

## Chapter 3: Egyptian Art

### Contextual Issues:

- **Geographic Isolation** country defensible = continuous traditions and homogeneous culture  
For 3000 years
- **Economic Security** agricultural base due to inundation of the Nile = prosperity, continuity
- **Deeply Held Religious Beliefs** Pharaoh son of god = stability/aversion to change, hierarchical  
Society
- **Hierarchical Society** Pharaoh top of “pyramid”= collective will and aversion to change  
Ideal proportions= imposing majesty
- **Geological Substructure** Plethora of stone = megalithic architecture, permanence
- **Belief in Afterlife** elaborate funereal traditions, objects and tomb architecture

### Predynastic and Old Kingdom Art- (2575- 2134 BCE) (images)

3-2, 3-4, 3-8, 3-11, 3-12

- Mastabas were tombs created to house the dead
- Ka reunited with body after death, body must remain as nearly intact as possible =mummification
- Used a “canon” for figures set measurements for proportions
- The more noble the more idealized and perfect the representation, the lesser the status the more  
Realistic the representation was, like weight gain

### New Kingdom- (1550- 1070 BCE) (images)

3-21, 3-22, 3-23, 3-26, 3-30, 3-32, 3-33, 3-34, 3-36, 3-39,

- Most Brilliant period in Egypt’s long history, extended its Southern Border deep into Nubia (Sudan)  
New capital, Thebes
- New Kingdom more known for its impressive temples
- During Amarna Period a radical upheaval in the religious and political arena created an equally  
Radical change in the artwork

### Vocab

Amarna Style-

Engaged column-

Hieroglyphics-

Hypostyle-

In situ- (Latin- original location)-

Ka- (soul)-

Mastaba-

Necropolis-

Papyrus-

Pharaoh-

Pylon-

Reserve Column- (cut away from rock- no support function)-

Sarcophagus-

**Questions:**

**Why is there a PREDYNASTIC and an EARLY DYNASTIC period to Egyptian History, instead of just Old, Middle & New?**

**Why is the southern part of Egypt referred to as "Upper Egypt", and vice versa?**

**Who was Imhotep, and what made him so special?**

**Explain the similarities and differences between the ziggurat of Saqqara versus those in Mesopotamia.**

**How did the Egyptians' belief in afterlife affect the creation of the pyramids?**

**Egyptian architectural history seems preoccupied with tombs and burial. What are the chief concerns of Mesopotamian architecture?**

**Looking at the statues of Khafra and Menkaure, describe what the ideal Old Kingdom Ruler should look like.**

**What made Amenhotep IV's (New Dynasty) religion so different than anything before it?**

# Chapter 3

N = name D = date (century) P/S = Period/Style A = artist or architect  
Pa = Patron L = original location C = context N = notes of importance

<p>3-2</p> 	<p><b>N:</b> Palette of King Narmer <b>D:</b> 3000 BCE <b>P/S:</b> Predynastic  <b>A:</b> Unknown craftsman <b>Pa:</b> King Narmer <b>L:</b> Hierakonopolis, Egypt  <b>C:</b> -records the _____ of Upper and Lower Egypt at the end of the pre-dynastic Period (upper=_____, lower=_____)          -became the blue print for _____ representation for next 3000 yrs.          -two heads at top=_____ Hathor, falcon with human arms=_____ Horus carries man headed hieroglyph with papyrus plant=_____, king seen wearing _____ crown slaying enemy (_____), attendant holding king's shoes, below him fallen enemies, (_____)          -on front, 2 feline heads (_____) Narmer now wears the _____, he reviews the beheaded enemies, the king towers over  <b>N:</b> -was an object used to create _____, which Egyptians would use to protect their eyes from irritation and the sun          -_____ "high          -one of the earliest _____ (vs. prehistorical) artworks</p>
<p>3-4</p> 	<p><b>N:</b> Stepped Pyramid of Djoser <b>D:</b> 2600 BCE <b>P/S:</b> Dynasty III  <b>A:</b> Imhotep <b>Pa:</b> King Djoser <b>L:</b> Saqqara, Egypt  <b>C:</b> -is the first known _____          -_____, dual function=_____ mummified king and poss. &amp; _____ his godlike power          -Jubilee Festival reaffirmed the royal existence in the hereafter marked by _____ which can be seen translated into the columns          -capitals (_____) take the form of papyrus _____, shafts=stalks  <b>N:</b> -designed with a series of _____ mastabas, _____ high, resembles zig.          -created with _____          -surrounded by a _____ acre rectangular enclosure w/ 34' high wall limestone, included a temple to _____ the dead          -first appearance of _____ in architecture</p>
<p>3-8</p> 	<p><b>N:</b> Great Pyramids of Giza <b>D:</b> 2550-2450 BCE <b>P/S:</b> Dynasty IV  <b>A:</b> Egyptian craftsman <b>Pa:</b> Khufu, Khafre, Menkaure <b>L:</b> Gizeh, Egypt  <b>C:</b> -the design influenced by the _____ at Heliopolis, on top of a pyramidal stone (ben-ben) sat their supreme god _____, sun god _____          -symbols of the sun, the sun's (pyramids) _____ are the ramp Pharaoh uses to _____          -they were _____ in the afterlife, like the sun's _____ each day          -tomb, dual function=protect mummified king and poss. &amp; symbolize his godlike power  <b>N:</b> -tomb of Khufu is _____, almost solid limestone bricks, except inner chambers          -_____ acres, _____ high, _____ million blocks at 2.5 tons each          -_____ sit on the east side facing the rising sun, evident of their belief of the cult Re</p>
<p>3-11</p> 	<p><b>N:</b> Great Sphinx <b>D:</b> 2500 BCE <b>P/S:</b> Dynasty IV  <b>A:</b> Egyptian craftsman <b>Pa:</b> Khafre <b>L:</b> Gizeh, Egypt  <b>C:</b> -within the _____ complex of Khafre          -_____ with a _____ was associated with the sun god and therefore an appropriate image for a Pharaoh, image combines human intelligence with the strength and authority of the _____  <b>N:</b> carved from a _____, the largest in ancient Near East</p>

