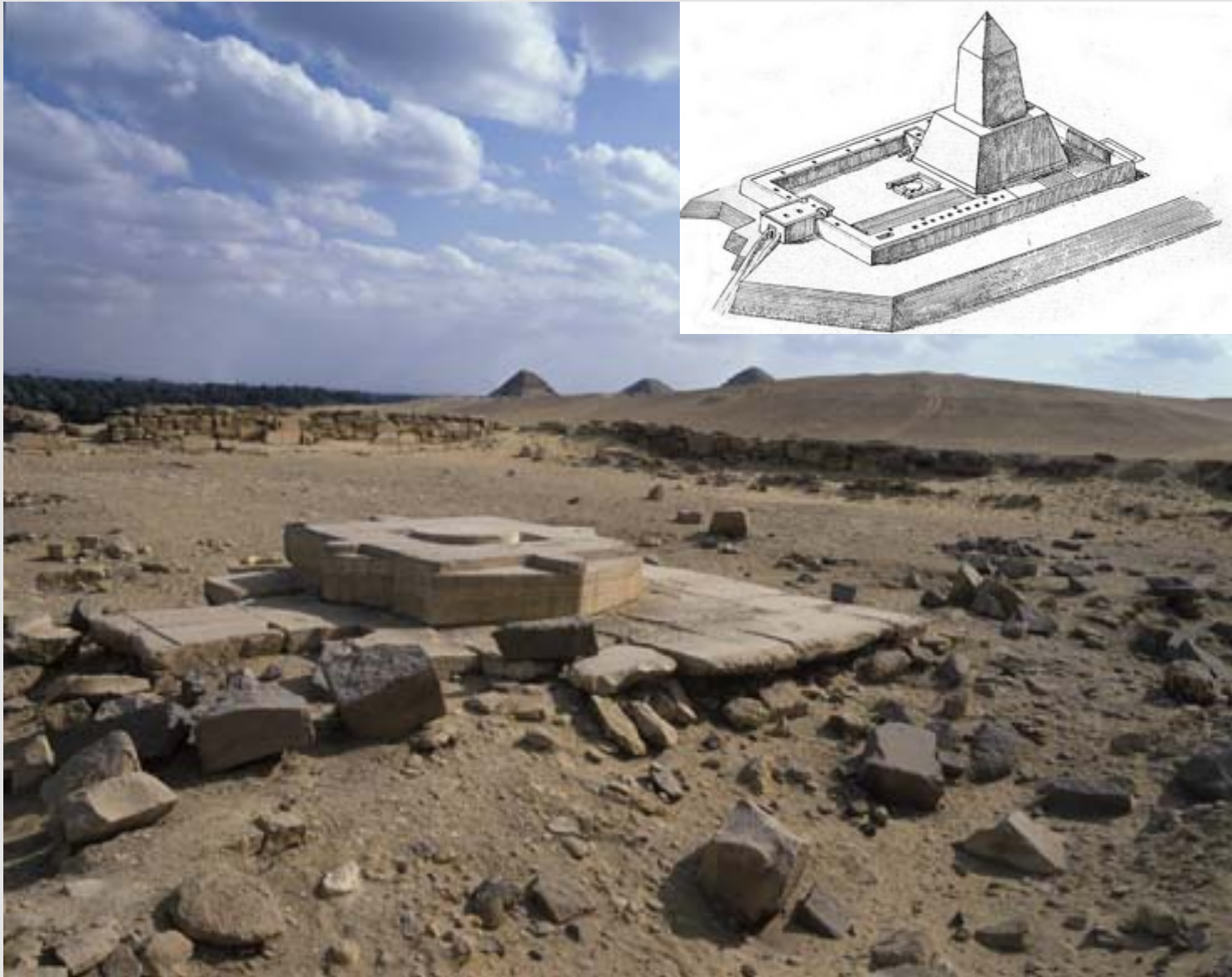


## Pyramid complex of the king Sahura, Abusir

1. entrance corridor
2. courtyard
3. transverse corridor
4. five niches chapel
5. annexes – storerooms
6. offering chapel
7. cult pyramid
8. side entrance
9. valley temple (down)



Ground plan of Sahure complex, without caus (after Ricke).



Sun temple of king Niuserra, Abu Ghurab

## Works of art in the historical context



Striding statue of the King Raneferef,  
Old Kingdom, 5th Dynasty,  
basalt, h. 80 cm,  
from the funerary temple of Raneferef,  
Abusir, Czech excavation,  
Cairo, Egyptian Museum, JE 98181



Statue of the King Raneferef,  
Old Kingdom, 5th Dynasty,  
basalt, h. 23.8 cm,  
from the funerary temple of Raneferef,  
Abusir, Czech excavation,  
Cairo, Egyptian Museum, JE 98177

## Works of art in the historical context



Seated statue of King Raneferef (detail),  
Old Kingdom, 5th Dynasty,  
pink limestone (painted), h. 34 cm,  
from the funerary temple of Raneferef,  
Abusir, Czech excavation,  
Cairo, Egyptian museum, JE 98171



Standing figure of Princess Hedjetnebu,  
Old Kingdom, 5th Dynasty (reign of Djedkara),  
wood, stucco, h. 81.5 cm,  
tomb of Hedjetnebu,  
Abusir, Czech excavation,  
Cairo, Egyptian Museum, JE 98438

## Works of art in the historical context



Cult objects used in the ceremony of the „Opening of the mouth“, Old Kingdom, 5th Dynasty, basalt, obsidian, berg crystal, l. 16.7 cm, found in the pyramid complex of Raneferef, Abusir, Czech excavation, Cairo, Egyptian Museum, JE 97340



Offering limestone table from the tomb of Sankhuptah, Old Kingdom, 6th Dynasty, painted limestone, l. 99 cm, w. 60 cm, found in Abusir, Czech excavation, Cairo, Egyptian Museum, Reg. No. 2601

## Works of art in the historical context



Seated statue of an official,  
Old Kingdom, 5th Dynasty,  
painted limestone,  
Cairo, Egyptian Museum



Statue of Raherka (inspector of scribes) and  
of his wife Meresankh,  
Old Kingdom, 4th/5th Dynasty, ca. 2350 BCE,  
sculpture in the round, painted limestone,  
h. 52.8 cm,  
Paris, Musée du Louvre, E 15592

## Works of art in the historical context



Ptahhotep, a high dignitary, is sitting before a table of offerings, smelling a jar of perfumed ointment, Old Kingdom, 5th Dynasty, painted limestone, tomb of Ptahhotep, Saqqara



Scene of fishing from the tomb of the official Mereruka at Saqqara, Old Kingdom, 6th Dynasty, raised relief, limestone

## Works of art in the historical context



Statue of the official Nefer,  
Old Kingdom, 6th Dynasty,  
limestone, h. 46 cm,  
tomb of Inti, Abusir-south,  
Czech excavation,  
Cairo, Egyptian museum, JE 99075



Gees, models of offerings,  
Old Kingdom, 6th Dynasty,  
painted limestone, l. 13–19 cm,  
tomb of Qar Junior,  
Abusir-south, Czech excavation  
reg. nos. 2474, 2476–2479



## Works of art in the historical context



Set of copper vessels (censer with cover, jar, washing set, bowls), Old Kingdom, 6th Dynasty, copper, h. 5.5–15 cm, tomb of Inti, Abusir, Czech excavation find no. 130/JJ/02

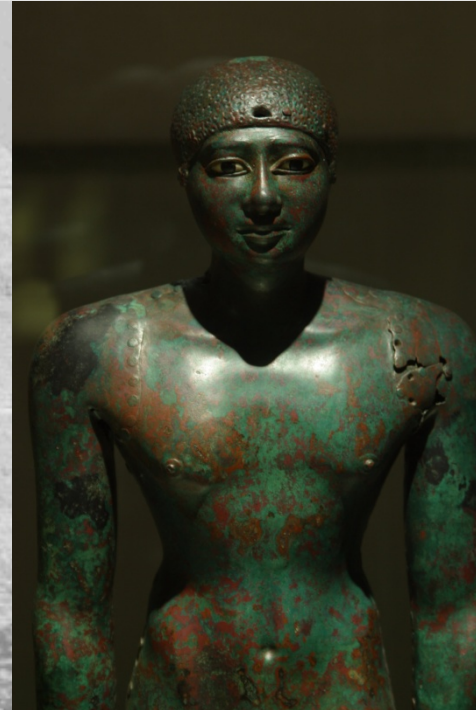


Tablet of Seven Sacred Oils, Old Kingdom, 6th Dynasty, travertine and limestone, h. 4 cm, l. 23 cm, w. 11 cm, tomb of Inti, burial chamber of Pepyankh-Inti, Abusir, Czech excavation reg. no. 2536

## Works of art in the historical context



Striding statue of King Teti (detail)  
wearing the Upper Egyptian crown,  
Old Kingdom, 6th Dynasty,  
red granite,  
Cairo, Egyptian museum, JE 39103



Statue of King Pepy I,  
Old Kingdom, 6th Dynasty,  
copper, inlaid eyes, h. 65 cm,  
found at Hierakonpolis,  
Cairo, Egyptian Museum, JE 33035

# Works of art in the historical context



Figure of the official Irukaptah called Khenu, „head of the butchers of the Great House and wab priest of the King“, Old Kingdom, 5th Dynasty, limestone, tomb of Irukaptah/Khenu, Unas pyramid cemetery, Saqqara



Painted relief showing a couple sitting around a table of offerings, Old Kingdom, 6th Dynasty, Saqqara

# Works of art in the historical context

## Middle Kingdom (ca. 1994–1797 BCE) / Dynasty 12

- temples were built in all towns in the country; foundation of the temple at Karnak
- the tradition of placing wooden models depicting aspects of everyday life in the burial chamber of a tomb appeared at the end of the Old Kingdom. In the Middle Kingdom, the models became increasingly elaborate and partly even replaced the wall relief decoration of the tomb chapels
- new artistic style appeared in the Theban region, typical for its bold treatment of volumes and absence of balanced proportions
- the royal statuary shows a development from the regular, idealized faces of the Old Kingdom kings to the increasingly prominent and dramatic features of the Middle Kingdom rulers. The heavy eyelids and sunken features convey inner strength, and also the weight of new responsibility derived from the governance

## Works of art in the historical context



Troop of Egyptian soldiers,  
Middle Kingdom, 11th Dynasty,  
painted wood, h. ca 59 cm,  
from Asyut, tomb of Prince Meseikhty,  
Cairo, Egyptian museum,  
JE 30986=CG 258



Wooden model of carpenters' workshop  
Cairo, Egyptian Museum, JE 36195



**Statue of King Mentuhotep II,**  
(with the Lower Egyptian crown)  
Middle Kingdom, 11th Dynasty,  
painted sandstone, h. 183 cm,  
found in the temple of Mentuhotep II  
at Deir al-Bahri,  
Cairo, Egyptian Museum, JE 36195

The heavy forms and brilliantly contrasting colours are typical of the more classical tradition of Upper Egyptian sculpture. Dark skin refers to the depiction of Mentuhotep as god Osiris, ruler of the Underworld.

## Works of art in the historical context



Painted wooden model of a boat  
with the oarsmen,  
Middle Kingdom,  
painted wood,  
Paris, Musée du Louvre



Statue of a female offering bearer,  
Middle Kingdom, 12th Dynasty,  
stuccoed and painted wood, h. 63.2 cm,  
from Asyut,  
Paris, Musée du Louvre, E 12001

## Works of art in the historical context



Seated statue of Renefseneb-Dag,  
Middle Kingdom, 12th Dynasty,  
red granite?, h. 33 cm,  
from Aswan?,  
Berlin, Egyptian Museum and  
Papyrus Collection, Inv. Nr. 10115



Wall painting in the rock-cut tomb  
of Sarenput II,  
Middle Kingdom, 12th Dynasty,  
Qubbet el-Hawa, Aswan



## Works of art in the historical context



**Head of King Senusret III,**  
Middle Kingdom, 12th Dynasty,  
green schist, h. 21.9 cm,  
Vienna, Kunsthistorisches Museum,  
Ägyptisch-Orientalistische Sammlung,  
Inv.-Nr. 5813



Head of King Senusret III,  
Middle Kingdom, 12th Dynasty,  
light beige-brown sandstone, h. approx. 25 cm,  
found at Hérakléopolis,  
Paris, Musée du Louvre, E 25370

Head of King Senusret III,  
Middle Kingdom, 12th Dynasty,  
black diorite, h. 15.5 cm,  
found at Medamud,  
Paris, Musée du Louvre, E 12962

## Works of art in the historical context

Hippopotamus figurine,  
Second Intermediate Period,  
17th Dynasty, 1650–1550 BCE,  
Egyptian faience, h. 12.7 cm, l. 20.5 cm,  
Thebes, Dra Abu el-Naga,  
Paris, Musée du Louvre, E 7709



