Art 1 RAW draft OF LECTURE NOTES:
Egyptian Art
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This draft is to be used only as a supplementary aid to student’s class notes.
EGYPT-PLEASE USE THE DATES ON YOUR TEXT!!

Pre-Dynastic Period: Early stage before Pre-Old Kingdom
The marked cultural development between the "Pre-historic" and Old Kingdom was:
- Invention of writing
- Transition from hunting Nomadic society to agrarian husbandry
- Begging of populated city-states

OLD KINGDON
The foundation of Egyptian art was formed during the begging centuries. It was then very influential on Greek and later Roman art/cultures.

The Nile River overflowed regularly and the land became fertile. The Egyptians believed in benevolent deities who controlled nature and promised life in the afterworld. Hence the provision and culture that was created in planning for the after death, instead of life on earth.

Most of the culture we have on Egypt was taken from funerary excavations. The pharaoh and royalty would provide own after life by reconstruction of everyday life environment for the soul to joint the body that was mummified.

The aesthetic cannons of Egyptian painting by court and royally
- No perspective, depth
- Clarity is not illusion
- Some science laid out that is parallel to the base line of the frame
- A different scale for figures like Pharaoh larger
- Knowledge of object shown form angle, the best reveals that knowledge
- Face shown in side and ¾ profile except for the eyes
- Established eye and shoulder in frontal view,
- Front and legs and feet are in profiled
- Movement is impossible and majesty of the divine king
- Painters developed line design and color

S. Egyptian canon of proportions for representing the human body
- Face shown in side and ¾ profile except for the eyes
- Established eye and shoulder in frontal view,
- Front and legs and feet are in profiled
- Movement is impossible and majesty of the divine king
- Painters developed line design and color
- Conceptual instead of optical perceptive representation at right angle to the line of vision

Slide drawing canon of proportions for body
Sculpture and paintings followed a rigid formula for representing the human figure is always depicted with a front view of the eye and shoulders and profile view of head, arms, and legs.
In wall paintings, the surface is divided into horizontal bands separated by lines. The leg is turned to the same side as the head, with one foot placed in front of the other. The head is at right angles to the body.

Statues, since they must last forever, are made of hard substances like granite and slate. The pose is always frontal and bisymmetrical, with arms close to the torso.

Every figure --whether in paintings or sculptures-- stands or sits with a formal rigid posture. The size of a figure indicates rank, with pharaohs presented as giants towering over tiny servants.

There were different rules for drawing animals, and they are generally depicted more naturalistically. Items of the landscape such as water and plants (usually papyrus and lotus flowers) are stylized, following a "convention" that makes them always look the same and, therefore, always quickly recognizable.

Palette of King Narmar-The oldest historic work Front:
The earliest example of the Egyptian style, which is called "Frontalism", can be seen in the Palette of Narmer which is considered to be an early blueprint of the formula of figure representation that was to rule Egyptian art for 3,000 years.

The other side of the palette shows Narmer wearing the crown of Lower Egypt and reviewing a pile of beheaded enemies. On both sides, the king towers over his own men and enemies and performs his task alone. The king is presented as a god-like figure who alone is responsible for the victory.

This is the main theme that appears throughout Egyptian art --"the kingship is divine and its prestige is one with the prestige of the gods." The king is seen in a perspective that combines the profile views of head, legs and arms with the front views of eyes and torso.

The surface is subdivided into a number of bands/compartments (registers) separated by horizontal lines that serve as the ground for the figures to stand upon.

The Palette of Narmer was originally used as a tablet to prepare eye makeup for protecting the eyes against sun glare and irritation.

