

## Chapter 1 : Alexander Ancient Art - Egyptian Reliefs, Stelae and Wall Paintings

*Egyptian Reliefs, Stelae and Wall Paintings. Egyptian Reliefs, Stelae and Wall Paintings. Keyboard navigation: Tab to go to menu Enter or Click to skip 0.*

Overview[ edit ] Egyptian art is famous for its distinctive figure convention, used for the main figures in both relief and painting, with parted legs where not seated and head shown as seen from the side, but the torso seen as from the front, and a standard set of proportions making up the figure, using 18 "fists" to go from the ground to the hair-line on the forehead. Very conventionalized portrait statues appear from as early as Dynasty II, before 2, BC, [3] and with the exception of the art of the Amarna period of Akhenaten, [4] and some other periods such as Dynasty XII, the idealized features of rulers, like other Egyptian artistic conventions, changed little until after the Greek conquest. The gods or the divine pharaoh are usually larger than other figures and the figures of high officials or the tomb owner are usually smaller, and at the smallest scale any servants and entertainers, animals, trees, and architectural details. Animals were also highly symbolic figures in Egyptian art. Some colors were expressive. Stone surfaces were prepared by whitewash, or if rough, a layer of coarse mud plaster, with a smoother gesso layer above; some finer limestones could take paint directly. Pigments were mostly mineral, chosen to withstand strong sunlight without fading. The binding medium used in painting remains unclear: It is clear that true fresco, painted into a thin layer of wet plaster, was not used. Instead the paint was applied to dried plaster, in what is called "fresco a secco" in Italian. After painting, a varnish or resin was usually applied as a protective coating, and many paintings with some exposure to the elements have survived remarkably well, although those on fully exposed walls rarely have. The paintings were often made with the intent of making a pleasant afterlife for the deceased. The themes included journey through the afterworld or protective deities introducing the deceased to the gods of the underworld such as Osiris. Some tomb paintings show activities that the deceased were involved in when they were alive and wished to carry on doing for eternity. It was considered important for an introduction to the afterlife. For example, the painting to the right shows the head from a profile view and the body from a frontal view. Their main colors were red, blue, green, gold, black and yellow. The Egyptians used the technique of sunk relief, which is best viewed in sunlight for the outlines and forms to be emphasized by shadows. The distinctive pose of standing statues facing forward with one foot in front of the other was helpful for the balance and strength of the piece. The use of this singular pose was used early on in the history of Egyptian art and well into the Ptolemaic period, although seated statues were particularly common as well. Egyptian pharaohs were always regarded as gods, but other deities are much less common in large statues, except when they represent the pharaoh as another deity; however the other deities are frequently shown in paintings and reliefs. The famous row of four colossal statues outside the main temple at Abu Simbel each show Rameses II, a typical scheme, though here exceptionally large. The very early colossal Great Sphinx of Giza was never repeated, but avenues lined with very large statues including sphinxes and other animals formed part of many temple complexes. The most sacred cult image of a god in a temple, usually held in the naos, was in the form of a relatively small boat or barque holding an image of the god, and apparently usually in precious metal – none have survived. These were put in tombs as a resting place for the ka portion of the soul, and so we have a good number of less conventionalized statues of well-off administrators and their wives, many in wood as Egypt is one of the few places in the world where the climate allows wood to survive over millennia, and many block statues. The so-called reserve heads, plain hairless heads, are especially naturalistic, though the extent to which there was real portraiture in ancient Egypt is still debated. Early tombs also contained small models of the slaves, animals, buildings and objects such as boats necessary for the deceased to continue his lifestyle in the afterworld, and later Ushabti figures. Small figures of deities, or their animal personifications, are very common, and found in popular materials such as pottery. There were also large numbers of small carved objects, from figures of the gods to toys and carved utensils. Alabaster was often used for expensive versions of these; painted wood was the most common material, and normal for the small models of animals, slaves and possessions placed in tombs to provide for the afterlife. Very strict conventions were followed while crafting

statues and specific rules governed appearance of every Egyptian god. Artistic works were ranked according to their compliance with these conventions, and the conventions were followed so strictly that, over three thousand years, the appearance of statues changed very little. A common relief in ancient Egyptian sculpture was the representation between men and women. Women were often represented in an idealistic form, young and pretty, and rarely shown in an older maturity. While men were shown in either one of two way; either in an idealistic manner or in more realistic depiction.