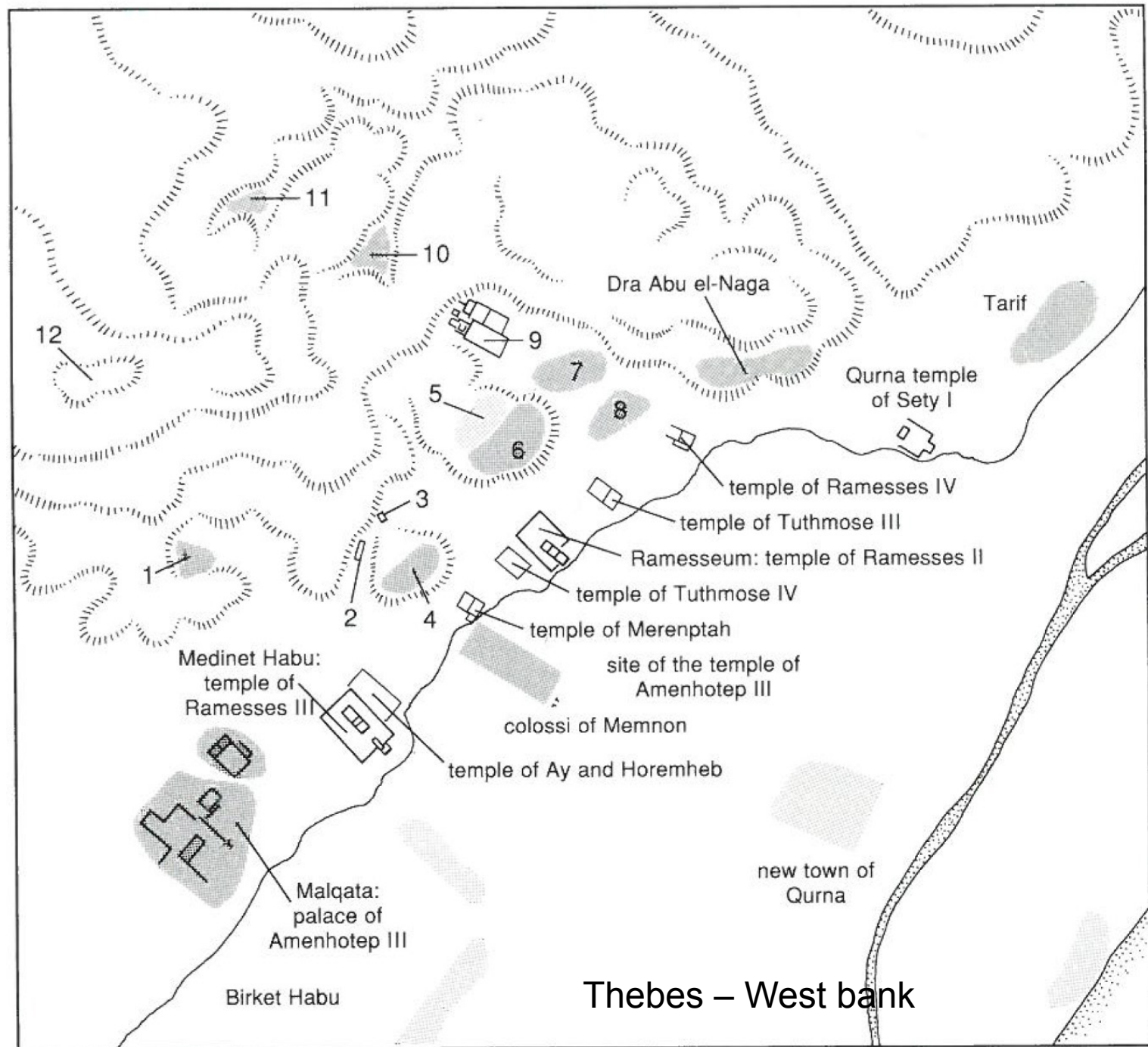
Faience figurines of hippopotami were placed in the Middle Kingdom tombs, probably because the animal was linked to the ideas connected with fertility and procreation. The marshland plants and small animals surrounding the wild hippopotami in their natural environment were painted on the body of the statuettes to indicate the beast's habitat.

# Works of art in the historical context

## ▪ New Kingdom (ca 1543–1292 BCE) / Dynasty 18–20

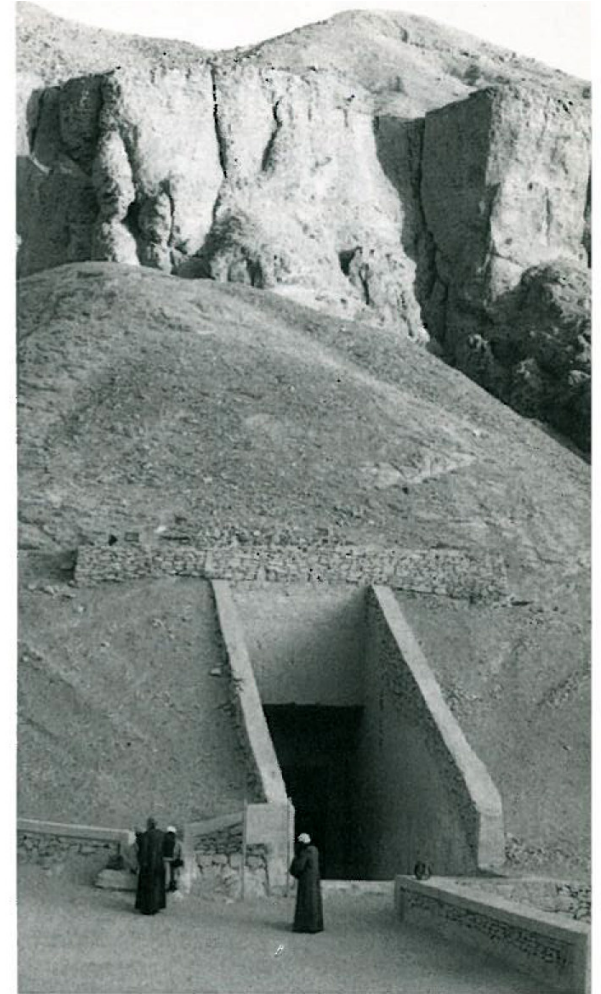
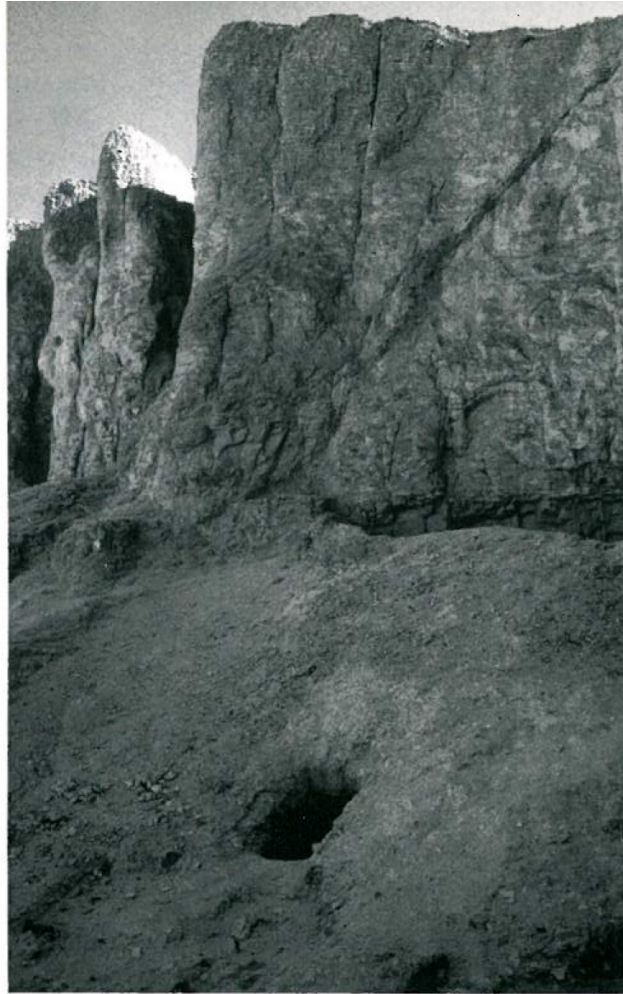
- time of a new monumentum; the numerous contacts with foreign countries influenced art, namely painting, which showed a much greater freedom based on close observation of real life, vitality, lively colours and attempts to depict movement and basic perspective
- royal burials were located in the Valley of the Kings, with separate funerary temples (west bank of the river Nile); state temples were built of stone and in a large-scale manner (east bank)
- in non-royal tomb chapels the repertory of 'everyday life' scenes was mostly abandoned, and instead the fate of the deceased in the next world was emphasized
- monotheist reform under the King Amenhotep IV-Akhenaten and foundation of the new royal residence in Amarna; restoration of polytheism under Akhenaten's successors Tutankhamun and Horemheb

- 1 Valley of the Queens
- 2 Deir el-Medina: workmen's village
- 3 Ptolemaic temple of Hathor
- 4 Qurnet Marrai
- 5 modern houses
- 6 Sheikh Abd el-Qurna
- 7 Assasif
- 8 el-Khokha
- 9 temple of Hatshepsut at Deir el-Bahari
- 10 Valley of the Kings
- 11 Western Valley
- 12 The Qurn

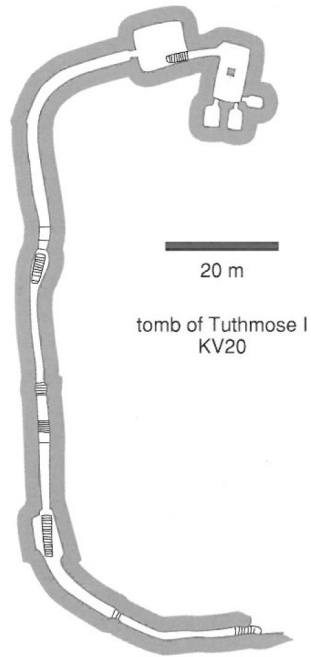




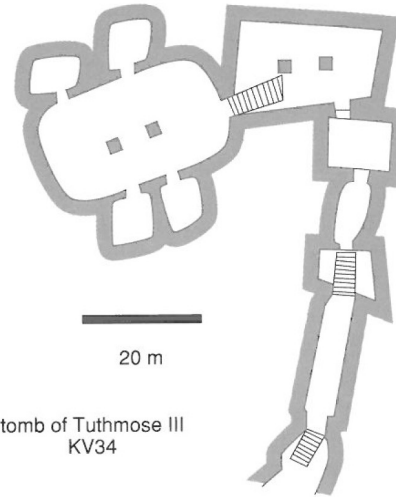
Thebes – Karnak and Luxor temples and the city in the foreground



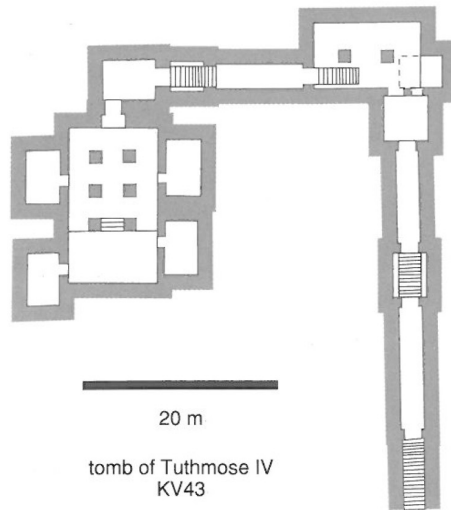
Valley of the Kings, tombs' entrances



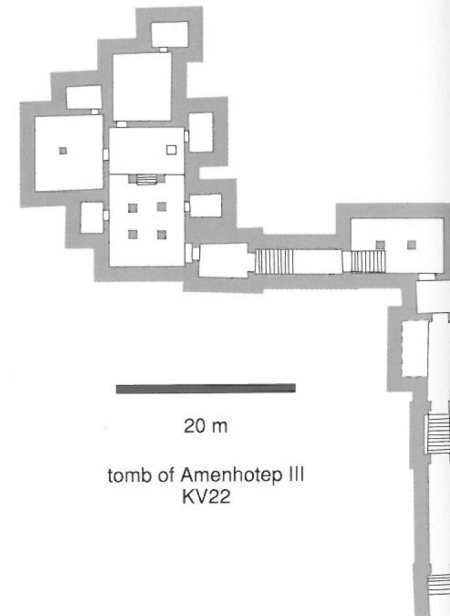
tomb of Tutmosis I  
KV20



tomb of Tutmosis III  
KV34



tomb of Tutmosis IV  
KV43



tomb of Amenhotep III  
KV22

*(Right) The sophisticated form of KV34, with its cartouche-shaped burial chamber and the first well shaft cut in the royal wadi.*

Burial chamber  
(walls decorated with scenes from the Amduat, pillars with Litany of Re and king nursed by Isis)