Commemorates the unification of upper and lower Egypt -beginning of the dynastic period.
- On the palette's back (left), the king, wearing the crown of Upper Egypt, is about to kill his enemy- by grabbing his forelock.
- Below the king are two trampled enemies, and behind him stands a slave holding his sandals-presence of god
- 2 dead enemies on the bottom
- Function a ritual object originally used for cosmetics
- Oldest historic personage with name established in the foundation of the entire area of Egypt.
- Upper part in symbols in the form of cows the represents the mother goddess and the power of the king
- A Crown Pharaoh wears a symbolic reference to the God Osiris symbol of fertility but wore important headdress god of the dead and rebirth. Often shown in mummy wrapping
- North -Victorious King of the is rep. by falcon/Horus the god of upper Egypt
- Lowered Egypt -Eagle on Papyrus reed represents -Bull’s tail ceremonial dress represents the cosmic bull
Slide Palette of King Narmar- Back:
- Barefooted with carrier of sandals in procession to view the deceptive bodies
- King tall king of North inspection of the enemy dead
- Lower part represents as bull menacing a fortified settlement (cital) 2 intertwined animals represent the creation of one state

Old Kingdom

Funerary Arch "mastaba" Arabic for bench
Evolution of the Elements of Architecture Mastaba to Pyramid
Mastaba, internal room Serdab with a statue and a soul offering table and a chapel.

The pyramid was a rectangular brick or stone structure with battered sloping sides on top of the Mastaba above the burial chamber. The burial was the prime important for this building. The pyramid was totally sold, unlike later examples and was used as landmark. It was built as part of funerary district with temples ant other building. Inhotep created most of this funerary district. He is the first artist to be immortalized in history.

The Pharaoh: and royalty were given an after life:
Body was mumified and replica of dead in form of art in the tomb as insurance of continuation of life in the after life.
Inhotep was the architect

King Zoser (JO-zir): Responsible for the first pyramid, The Step Pyramid (2600 BC) designed by Imhotep (eem-HO-tep), the first artist whose name we know. Zoser’s Step Pyramid is the earliest monumental architecture made of stone.

S. Djoser’s Funerary complex at Saqqara
- An early stepped pyramid
- 346 courts
- 10 towers
- 56 entrance halls
- 7 smaller temples
- 8 court North Place

Pyramids at Gizeh 2530-2460 BC-4th Dynasty
The Classical phase of Egyptian pyramid building
Old Kingdom: Near Modern Cairo, across the Nile of the side are the 3 pyramids
The people believed that the power of RE=Sun God could be preserve the king in the pyramid tombs. THE TOP OF THE PYRAMIDS WAS MDE OF GOLD.

Slide- Site plan Egypt Gizeah,
1. (Cheops)-- (KEE-ops): oldest father Pharoh- 2570BC- (Khufu, builder of largest pyramid) Most powerful of pharaohs. Oldest and largest the Great Pyramid (2530 BC). He is perhaps the most powerful of all the pharaohs.
   - Open area only galleries and burial chamber
   - The rest was built of solid limestone masonry.
• The pyramid exterior lining was of pearly white limestone. Very few are remain, much was taken to supply limestone for later Islam builders of Cairo
• The base is length of one side 775 ft with an area of 13 acres
• The height now 450 ft and originally it was 480 feet.
• 64 family tombs built next to pyramid

Most ancient robbers plundered the tombs as soon as the funeral was finished. The hard lesson was to built few pyramids and smaller

S. Khufu Cheops-Great pyramids, Giza pg 35
Slide site plan for Cheops

The line stone was taken from the earthen Nile cliffs and floated across the river during the season floods. They used no wheel and only serfs dragged them on ramps and laid them the earth. Napoleon scholars figured that the block sin these 3 pyramids could build a 1/10Ft wall -IT WOULD TAKE 2, 300,000 Blocks of stone and the average weight about 2 ½ tons in weight around France.

LOCATED IN THE MIDDLE
2. King Chefron- son of Pharaoh Cheops and grandson of 1st pharaoh- 2530 BC, (Khafre builder of 2nd larges pyramid) and the Sphinx both around 2500BC

The reconstruction of both the largest pyramids:
The burial chamber and chapel were next to the pyramid on the east side where votive offerings were made and stored cloth, food and ceremonial vessel, covered causeway leading down to the valley to the causeway beside the temple is the great Sphinx.

3. King Mycerinus  (My-sir-REE-nus. Sometime pronounced as me-KAIR-rih-nus):
Son of Chefron and builder of third (and smallest) of big three pyramids (2470 BC). Also known as Menkure.