# Chapter 3

N = name D = date (century) P/S = Period/Style A = artist or architect  
 Pa = Patron L = original location C = context N = notes of importance

3-12



**N:**Khafre Statue **D:**2500 BCE **P/S:**Dynasty IV, Old Kingdom  
**A:**unknown sculptor **Pa:**Khafre **L:**Gizeh, Egypt  
**C:** -primary material was stone for \_\_\_\_\_  
 - \_\_\_\_\_ god Horus extends his protective \_\_\_\_\_ sheltering Khafre's head  
 -intertwined lotus and papyrus plants=symbols of \_\_\_\_\_  
 -headdress uraeus \_\_\_\_\_ of kingship on front, royal \_\_\_\_\_  
 -Ideal \_\_\_\_\_ = imposing \_\_\_\_\_  
 -not meant to be \_\_\_\_\_ but to signify their \_\_\_\_\_  
 -artist created an eternal \_\_\_\_\_ in figure as a home for the \_\_\_\_\_  
**N:** -Diorite, had to be brought \_\_\_\_\_ miles up the Nile  
 - \_\_\_\_\_ flowers = \_\_\_\_\_ Egypt  
 - \_\_\_\_\_ = \_\_\_\_\_ Egypt

3-21



**N:**Mortuary Temple of Hatshepsut **D:**1400 BCE **P/S:** Dynasty XVIII, New Kingdom **A:**Senmut **Pa:**Hatshepsut female Pharaoh **L:**Deir el-Bahri, Egypt  
**C:** -she was said to have been the \_\_\_\_\_ of the god Amen-Re,  
**N:** - \_\_\_\_\_ colonnades, and rhythm of \_\_\_\_\_ mimic the lines in the \_\_\_\_\_ above it, pillars are well proportioned and rhythmically placed, the terraces used to be covered with \_\_\_\_\_  
 -first great \_\_\_\_\_ to a woman's achievements in history

3-22



**N:**Hatshepsut with Offering Jars **D:**1400 BCE **P/S:**Dynasty XVIII, New Kingdom **A:**unknown sculpture **Pa:**Hatshepsut **L:**Deir el-Bahri, Egypt  
**C:** -holding a \_\_\_\_\_ in each hand as she takes part in a ceremonial offering to the \_\_\_\_\_, king knelt only before a god not a \_\_\_\_\_  
 -the headdress and cobra ordered to be \_\_\_\_\_ off by Thutmose III, who was \_\_\_\_\_ of her reign.  
 -she is depicted in the \_\_\_\_\_ & \_\_\_\_\_ which is consistent with inscriptions and other sculptures that she took on that title as the \_\_\_\_\_, not a \_\_\_\_\_, she does have other statues that are female  
**N:**

3-23



**N:**Temple of Ramses II **D:**1200 BCE **P/S:**Dynasty XIX, New Kingdom **A:**unknown craftsman **Pa:**Ramses II **L:**Abu Simbel, Egypt  
**C:** -last of great \_\_\_\_\_ pharaohs ruled for 2/3 of a century  
 -proclaimed his greatness with the \_\_\_\_\_ of the colossi, \_\_\_\_\_ located on the facade of the temple  
**N:** -because of their \_\_\_\_\_, much of the refinement of earlier periods was \_\_\_\_\_, something characteristic of any colossal statuary of every period and every place