Storerooms

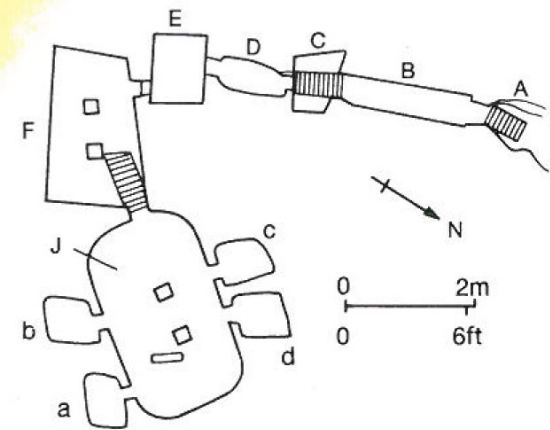
Sarcophagus of  
Tuthmosis III

Antechamber  
(decoration listing  
divinities of the  
Amduat)

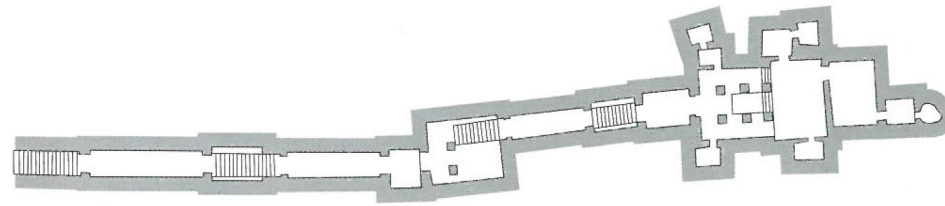
Well shaft  
(walls decorated  
with *khekher*-frieze,  
ceiling with stars)

Entrance

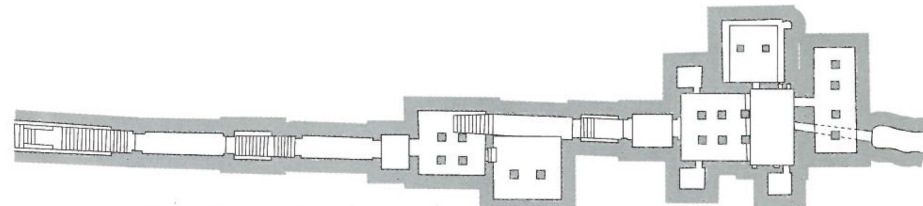
Storerooms



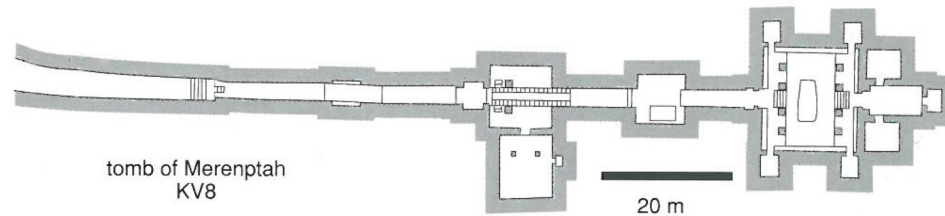




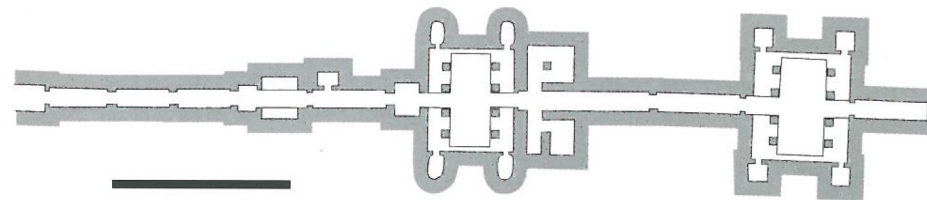
tomb of Horemheb  
KV57



tomb of Sety I  
KV17

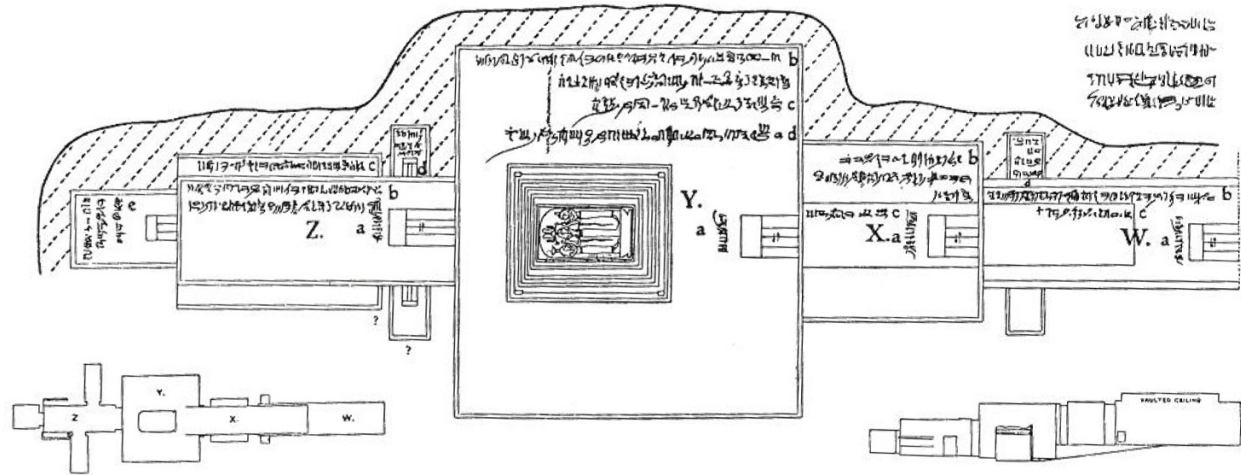


tomb of Merenptah  
KV8



tomb of Sethnakht (and Tawosret)  
KV14

Fig. 1.5 Papyrus with the plan for the tomb of Ramesses IV. (Turin 1885)



## Works of art in the historical context



Goddess Maat, painted relief from the tomb of Queen Nefertari, wife of King Ramesse II, New Kingdom, 19th Dynasty, Valley of the Queens (tomb No. QV 66)

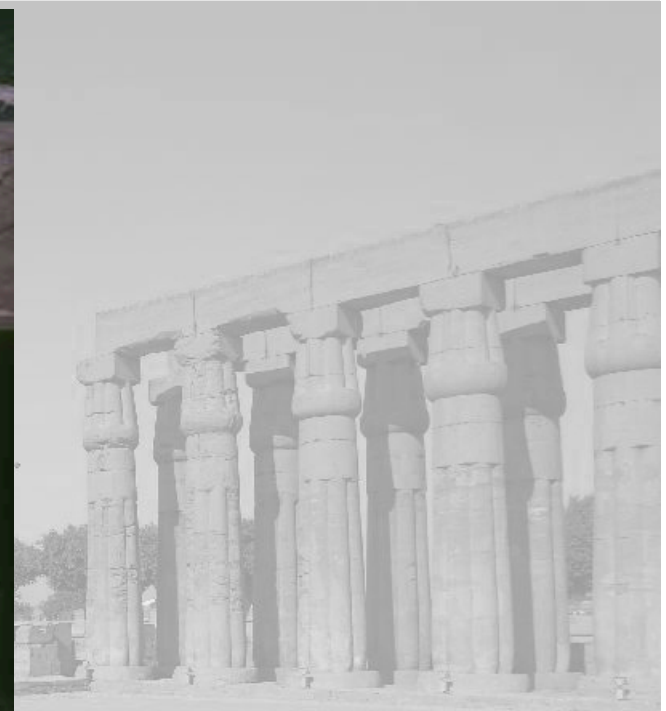


Goddess Hathor and Queen Nefertari, Painted relief from the tomb of Queen Nefertari, wife of King Ramesse II, New Kingdom, 19th Dynasty, Valley of the Queens (tomb No. QV 66)

## Works of art in the historical context

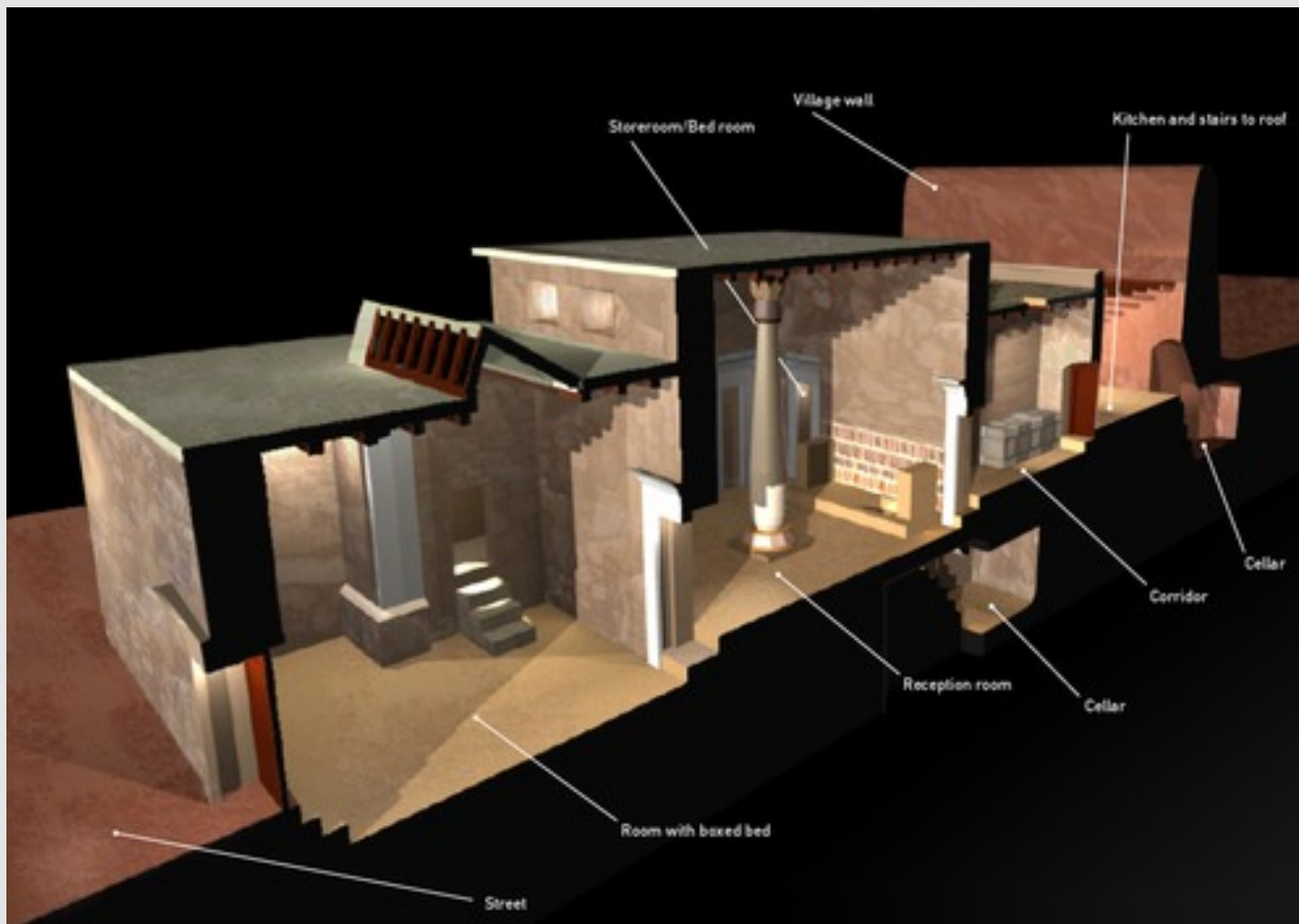
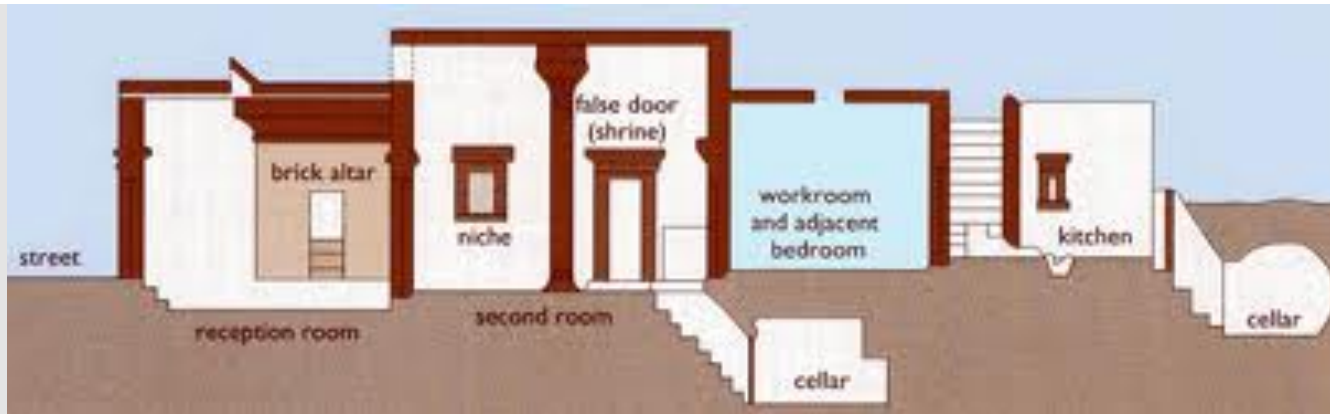