BY THE 3RD PHAROL, THEY BANRUBED THE GOVERNMENT AND USED WATER LEVEL TO FLATEN THE FLOOR.
• Burial chamber in near center of structure rather than ground level as Zoser.
• Alabaster slabs cove the floor and seated figs statues. The interior lighted from rays filtering fro above.
• They know of the architect and vault by preference.
• King was enthroned with falcon=Horus.

Slide Sphinx
The head might represent the portrait of Khafre? The body of the sphinx body of a lion towered to 65 feet high and made less than 2 centuries after Zoser, stark and aster, dramatic and forceful with simplicity.

Old Kingdom
Slide Khufu from Gizeh, 2520-2494 BCE pg 37
• Seated royal portrait is one of small number found in Valley temple near the Great Sphinx
• Black stone brought 11 hundred miles away down the Nile form royal quarries in the south.
• These portraits were the only organic form in his temple-
• King hears a simple kilt and sits rigidly upright on a throne formed with 2 stylized lion’s bodies.
• Intertwined louts and papyrus plants symbolic of united Egypt. Around the throne’s legs.
• Falcon god Horus extends his wings to shelter Khafre’s head indicating pharos’s god status.
- Khafre has royal fake beard fasted to his chin
- Wears the royal line “nemes” headdress with “Uranus” cobras of kinship on the front and cover his forehead and fall in pleated folds over his shoulder-Great Sphinx is similar but does not have ceremonial beard.
- Contrasted to geometric flat-paned red of basic formulaic types of Old Kingdom.

**Slide detail**
- Sculptor produced the work by a preparatory drawing, front back and two profile views of the pharaoh on the four vertical faces of stone block.
- Apprentices chiseled away the excess stone on each side working inward until the planes met at right angles. Then master sculpture did the Khafre’s body the falcon.
- Finishing done by rubbing and grinding the surface.

**Mycenius and his Queen**
Mycerinus and His Queen shows the rules of figure representation applied to sculpture. Both figures have their left foot forward, but there is no hint of forward movement. While the bodies of the pharaoh and his queen are stiff (a symbol of authority), their faces are serene and natural. Although they are cut from stone, they do not stand freely and seem to be part of the rock.
- Both left feet foreword no movement same height
- Emphasize swelling form of queen through her light, close fitting gown
- Formal dress, weighs for weird feet

**Wall frescos -TOMB DECORATION-Old kingdom**
This daily scenes do not always reflect the deceased past times, other wise there would be more nostalgic. These scenes form a seasonal cycle, perpetual calendar of human activities for the spirt to invocate through time.

**Slide Ti Watching a Hippopotamus Hunt,**
- From mastasb of Ti, Saqqara 2450 BC
- Painted limestone
- Hunting scene

**New Kingdom-and Rock Cut tombs**
Civil unrest and near anarchy, collapse of pharolnic power after the 6th Dynasty. Egypt went through 700 years of Local and regional feudal landlords became the weak government. *Rock Cut tombs replaced the Old Kingdom mastabas. Hollowed out of the cliffs at remote sites, these tombs facade had a shallow columnar porch that lead into columned hall and then into scared chamber.*

**Slide temple of Hatshepsut, Funerary temple 1473-1458 BC**
- ThutmoseII, 4th Pharola of 8th Dynasty died.
- His principal wife and half sitter Queen Hatshepsut had not given birth of any sons, so the title of king went to the twelve year old Thutmose II, son of Thutmose II by a minor wife.
- Hatshepsut was named regent or the boy king.
- In a few years the queen announced that had not been a woman as daughter of Thutmose I she rightful would be king.
- She proclaimed herself Pharaoh and insisted that Thutmose I had actually chosen her as his successor during his life time. Hence the art reflect her bather crowning her king in presence of the Egyptian gods.
Slide Distant view-Temple of Ramses II, at (Agu Simbel, Egypt) 1290-1224 BC pg 40

- Known as KV5, in the Valley of Kings is the largest in Egypt
- More than 30 chambers
- Half dozen is typical
- Tomb has scores of rooms
- Chamber open onto several long corridors leads to central hall filled with 16 stone pillars.
- Burial place of sons of Rames II
- Paints and relives depict Ramses and royal sons and gods
- Site robbed half century after it's construction
- They have yet to find burial chambers
- Found body of Ramses in Canadian museum a few years ago

New Kingdom-AMARNA STYLE, 1353-1353 BC

Break in Tradition:
For sixteen centuries, the strict Egyptian caste system dominated by priests allowed art to be created only within certain guidelines for specific purposes.