# Chapter 3

**N** = name **D** = date (century) **P/S** = Period/Style **A** = artist or architect  
**Pa** = Patron **L** = original location **C** = context **N** = notes of importance

3-26



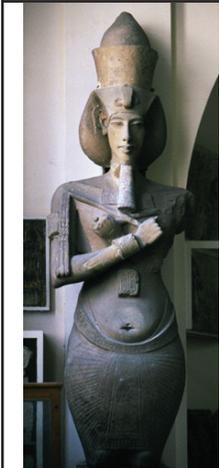
**N:** Hypostyle Hall Temple of Amen-Re **D:** 1200 BCE **P/S:** Dynasty XIX, New Kingdom **A:** Egyptian craftsman **Pa:** 18th Dynasty Pharaohs **L:** Karnak, Egypt  
**C:** - \_\_\_\_\_ and \_\_\_\_\_, god-like quality of Pharaoh  
 -columns have \_\_\_\_\_ decorated all around them, to tell stories, messages.  
**N:** -central columns are \_\_\_\_\_' high, capitals are \_\_\_\_\_' in diameter, large enough to hold \_\_\_\_\_ people  
 -they used \_\_\_\_\_ so depended on the precise cuts and heavy weight of the \_\_\_\_\_ to hold them in place  
 -in this and other hypostyle halls, they raised the \_\_\_\_\_ columns creating a clerestory, which \_\_\_\_\_ the interior, this concept plays a \_\_\_\_\_ in architecture history, ex. Roman Basilicas and medieval church design  
 -capitals in the center are \_\_\_\_\_ shaped

3-30



**N:** Fowling Scene. Nebamun tomb **D:** 1300 BCE **P/S:** Dynasty XVIII, New Kingdom **A:** Unknown Egyptian painter **Pa:** Nebamun **L:** Thebes, Egypt  
**C:** -depicts him enjoying \_\_\_\_\_ in the afterlife, the text below his arm attests to this  
 -the artist \_\_\_\_\_ the sizes of his wife and daughter- \_\_\_\_\_  
**N:** -painting technique is called fresco secco (dry fresco), they let the plaster \_\_\_\_\_ before \_\_\_\_\_ on it. \_\_\_\_\_ is done when paint applied to wet plaster.  
 -fresco secco allowed for \_\_\_\_\_ more \_\_\_\_\_ painting, while true fresco had to be completed while the plaster was \_\_\_\_\_  
 -fresco secco is \_\_\_\_\_ as true, because the colors do not \_\_\_\_\_ with the wall surface.

3-32



**N:** Akhenaten, temple of Aton **D:** 1300 BCE **P/S:** Dynasty XVIII, Amarna **A:** Unknown Egyptian sculpture **Pa:** Akhenaten **L:** Karnak, Egypt  
**C:** -abandoned all other \_\_\_\_\_ for \_\_\_\_\_, named Aton-sun disk, cleared out all the \_\_\_\_\_ of other gods,  
 -claimed to be the \_\_\_\_\_ and \_\_\_\_\_ of this god  
 -Pharaohs who followed him \_\_\_\_\_ all the other gods and \_\_\_\_\_ all of Akhenaten's changes  
**N:** -although short lived, the style of \_\_\_\_\_ dramatically, curiously misshapen, \_\_\_\_\_ arms, \_\_\_\_\_ waist, \_\_\_\_\_ hips, \_\_\_\_\_ belly, \_\_\_\_\_ thighs, contrary to the \_\_\_\_\_ forms of the previous Pharaoh statues  
 -the \_\_\_\_\_ face with \_\_\_\_\_ lips and \_\_\_\_\_ eyes  
 -sandstone, 13' high