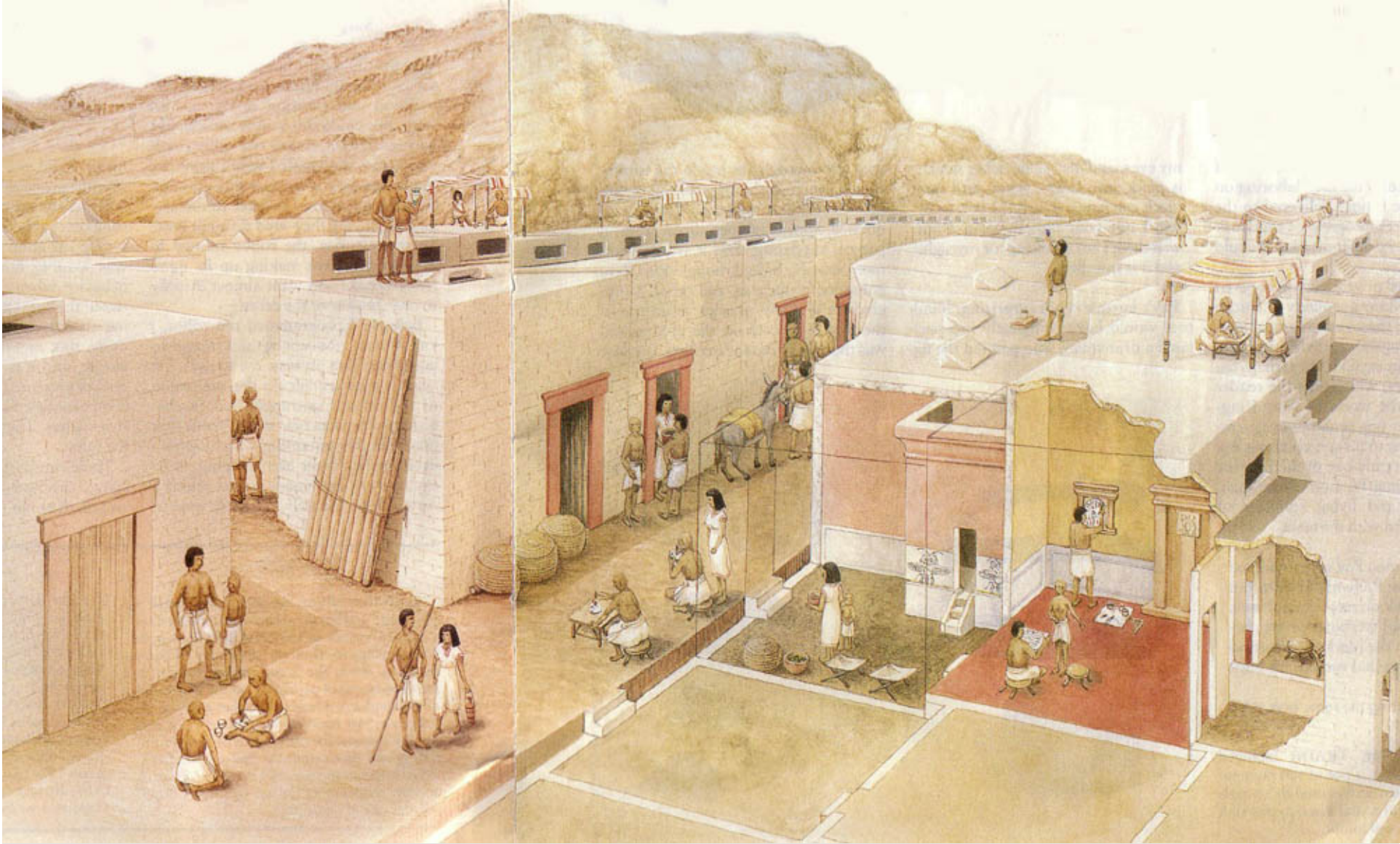
Goddess Hathor and the King Haremheb, painted relief from the tomb of King Horemheb, New Kingdom, 18th Dynasty, Valley of the Kings

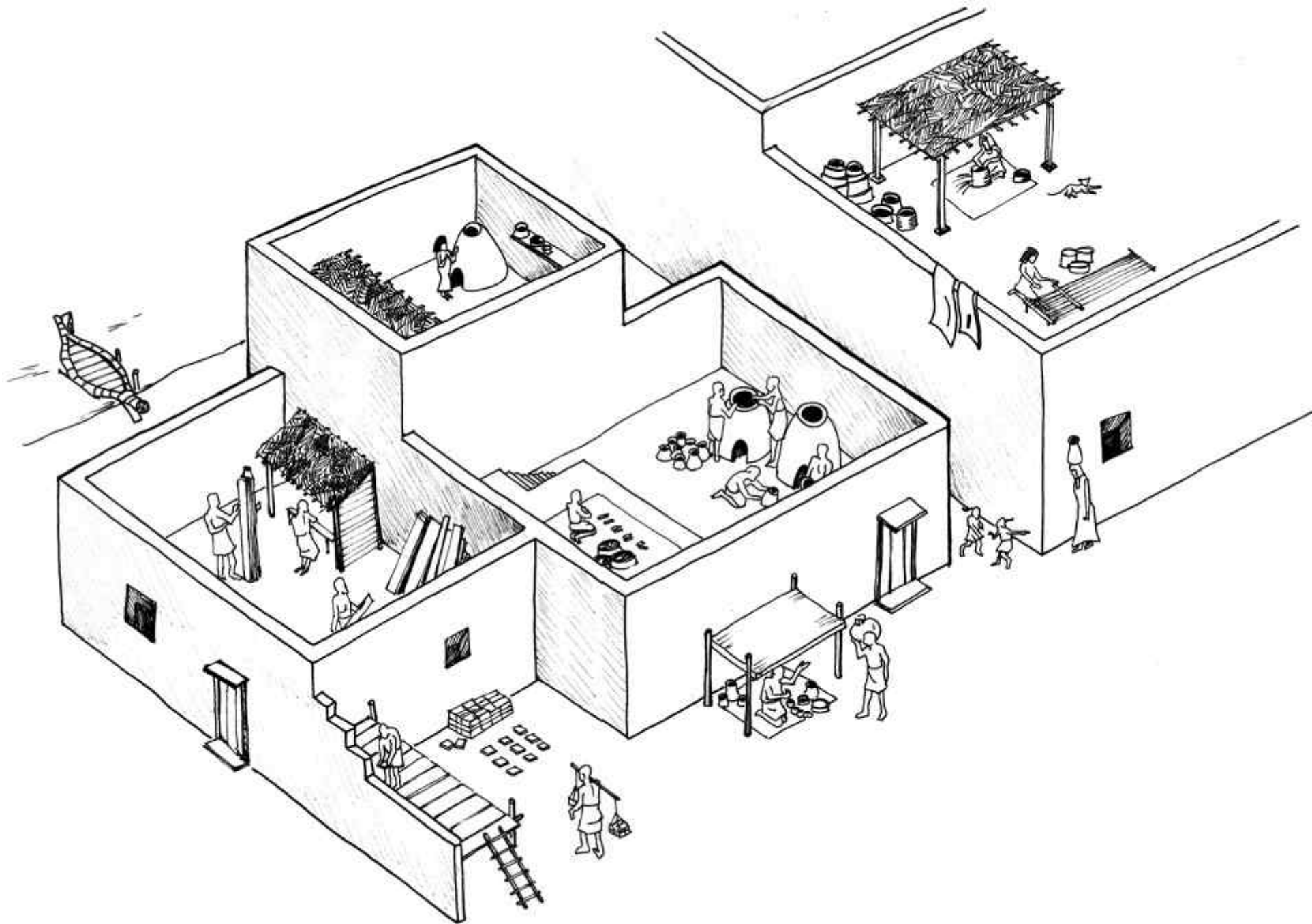




Deir el-Medina, workmen 's village

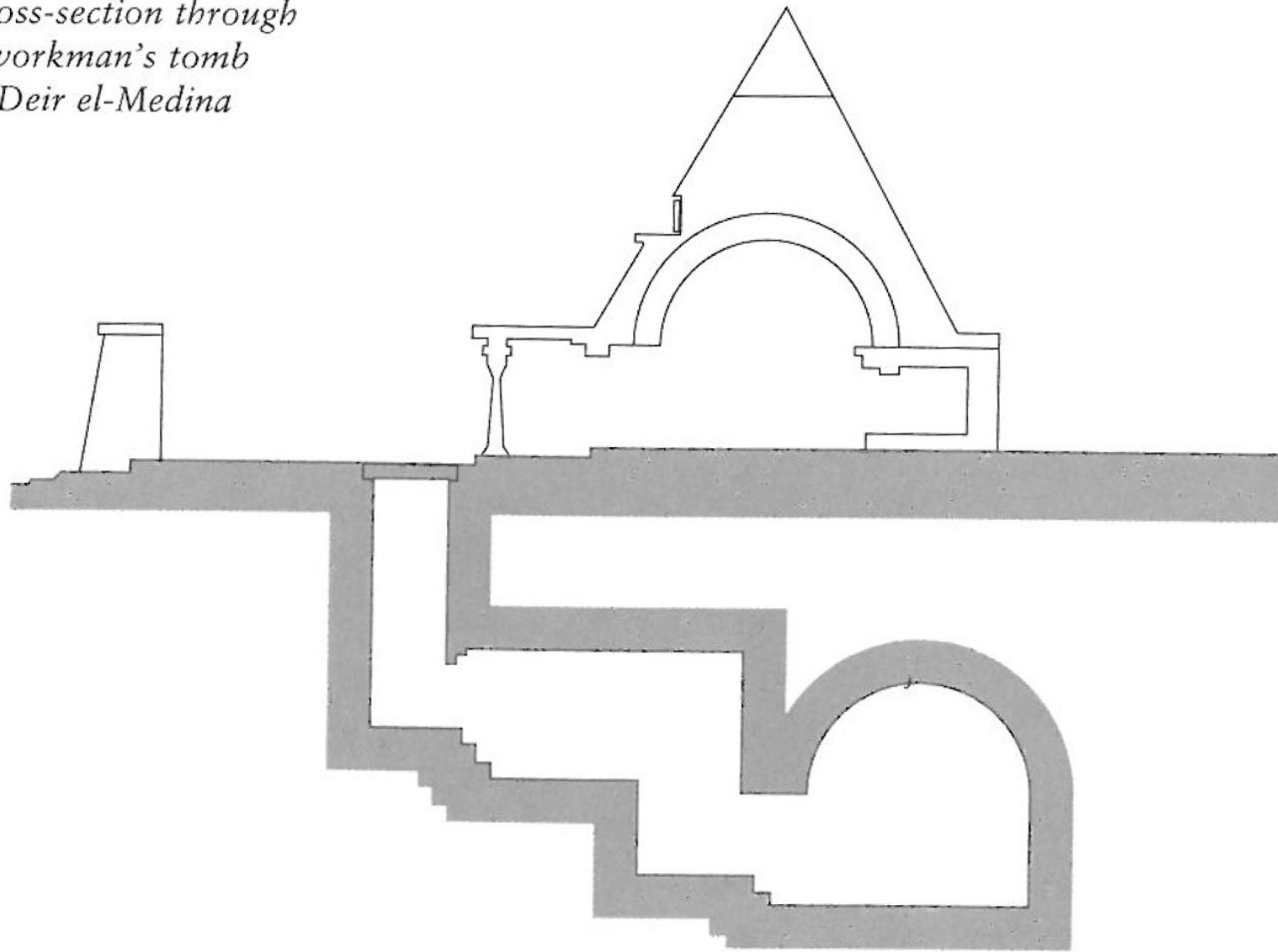








*Cross-section through  
a workman's tomb  
at Deir el-Medina*





Part of the Dead papyrus of Hunefer, illustrating spell 23, the *Opening of the mouth* ceremony on Hunefer's mummy in front of his tomb.  
H. of papyrus = 40 cm, British Museum, EA 9901, sheet 5