Most art was either political in nature -- depicting stiff and stylized rulers doing royal things like fighting battles or leading hunts-- or religious -- depicting the gods as animal or bird-headed human-bodied figures doing the things they always did.

The Pharaoh Amenhotep IV known as Akhenaton 1353-1335 BC abandoned worship of Egyptian gods in favor of Aton, universal Sun. The pharaoh named Amenhotep IV, after serving as co-ruler with his father for about 20 years, took the throne alone around 1353 B.C. One of his first acts was to abolish worship of the traditional Egyptian gods, ordering everyone to worship Aton, the sun disk. This is history's first recorded example of monotheism, or the worship of one god, a single supreme deity.

The pharaoh changed his name to Akhenaton and declared himself to be the "divine manifestation of Aton." He closed all the temples erected for the old gods, had their names scratched off all the walls and monuments, basically fired all the priests who resisted him, and moved the capital from Thebes to a place on the edge of the desert that is now called Tell El-Amarna, where he erected new temples to the "one god" Aton.

- The radically different style of art that we see during this period is called the "Amarna Style".
- He was then the new and universal god making himself the son and only prophet of Aton. The god revealed himself only to the king. The Aton - sun god was represented in as a sun disk emitting life-giving rays.

After banishing all the old gods, Akhenaton limited artistic subject matter to depictions of himself and his family, both in casual domestic scenes and in scenes where they receive the blessing of Aton, who is always shown as a disk radiating beams of light that end in little hands offering the ankh (sign of life) to Akhenaton and his queen, the pharaoh and his family are portrayed in relaxed, natural poses as actual human beings rather than in the stiff impersonal poses of Frontalism that ruled Egyptian art up to this time, and after.
His sculpture is always curving contours and long full lipped face, heavy-laden eyes and dreaming expression. The art of this period promotes a seemly androgynous image of the pharaoh as a manifestation of Aton, and going against the traditional style

New Kingdom-AMARNA STYLE, 1353-1353 BC

Akhenaton and Nefertiti, c. 1365-49 B.C- Head of a Princess, c. 1365-1349 B.C-Limestone, Akhenaton’s queen Nefertiti shows similar entrancing views with sensitivity and delicacy of curing contour. The bust was found in the workshop of the queen’s official sculptor Thutomose-Is an finished model most likely by the artist’s own hand. The left eye socket still lacks the inlaid eyeball.

New Kingdom’s AMARNA style – Tutankhamen

Neither the artistic revolution of the Amarna period nor the worship of Aton survived Akhenaton. His successor, the boy-king Tutankhamen, attempted to return to more traditional artistic and religious ideas, but the Armarna influence is still evident in the art found in his tomb --possibly because much of the art had been created for Akhenaton himself.

The Tomb of Tutankhamen is Post-Amarna Period the work is in the Amarna style

Akhenaton’s son by a minor wife ruled for a decade and died at age 18. The treasure of his tomb include sculpture, furniture, jewelry were uncovered in 1922. Howard Carter. The ruler was a very minor figure in Egyptian history. The influence of Egyptian art and an interest in Egyptian antiquity have lasted to the present day, and the treasures of the Armarna period that were discovered in the tomb of Tutankhamen are among the most familiar and popular works of art in the world.

Coffin portrays the pharaoh as Osiris

The principal monument is the collection of enshrined body of the pharaoh himself

The royal body mummy rested in the inner of 3 coffins, one within the other.

Slide Death Mask of Tuankhamen