**Chapter 2 : Alexander Ancient Art - An Egyptian Limestone Relief Fragment**

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Tombs in the Iberian peninsula have been dated through thermoluminescence to c. This effect was often achieved by encapsulating a single corpse in a basic pit, surrounded by an elaborate ditch and drain. Over-ground commemoration is thought to be tied to the concept of collective memory, and these early tombs were likely intended as a form of ancestor-worship, a development available only to communities that had advanced to the stage of settled livestock and formed social roles and relationships and specialized sectors of activity. In Eurasia, a dolmen is the exposed stone framework for a chamber tomb originally covered by earth to make a mound which no longer exists. Stones may be carved with geometric patterns petroglyphs, for example cup and ring marks. Group tombs were made, the social context of which is hard to decipher. Urn burials, where bones are buried in a pottery container, either in a more elaborate tomb, or by themselves, are widespread, by no means restricted to the Urnfield culture which is named after them, or even to Eurasia. Menhirs, or "standing stones", seem often to mark graves or serve as memorials, [12] while the later runestones and image stones often are cenotaphs, or memorials apart from the grave itself; these continue into the Christian period. The Senegambian stone circles are a later African form of tomb markers. Art of ancient Egypt Egyptian ceramic coffin mask Egyptian funerary art was inseparably connected to the religious belief that life continued after death – even more, it expressed a belief that "death is a mere phase of life". A special category of Ancient Egyptian funerary texts clarify the purposes of the burial customs. The early mastaba type of tomb had a sealed underground burial chamber but an offering-chamber on the ground level for visits by the living, a pattern repeated in later types of tomb. A Ka statue effigy of the deceased might be walled up in a serdab connected to the offering chamber by vents that allowed the smell of incense to reach the effigy. The chamber decoration usually centred on a "false door", through which only the soul of the deceased could pass, to receive the offerings left by the living. However, it is still hotly debated whether there was realistic portraiture in Ancient Egypt. The Theban Necropolis was later an important site for mortuary temples and mastaba tombs. The Kushite kings who conquered Egypt and ruled as pharaohs during the Twenty-fifth dynasty were greatly influenced by Egyptian funerary customs, employing mummification, canopic jars and ushabti funerary figurines. They also built the Nubian pyramids, which in both size and design more closely resemble the smaller Seventeenth dynasty pyramids at Thebes than those of the Old Kingdom near Memphis. In an attempt to duplicate the activities of the living in the afterlife, these models show laborers, houses, boats and even military formations which are scale representations of the ideal ancient Egyptian afterlife. Hermes conducts the deceased, Myrrhine, to Hades, c. These were not intended as portraits, but during the Hellenistic period, realistic portraiture of the deceased was introduced and family groups were often depicted in bas-relief on monuments, usually surrounded by an architectural frame. Almost the only surviving painted portraits in the classical Greek tradition are found in Egypt rather than Greece. The Fayum mummy portraits, from the very end of the classical period, were portrait faces, in a Graeco-Roman style, attached to mummies. Pottery continued to be used extensively inside tombs and graves throughout the classical period. The larnax is a small coffin or ash-chest, usually of decorated terracotta. The two-handled loutrophoros was primarily associated with weddings, as it was used to carry water for the nuptial bath. However, it was also placed in the tombs of the unmarried, "presumably to make up in some way for what they had missed in life. The exact form of the Mausoleum of Halicarnassus, which gave the name to the form, is now unclear, and there are several alternative reconstructions that seek to reconcile the archaeological evidence with descriptions in literature. There were quantities of large sculpture, of which most of the few surviving pieces are now in the British Museum. The late 4th-century Alexander Sarcophagus was in fact made for another Hellenized Eastern ruler, one of a number of important sarcophagi found at Sidon in the modern Lebanon. More peaceful mythological scenes were popular on smaller sarcophagi, especially of Bacchus. The reclining figures in some Etruscan