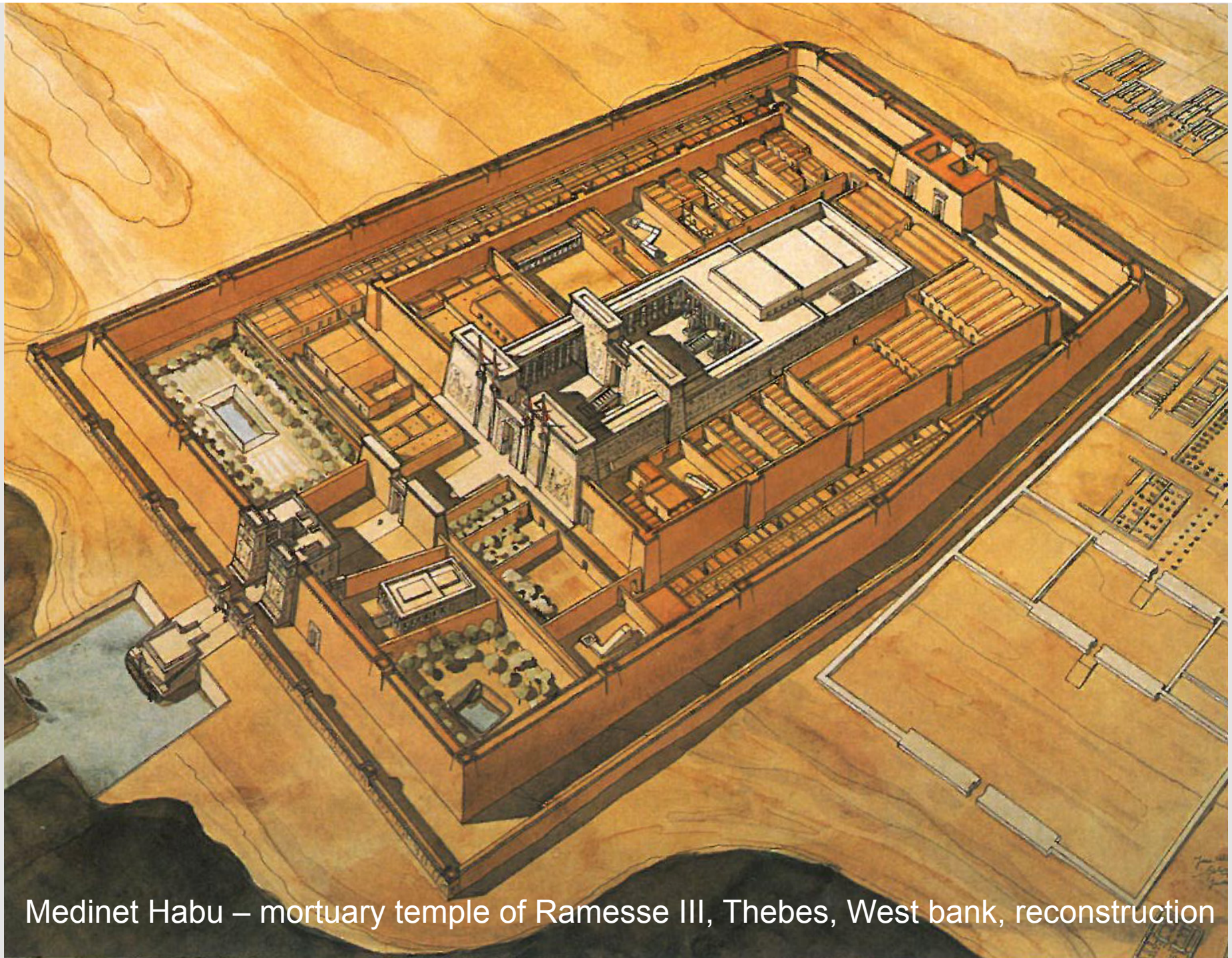
## Works of art in the historical context



Sennedjem's body being mummified by Anubis, New Kingdom, 19th Dynasty, painted plaster, tomb of Sennedjem, Deir el-Medina, Thebes, Upper Egypt



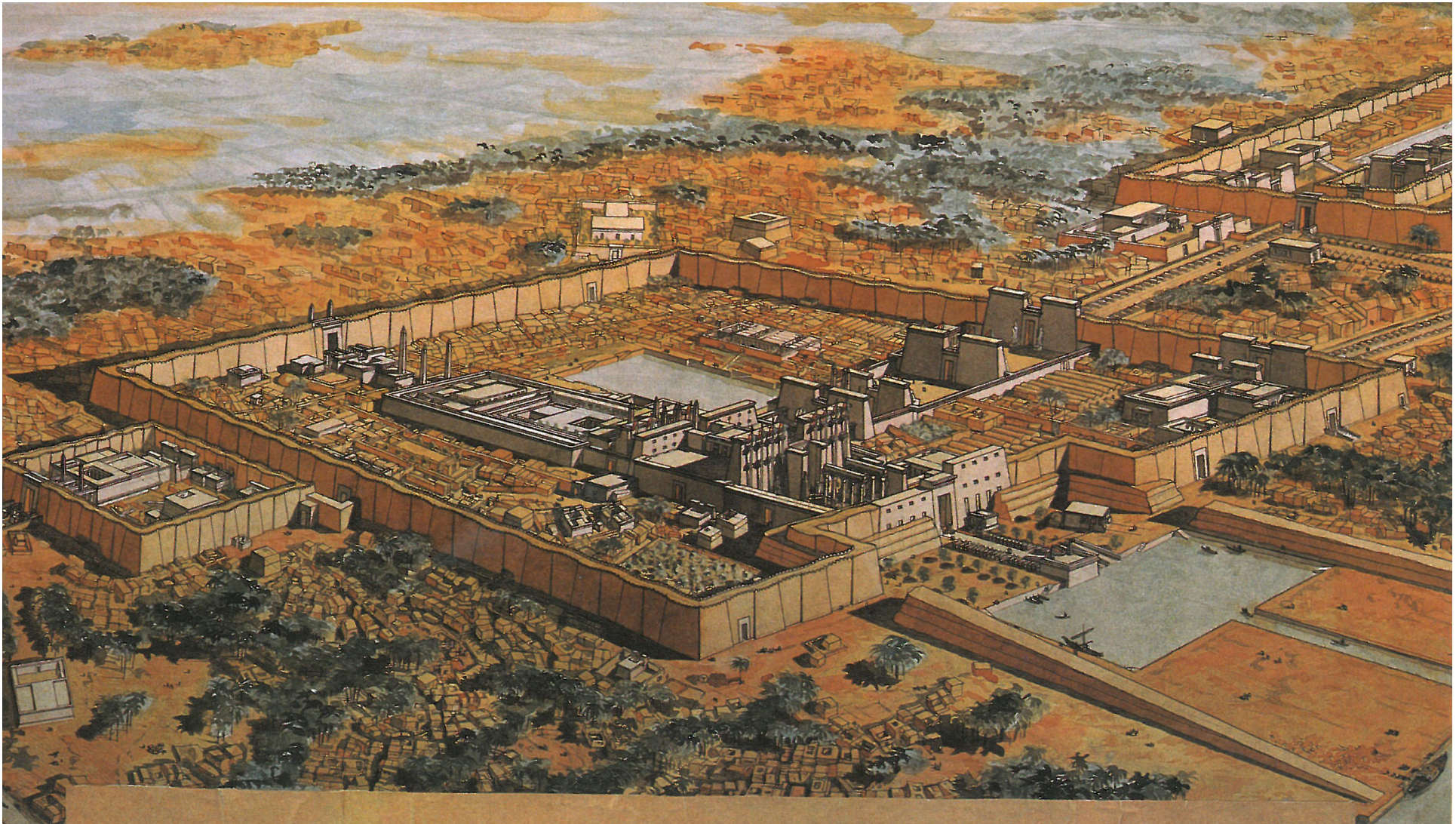
The God Ra sailing on a solar boat, New Kingdom, 19th Dynasty, painted plaster, burial chamber of Sennedjem, Deir el-Medina Thebes, Upper Egypt



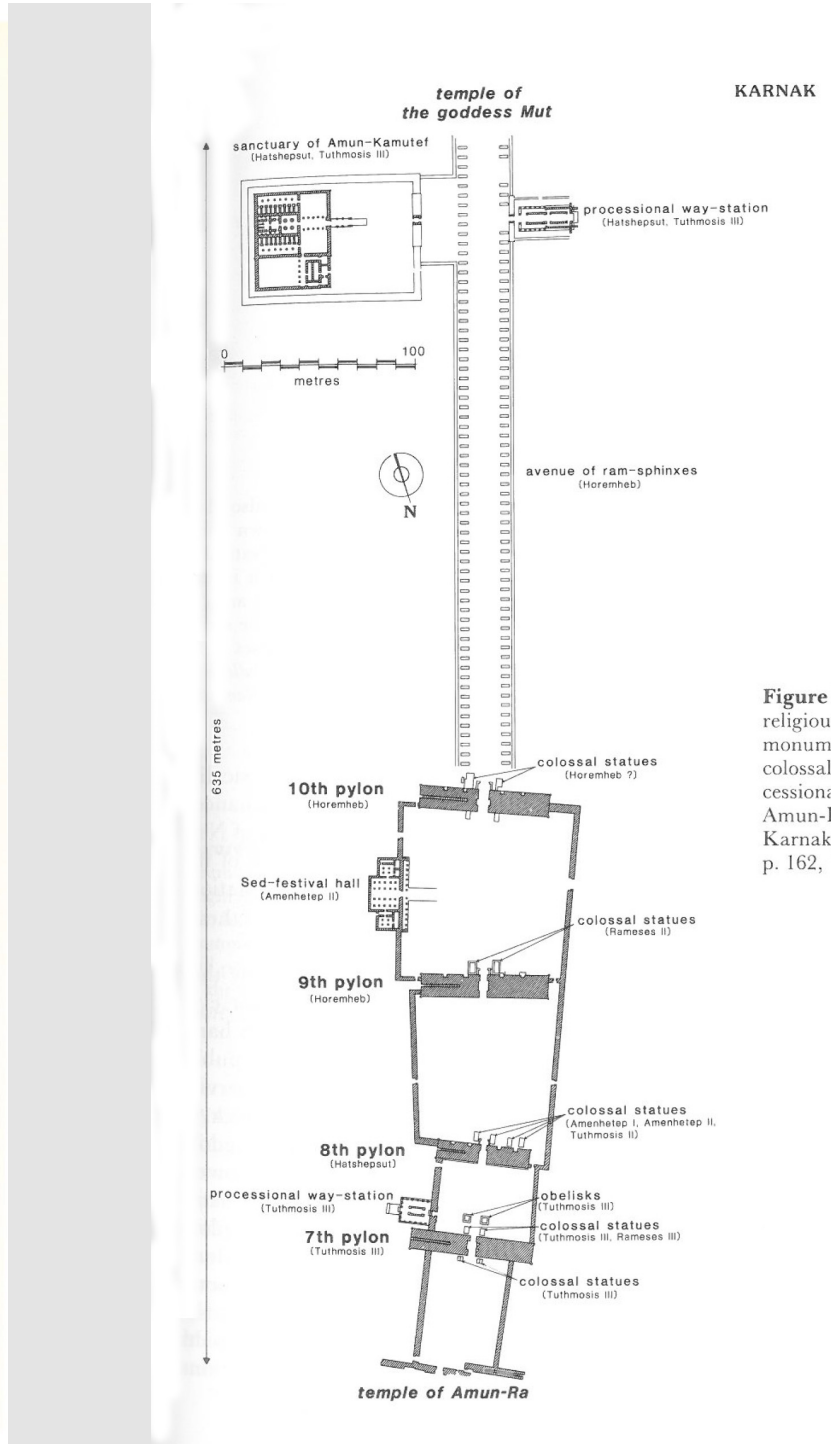
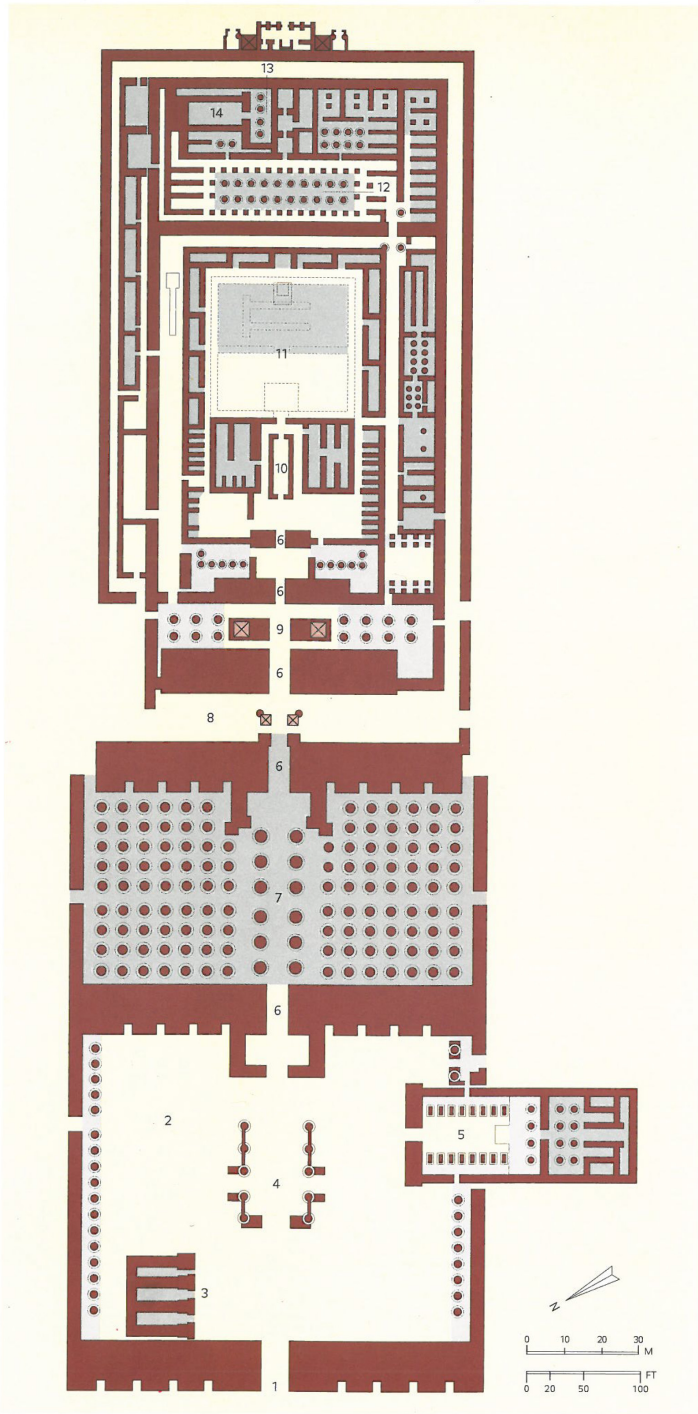
Medinet Habu – mortuary temple of Ramesse III, Thebes, West bank, reconstruction