3-33

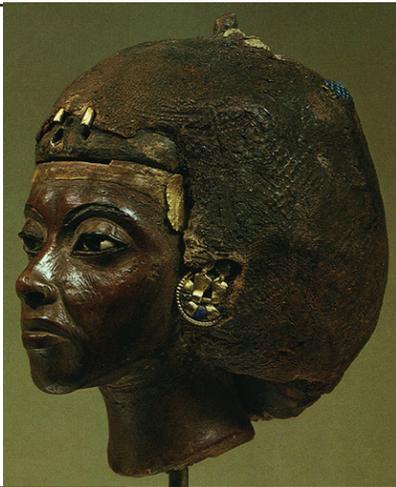


**N:** Nefertiti **D:** 1300 BCE **P/S:** Dynasty XVIII, Amarna **A:** Thutmose **Pa:** Akhenaten **L:** Tel Amarna, Egypt  
**C:** -Nefertiti was \_\_\_\_\_ of Akhenaten  
 -seems like the artist \_\_\_\_\_ the actual likeness to meet the era's standard of spiritual beauty, with \_\_\_\_\_, \_\_\_\_\_ neck  
 -was an influential woman who held very high esteem, she often times was portrayed in the \_\_\_\_\_ as being the \_\_\_\_\_ as her \_\_\_\_\_ and sometimes was seen wearing the \_\_\_\_\_  
**N:** -painted limestone, 1' 8" high  
 -expression of entranced musing, delicate contours, \_\_\_\_\_

# Chapter 3

N = name D = date (century) P/S = Period/Style A = artist or architect  
 Pa = Patron L = original location C = context N = notes of importance

3-34



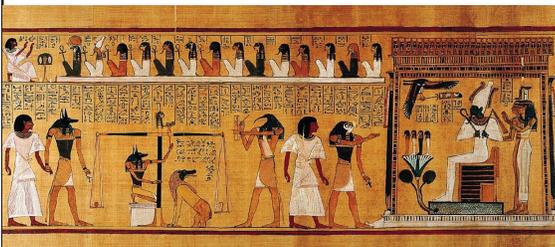
**N:** Tiye **D:** 1300 BCE **P/S:** Dynasty XVIII, Amarna  
**A:** unknown Egyptian sculpture **Pa:** Akhenaton **L:** Gurob, Egypt  
**C:** - \_\_\_\_\_ Tiye, was \_\_\_\_\_ of Akhenaton  
 -played an \_\_\_\_\_ in her sons reign, he \_\_\_\_\_ her council on affairs  
**N:** -dark yew \_\_\_\_\_ (probably to match her complexion), 3 3/4" high,  
 -probably \_\_\_\_\_, by her son, to have any other references to deities \_\_\_\_\_, hence the plaster and linen wig  
 -she is shown as an \_\_\_\_\_, with lines and furrows, heavy lidded slanted eyes, \_\_\_\_\_ with the new relaxed style

3-36



**N:** Innermost Coffin and Death Mask of King Tutankhamun **D:** 1300 BCE  
**P/S:** Dynasty XVIII, Amarna **A:** Unknown Egyptian sculptors **Pa:** himself  
**L:** Thebes, Egypt  
**C:** - \_\_\_\_\_ king, ruled for a \_\_\_\_\_ and died at \_\_\_\_\_  
 -the grandeur and richness expresses his \_\_\_\_\_, \_\_\_\_\_, and affluence  
 -the innermost coffin of \_\_\_\_\_  
 -mask depicts pharaoh nemes \_\_\_\_\_ and \_\_\_\_\_  
 -sensitive and serene portrayal of the \_\_\_\_\_ king  
 -the coffin depicts him wearing the guise of Osiris, \_\_\_\_\_ and \_\_\_\_\_ of the \_\_\_\_\_, as well as giver of life  
**N:** -mask-1' 9 1/4" high, coffin-6' 1" long, both \_\_\_\_\_ with inlay of semi-precious stones

3-39



**N:** Last Judgement of Hu-Nefer **D:** 1200 BCE **P/S:** Dynasty XIX, New Kingdom **A:** Hu-Nefer, royal scribe **Pa:** Seti I **L:** his tomb in Thebes, Egypt  
**C:** -represents the final judgement of the \_\_\_\_\_  
 -anubis, the \_\_\_\_\_ headed god of embalming, leads Hu-Nefer into the \_\_\_\_\_,  
 -the god weighs the scale of his \_\_\_\_\_ against the \_\_\_\_\_ of the goddess Maat, if unfavorable the \_\_\_\_\_ monster would eat his \_\_\_\_\_, at the top Hu-Nefer bows before the gods, then brought into the presence of the \_\_\_\_\_ Osiris (by his son-the falcon headed Horus, to receive the award of \_\_\_\_\_).  
 -the figures have all the \_\_\_\_\_ elements seen before the \_\_\_\_\_ period as there is a clear \_\_\_\_\_ to conserving traditions  
**N:** -painted papyrus scroll, 1'6"high

**N:** \_\_\_\_\_ **D:** \_\_\_\_\_ **P/S:** \_\_\_\_\_  
**A:** \_\_\_\_\_ **Pa:** \_\_\_\_\_ **L:** \_\_\_\_\_  
**C:** \_\_\_\_\_

**N:**