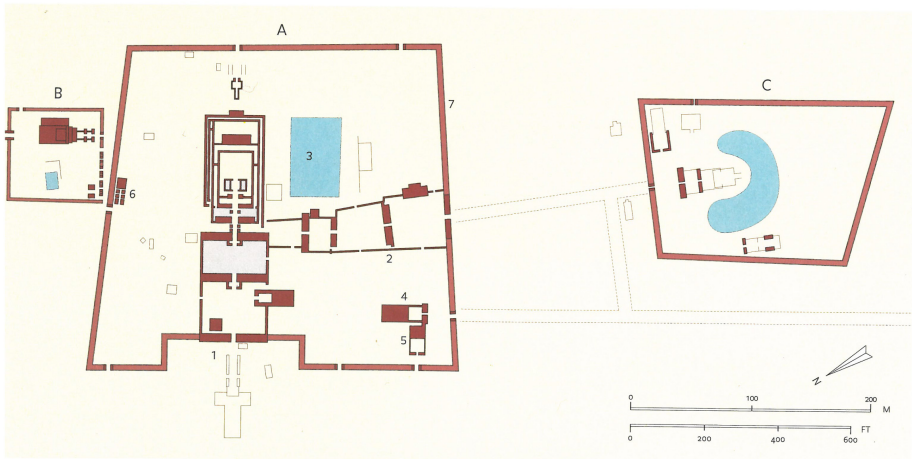
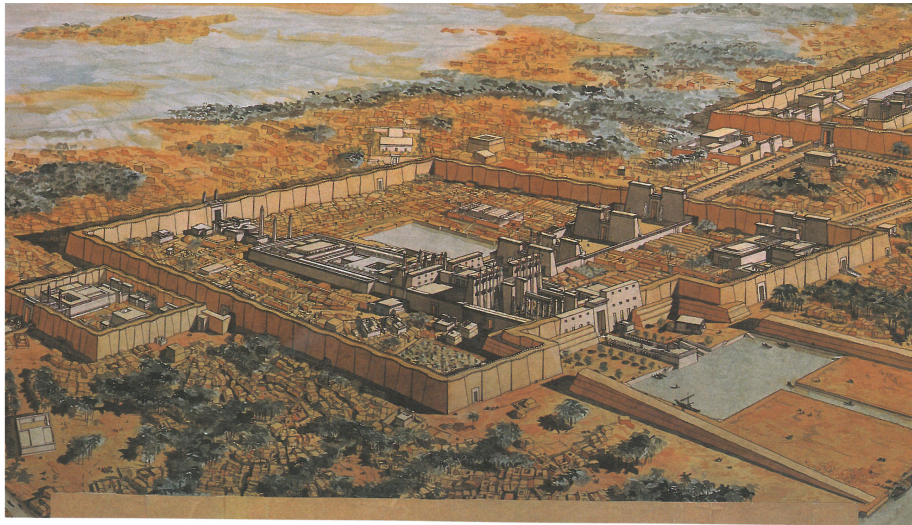
Medinet Habu – mortuary temple of Ramesse III (inner part), Thebes, West bank



**Thebes** – Karnak temple (temple complexes of Amun-Re, Montu, Chons and Mut) and the city, New Kingdom



**Figure 65** The grand setting for religious processions provided by monumental architecture and colossal sculpture. The processional route linking the temple of Amun-Ra and the goddess Mut at Karnak, Thebes, cf. Figures 57, p. 162, 71, p. 203.



**General plan of Karnak**

Two southern axes lead off the main east-west axis of the Temple of Amun. They are oriented towards the Temple of Mut and to Luxor.

**A Amun complex**

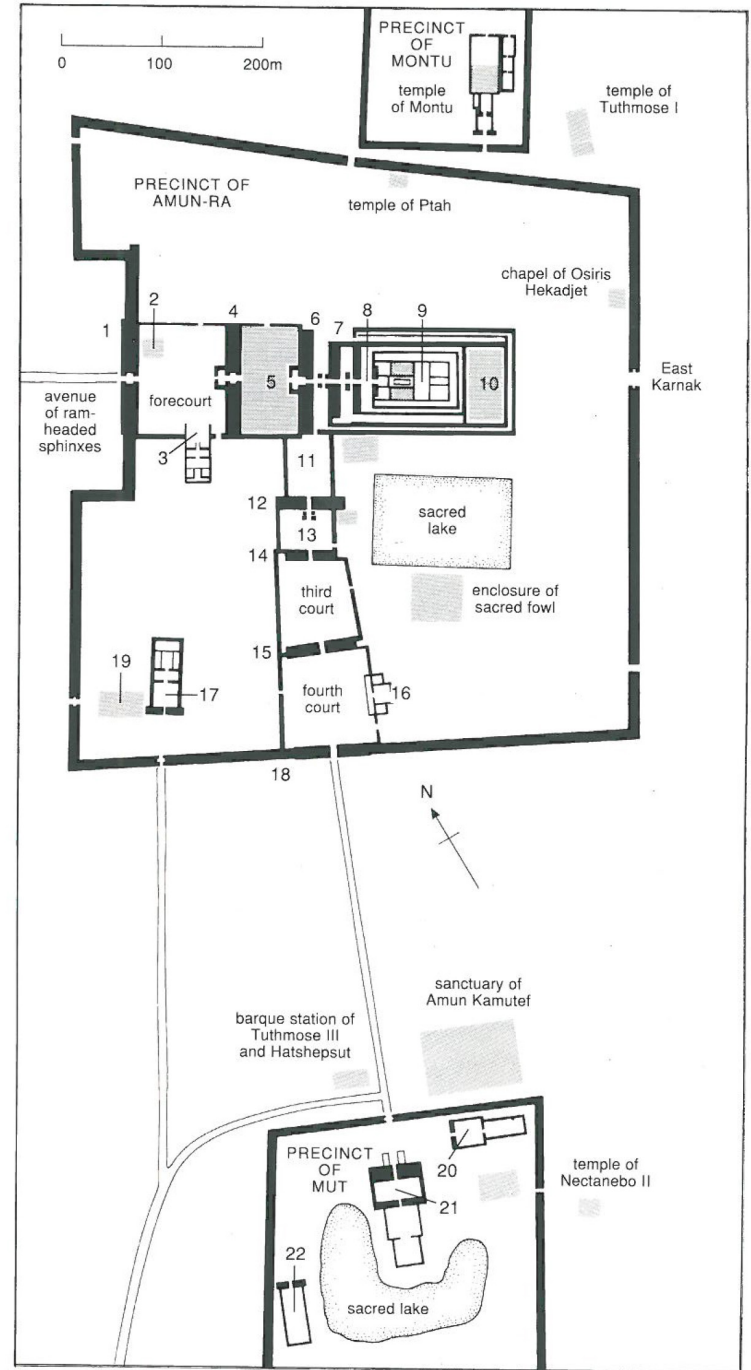
1. Main building of the Temple of Amun
2. Secondary axis of the Temple of Amun
3. Holy lake

**4. Temple of Khonsu**

5. Temple of Ipet
  6. Temple of Ptah
  7. Circumference wall
- B Montu complex**
- C Mut complex**

*Plan of the temple complex at Karnak*

- 1 first pylon
- 2 triple shrine of Sety II
- 3 temple of Ramesses III
- 4 second pylon
- 5 Great Hypostyle Hall
- 6 third pylon
- 7 fourth pylon
- 8 fifth and sixth pylons
- 9 Middle Kingdom court
- 10 festival hall of Tuthmose III
- 11 first ('cachette') court
- 12 seventh pylon
- 13 second court
- 14 eighth pylon
- 15 ninth pylon
- 16 *sed*-festival temple of Amenhotep II
- 17 temple of Khonsu
- 18 tenth pylon
- 19 temple of Opet
- 20 temple of Khonsu Pa-Khered
- 21 temple of Mut
- 22 temple of Ramesses III





## Works of art in the historical context



**Group of musicians and dancers from the tomb of Nebamun** (TT 146?), Thebes, London, The British Museum, EA 37984

Painting shows much greater freedom based on close observation of real life, vitality, lively colours and attempts to depict movement and basic perspective

Fragment of wall painting, New Kingdom, 18th Dynasty, painted plaster, h. 101 cm, w. 160 cm, Amarna, Southern palace (Meruaten), Cairo, Egyptian museum, JE 33030–33031

# Works of art in the historical context



Ostrakon showing a king as a mighty warrior with a ceremonial battle-axe, New Kingdom, 19th Dynasty, drawing on a chip of limestone  
This scene was the standard artistic expression of the triumph of royal authority over its enemies since the Early Dynastic Period (the Narmer palette). The king is about to shatter the head of a kneeling foe whom he grasps by the hair



Relief depicting Nubian prisoners, New Kingdom, 18th Dynasty, painted limestone tomb of Horemheb at Saqqara  
The prisoners show the distinctive Nubian racial traits, but each one has individual features

## Works of art in the historical context



**Head of Queen Nefertiti**,  
New Kingdom, 18th Dynasty,  
painted limestone, h. 50 cm,  
Berlin, Egyptian Museum and Papyrus  
Collection, Inv. no. 21300

The famous head probably served as a model for sculptures of the queen, whose beauty is realistically portrayed. It was found together with many other unfinished statues in the workshop of the sculptor Thutmose at El-Amarna (house P 47) by German archaeologist Ludwig Borchardt in December 1912

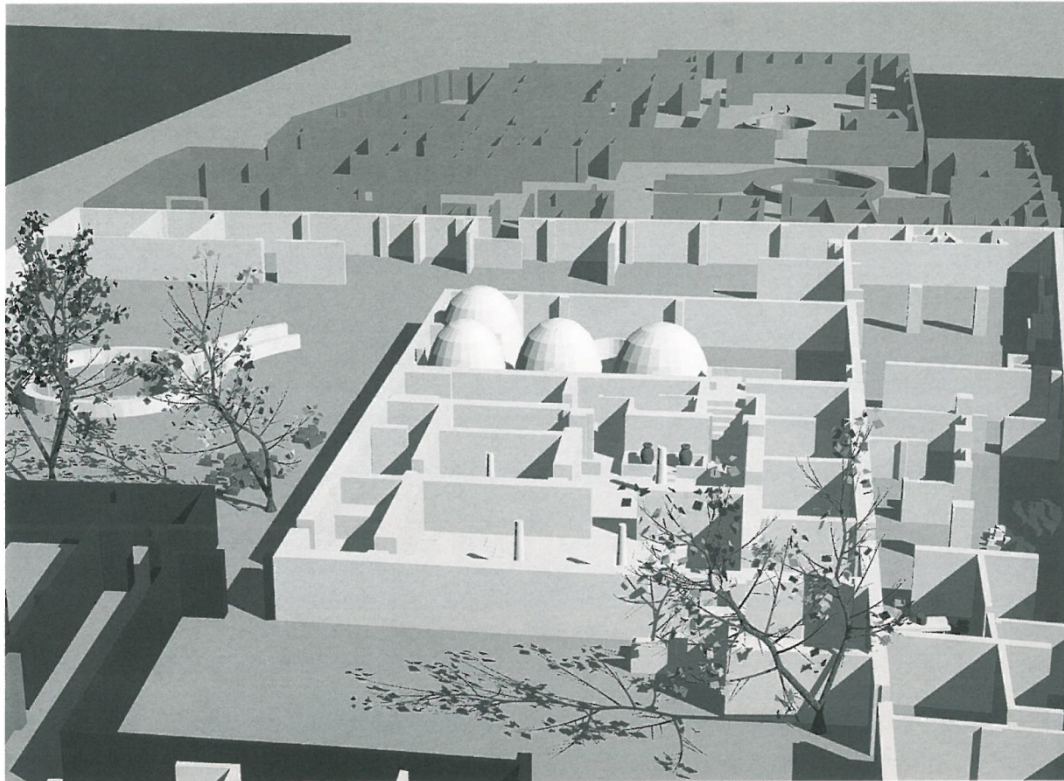
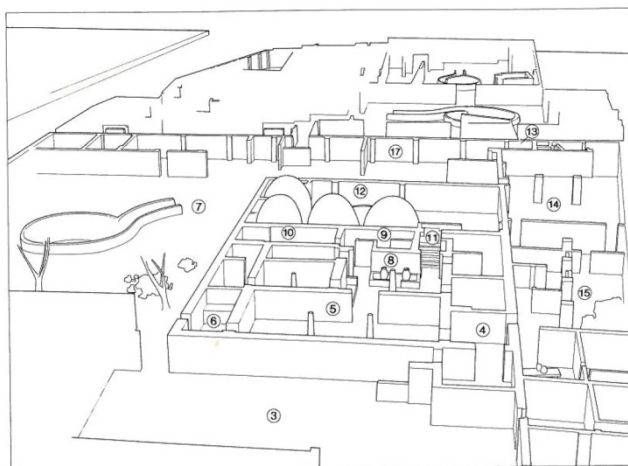


Fig. 34. The house and workshops of Thutmose at Amarna. Computer reconstruction of the ground-floor level



1. Entrance from lane
2. Entrance from High Priest Street
3. Front courtyard
4. Entry room
5. Reception hall
6. Small deposit room (pantry)
7. Large courtyard
8. Central living room
9. Bathroom and toilet
10. Master bedroom
11. Staircase to second floor and exit to granary
12. Granary
13. Bakery ovens

The workshop of the sculptor  
Thutmose at El-Amarna  
(house P 47)

## Works of art in the historical context



The shrine for canopic jars,  
New Kingdom, 18th Dynasty,  
gilded wood, h. 198 cm,  
found in the Valley of the Kings,  
tomb of Tutankhamun (KV 62),  
Cairo, Egyptian Museum, JE 60686, The  
goddesses Isis (left) and Selket (right)  
stand on the sides of a shrine with their  
arms protectively outstretched



Coffer inscribed with the name  
of King Tutankhamun,  
New Kingdom, 18th Dynasty,  
wood, ivory, gold,  
found in the Valley of the Kings (tomb KV 62),  
Cairo, Egyptian museum

# Works of art in the historical context



Throne of King Tutankhamun (detail: Tutankhamun and his wife Queen Ankhespaamun, spreading an ointment on his left shoulder), New Kingdom, 18th Dynasty, wood, gold, silver, vitreous paste and semiprecious stones, h. (throne) 102 cm, Thebes, Valley of the Kings (tomb KV 62), Cairo, Egyptian Museum, JE 62028



**Tutankhamun and Ankhesenamun (?)**  
(„A walk in the garden“)  
New Kingdom,  
18th Dynasty,  
painted limestone,  
h. 25 cm,  
Berlin, Egyptian Museum  
and Papyrus Collection,  
Inv. no. 15000

The informal arrangement of the figures within the scene is one of the main features of art during the reign of Akhenaten. The relaxed figure of the king is particularly striking, with a gust of wind blowing part of his robe into the air. The image of queen is more static, and the artist is more interested in the possibilities afforded by the colour and transparency of the robe. He has made the legs visible through it.

# Works of art in the historical context

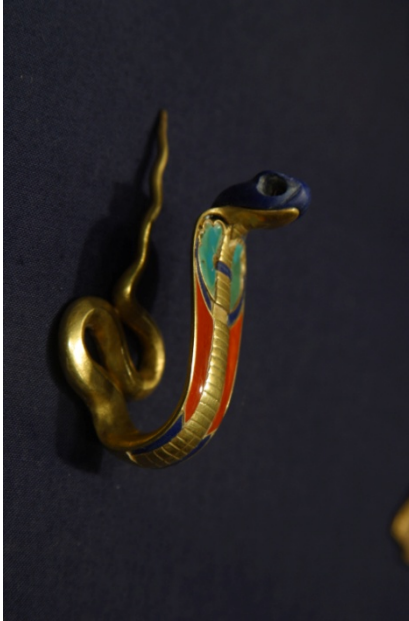


*Shawabty* figure of Tutankhamun, New Kingdom, 18th Dynasty, wood, gold and bronze, h. 48 cm, Thebes, Valley of the Kings (tomb KV 62), Cairo, Egyptian Museum, JE 60828  
The term *shawabty* means „he who responds“, referring to the moment in which the deceased is called upon to perform hard labor in the fields of the underworld.  
*Shawabty* figures (413 in the tomb of Tutankhamun) responded and worked instead of the deceased



Pectoral in the form of a winged scarab, New Kingdom, 18th Dynasty, gold, carnelian, turquoise, green feldspar, lapis lazuli, calcite, found in the Valley of the Kings, tomb of Tutankhamun (KV 62), Cairo, Egyptian Museum, JE 61886

## Works of art in the historical context



*Uraeus*, sacred cobra,  
New Kingdom,  
gold, semiprecious stones,  
Cairo, Egyptian Museum



Necklace of Queen Ahhotep; rows of small gold pieces, geometrical and zoomorphic motifs,  
New Kingdom, 18th Dynasty,  
gold, w. 37.5 cm,  
Cairo, Egyptian Museum, CG 52672



## Works of art in the historical context



Spoon for offerings in a form of a bound izard,  
New Kingdom, 18th Dynasty,  
tamarisk-wood,  
found at Gurab, Thebes,  
Paris, Musée du Louvre, N 11124

Spoon for offerings (so called spoon for make-up),  
New Kingdom, 18th Dynasty,  
wood, h. 20 cm,  
Paris, Musée du Louvre, N 1750  
Spoons for make-up were often inspired by plants  
and life on the borders of the river Nile. Young girl  
picks the stems of flowering lotos

# Works of art in the historical context



The goddess Hathor welcomes Sety I, New Kingdom, 19th Dynasty, reign of Sety I, 1290–1279 BCE, bas-relief, painted limestone, h. 226 cm Thebes, Valley of the Kings, tomb of Sety, Paris, Musées du Louvre, B 7



**Statue of King Ramesse II**, New Kingdom, 19th Dynasty, black granite, h. 194 cm, from the east temple at Karnak, Thebes, Turin, Museo Egizio, C 1380

The statue of Ramesse II, famous Egyptian warrior and builder, embodying the idea of royalty during the Ramesside era. The right arm and sceptre extend beyond the bounds of the figure, creating a feeling of movement and accentuating the vibrancy of the pleated clothing that was fashionable at the time. This gives the statue an unexpected feeling of reality.

# Works of art in the historical context

## Third Intermediate Period (ca. 1078–715 BCE) and the Late Period (715–332 BCE) / Dynasties 21–30

- foreign rulers over Egypt; collateral lines of rulers led to internal political collapse followed by consolidation and the final phase of Egyptian independence (Dynasties 26–30)
- temple buildings from the Delta (Behbeit el-Hagar) to the First Cataract (Philae)
- the stylistic development of the Late Period looked for inspiration in older models, namely from the Old Kingdom, which were adapted to meet current religious and funerary needs
- the most remarkable artistic products of this time were the brightly painted coffins, whose interior and exterior designs showed aspects of the underworld and divine protection and substituted former decoration of the walls in the tomb chapels
- extraordinary high quality was achieved in the hard stone statues with smooth, polished surfaces

## Works of art in the historical context



Statue of Karomama,  
Divine Adoratrice of Amun,  
Third Intermediate Period,  
22nd Dyn., ca. 830 BCE,  
lost-wax bronze casting, inlay,  
h. 59.5 cm,  
probably from Karnak, Thebes,  
Paris, Musée du Louvre, N 500

This bronze figure of a priestess is an example of the virtuosity attained by Egyptian metalworkers during the Third Intermediate Period. Richly decorated and damascened short-sleeved robe accentuates her well-proportioned body.



Funerary mask of King Sheshonq II  
(treasure of Tanis),  
Third Intermediate Period, Dynasty 22,  
gold, h. 26 cm, w. 23 cm,  
Cairo, Egyptian Museum, JE 72163

## Works of art in the historical context



Painted inner coffin with a mummy,  
Third Intermediate Period, 21st Dynasty,  
wood, h. 183 cm,  
found in Thebes,  
London, British museum



Painted outer and inner coffin,  
Third Intermediate Period,  
wood

# Works of art in the historical context



The harpist's stele,  
Third Intermediate Period,  
1069–664 BCE,  
stuccoed and painted wood, h. 29.5 cm,  
Paris, Musée du Louvre, N 3657



Cat,  
Late Period, 26th Dynasty,  
reign of Psamtik I, 664–610 BCE,  
casting, inlay, engraving, bronze and gold,  
h. 27.6 cm,  
Paris, Musée du Louvre, E 2533

# Works of art in the historical context



Fragment of the Book of the Dead on papyrus: Djedhor working in the Fields of the Afterlife, Late Period, 664–332 BCE, drawing on papyrus, h. 46 cm, Paris, Musée du Louvre, N 3079 (feuille 13)



The Eye of Horus (*udjat* eye) amulet, Late Period, faience, from the mastaba-tomb of Werkaura, Abusir, Czech excavation

# Works of art in the historical context



The Goddess Isis,  
Late Period or Ptolemaic period,  
painted wood,  
Paris, Musée du Louvre



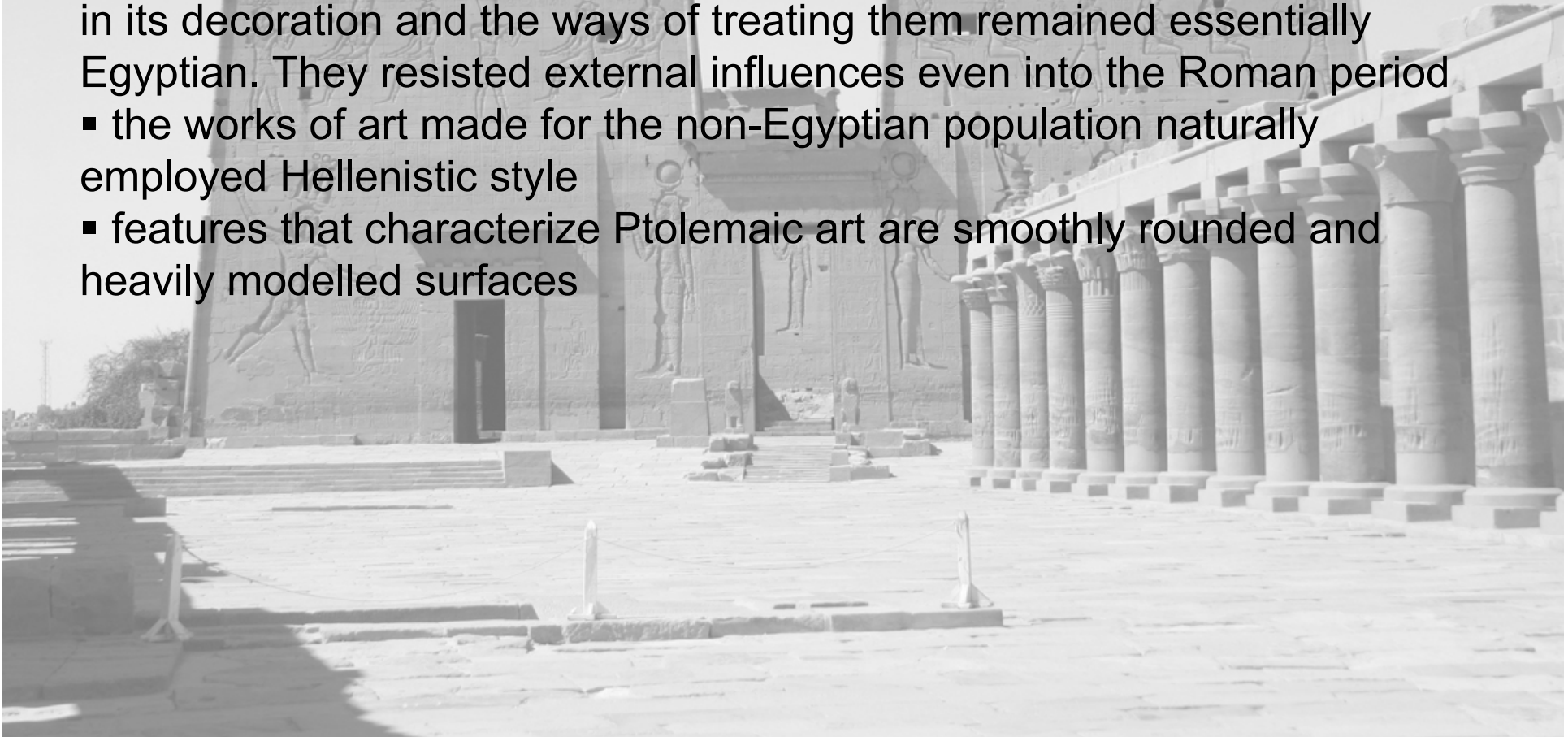
Sky goddess Nut on the lid  
of the sarcophagus of Djedhor,  
4th century BCE,  
greywacke, l. 285 cm,  
Paris, Musée du Louvre, D9



# Works of art in the historical context

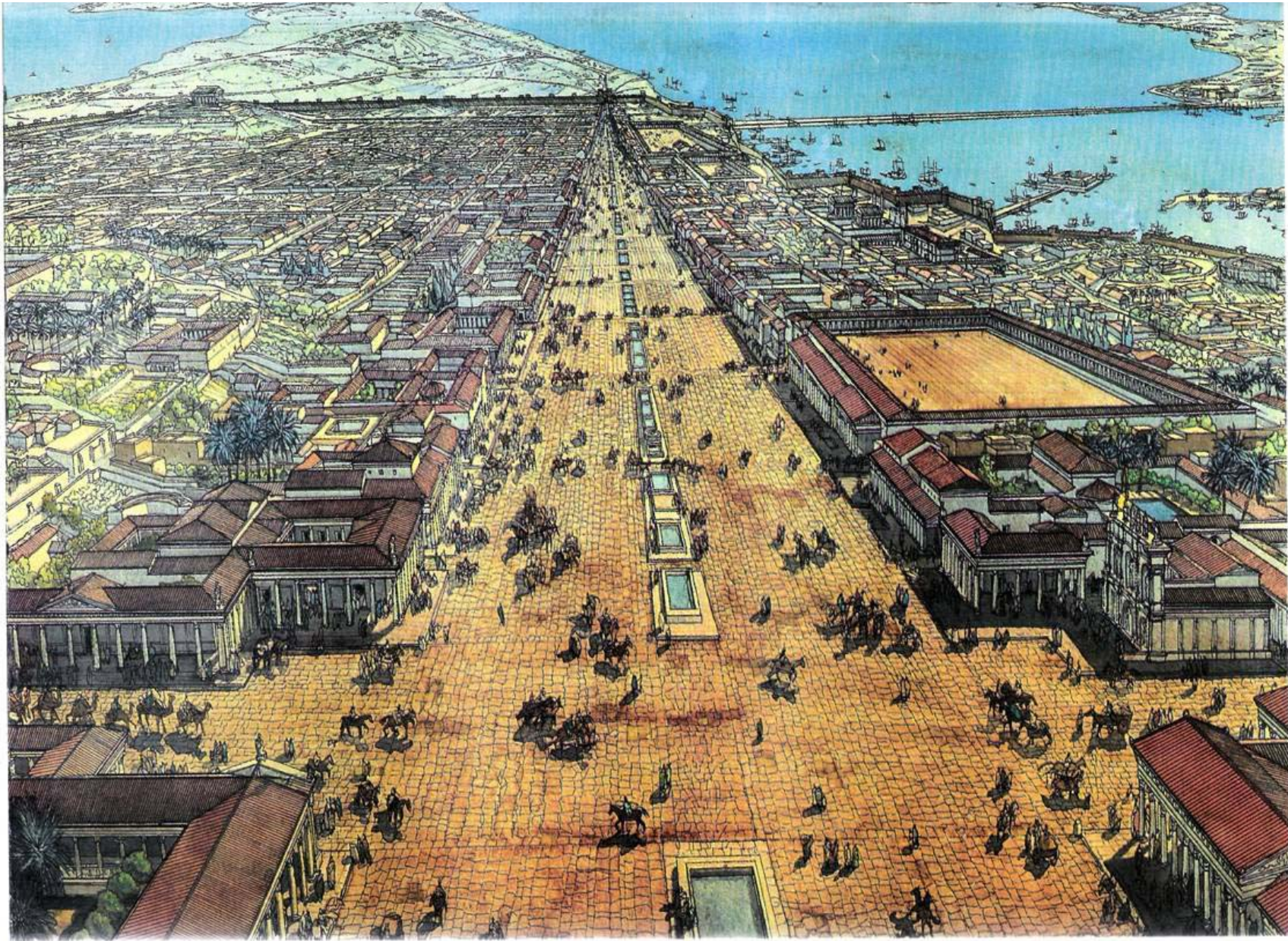
## Ptolemaic Period (332–30 BCE)

- Alexander the Great and his successors ruled over Egypt; Alexandria became the new capital, Egypt was part of the hellenistic world
- under Ptolemies, for the most part architecture, the images employed in its decoration and the ways of treating them remained essentially Egyptian. They resisted external influences even into the Roman period
- the works of art made for the non-Egyptian population naturally employed Hellenistic style
- features that characterize Ptolemaic art are smoothly rounded and heavily modelled surfaces





Temple of Amun (Temple of the Oracle), Aghurmi, Siwa Oasis, built in the 26th Dynasty  
Visited by Alexander the Great after he conquered Egypt (332 BC)



**Alexandria**, seat of the Ptolemaic rulers of Egypt, was founded by Alexander the Great in 331 BC. It became one of the greatest cities of the Hellenistic world

# Ancient Alexandria

(1st c. B.C.–1st c. A.D.)



## Works of art in the historical context



**Head of a priest,**  
Ptolemaic period, ca. 250 BCE,  
greywacke, h. 10 cm,  
Berlin, Egyptian Museum and Papyrus  
Collection, Inv. no. 255



Standing statue of Horsatutu,  
Ptolemaic Period, ca. 300–250 BCE,  
black granite, h. 113 cm,  
from Sais?,  
Berlin, Egyptian Museum and Papyrus  
Collection, Inv. no. 2271

## Works of art in the historical context



The God Thoth in his animal form as a baboon with a golden solar disk, Ptolemaic period, faience, silver and gold, h. 15 cm, Paris, Musée du Louvre, E 17496



Statue of the falcon God Horus in Edfu, Ptolemaic period, black granite, temple of Horus

## Works of art in the historical context



Offering basin of Ptolemaios I,  
Ptolemaic Period, ca. 300 BCE,  
black granite, h. 15.4 cm, diam. 79 cm,  
from Elephantine,  
Berlin, Egyptian Museum and Papyrus Collection,  
Inv. No. 18901

# Works of art in the historical context



Two hieroglyphic signs „mwt“ (a vulture) carved in relief. A plate served as a model for sculptors, Ptolemaic Period, limestone, h. 18.2 cm, w. 11 cm, from Saqqara, Paris, Musée du Louvre, E 11130



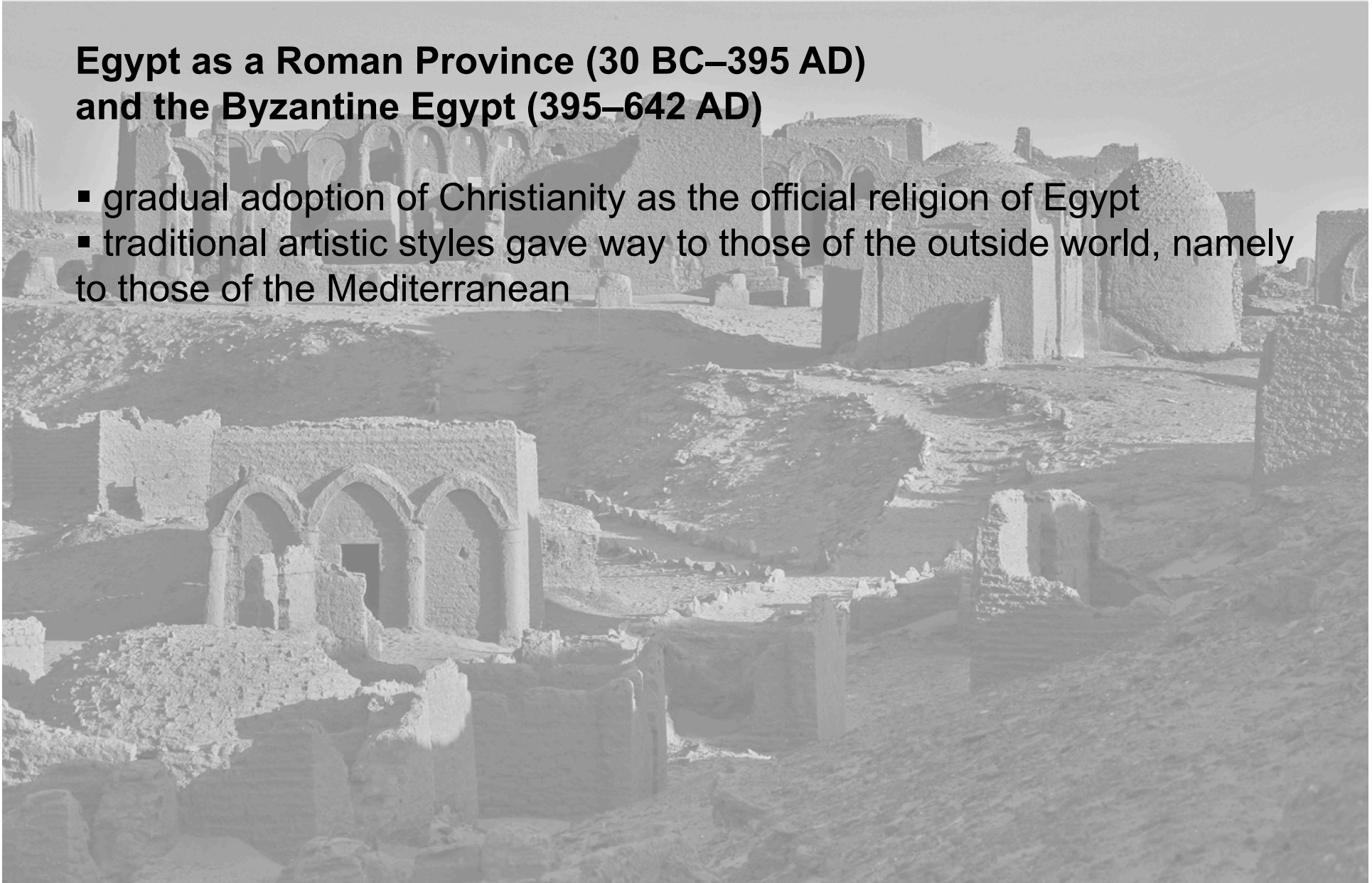
Religious text on papyrus written in hieratic, The Book of the Dead of the priest Hornedjitef, Ptolemaic Period, 1st century BCE, Paris, Musée du Louvre, N 3081



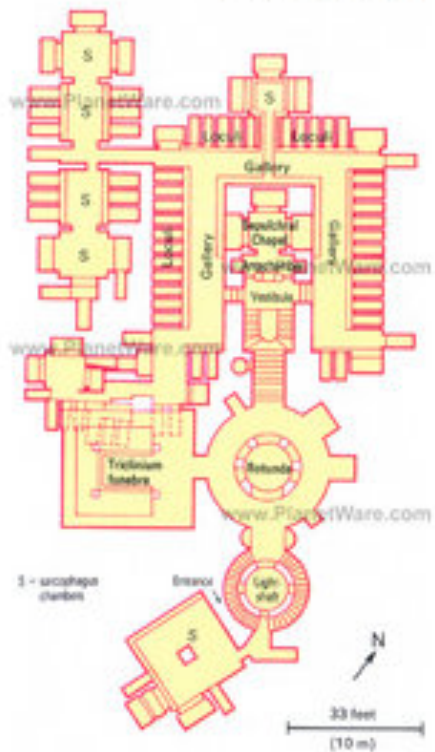
# Works of art in the historical context

## Egypt as a Roman Province (30 BC–395 AD) and the Byzantine Egypt (395–642 AD)

- gradual adoption of Christianity as the official religion of Egypt
- traditional artistic styles gave way to those of the outside world, namely to those of the Mediterranean



Alexandria      Catacombs of  
Kom el-Shukafa



Catacombs of Kom el-Shukafa, Alexandria, 2nd Dynasty AD



Alexandria, theatre



Christian necropolis in the oasis Kharga, Byzantine Egypt, 5th century AD

## Works of art in the historical context



Chapel of Exodus with preserved pictures of the Old Testament biblical stories, Christian necropolis in the oasis Kharga, Byzantine Egypt, 5th century AD

## Works of art in the historical context



## Works of art in the historical context



Relief featuring a Greek cross, encircled by fronds,  
Byzantine Egypt, 6th century AD,  
limestone, h. 38 cm, w. 100 cm,  
Saqqara, Monastery of Saint Jeremiah,  
Cairo, Coptic Museum, Inv. No. 8251

Portrait of a young woman,  
Roman Egypt, 4th century AD,  
tempera on wood, h. 35 cm, w. 19.5 cm,  
from al-Rubayat, Faiyum,  
Cairo, Egyptian Museum, CG 33248

# Islamic Egypt – 642 AD Arabs conquered Egypt



Mosque of Ahmad ibn Tulun, 876 AD, Cairo



# Texts

## Texts based on:

- Aldred, Cyril, *Egyptian Art*, Thames and Hudson, London, 1980
- Baines, John, Málek, Jaromír, *Atlas of Ancient Egypt*, Andromeda Oxford Limited, Oxford, 1980
- Freed, Rita E., *Art of Ancient Egypt*, in: Wilkinson, Richard H. (ed.), *Egyptology Today*, Cambridge University Press, Cambridge, 2008, 123–143
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The British Museum in London

The Giza Archives, Museum of Fine Arts in Boston

internet sources

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Imhotep, limestone pyramid at Saqqara, Egypt, 2630 BCE

MAN FEARS TIME, TIME FEARS THE PYRAMIDS...



I. M. Pei, glass pyramid at the Louvre, Paris, France, 1989