funerary art are shown using the *mano cornuta* to protect the grave. Household bowls, cups, and pitchers are sometimes found in the graves, along with food such as eggs, pomegranates, honey, grapes and olives for use in the afterlife. The underworld figures are sometimes depicted as gesturing impatiently for a human to be taken away. Evidence in some art, however, suggests that the "handshake took place at the other end of the journey, and represents the dead being greeted in the Underworld". Roman funerary art Warrior with cuirass and helmet leaning on his spear in front of a funerary stele; the snake symbolizes the soul of the dead. The burial customs of the ancient Romans were influenced by both of the first significant cultures whose territories they conquered as their state expanded, namely the Greeks of Magna Graecia and the Etruscans. Often a couple are shown, signifying a longing for reunion in the afterlife rather than a double burial see married couple funerary reliefs. Family tombs for the grandest late Roman families, like the Tomb of the Scipios , were large mausoleums with facilities for visits by the living, including kitchens and bedrooms. Compared to the Etruscans, though, there was less emphasis on provision of a lifestyle for the deceased, although paintings of useful objects or pleasant activities, like hunting, are seen. They were worn in the funeral processions of members of the family by persons wearing appropriate costume for the figure represented, as described by Pliny the Elder and Polybius. Pliny also describes the custom of having a bust-portrait of an ancestor painted on a round bronze shield *clipeus* , and having it hung in a temple or other public place. No examples of either type have survived. Examples include the Tomb of Eurysaces the Baker , a freedman , the Pyramid of Cestius , and the Mausoleum of Caecilia Metella , all built within a few decades of the start of the Common Era. The relief scenes of Hellenistic art became even more densely crowded in later Roman sarcophagi, as for example in the 2nd-century Portonaccio sarcophagus , and various styles and forms emerged, such as the columnar type with an "architectural background of columns and niches for its figures". Many sarcophagi from leading centres were exported around the Empire.

## Chapter 3 : Egyptian Art: Types, Characteristics, History

*In ancient Egypt, stelae are slabs of stone or wood, of many different shapes, usually bearing inscriptions, reliefs or paintings. There are several ancient Egyptian expressions for the term stela, which reflect reflect its different purposes.*

Plato and the Myth of Er: The entire museum highlights how the Egyptian and Greek cultures both depicted the dead in funerary art and at burial sites, and provides a survey through many different mediums such as grave stelae, vases and jars, and statues. By comparing the two civilizations, it becomes clear that there is a certain cultural shift in both rituals performed for the deceased and in beliefs about death and the afterlife. What is unclear, however, is what caused the shift in such practices. It can be useful to look at different mediums of funerary art as a lens to examine the depictions of the dead in order to further study death and the afterlife in both Egypt and Greece. These depictions of the dead can prove to be useful for the information they provide about both the deceased individual and the society as a whole. This exhibit focuses specifically upon Ancient Egyptian Mastaba stelae. This exhibit displays the Egyptian Mastaba stelae in order to show the way in which the Ancient Egyptians had depicted the deceased. More specifically, this exhibit displays two Egyptian stelae: These two examples highlight Egyptian beliefs about death and the afterlife and show how the Ancient Egyptians depicted the deceased. The Ancient Egyptian stela was a portrayal of the deceased that was highly important to funerary rituals. The stela was a slab bearing reliefs and portraits in or near a grave or tomb, somewhat similar to a modern day tombstone. These stelae had depicted the deceased person at a time when they were once alive. These portrayals had shown the specific individual and had demonstrated the importance of the deceased in relation to the pharaoh or the society. These Egyptian stelae were important funerary rituals that aided in depicting the deceased in life and in death. The mastaba stela had depicted scenes of daily life that envisioned the deceased in a flattering image; the deceased were depicted in the best way possible. This exhibit will examine Ancient Egyptian mastaba stela, and focus upon the images of the dead that are portrayed and argue that the stela are a way to honor the deceased in the afterlife. This exhibit will also argue that while there are some similarities between the Ancient Egyptian and Ancient Greek grave stelae, there is no certainty that the Egyptian stela had influenced the grave stelae of Ancient Greece. This exhibit will mostly take a functionalist and post-processual approach to first understand the Egyptian mastaba stela and why it was used, and second to compare and contrast the Egyptian mastaba stela to the Greek grave stela to show that while there are striking similarities, the Egyptian mastaba stela did not necessarily influence the Greek grave stela seen later on. Hearst Museum, Berkeley The first stela on display in this exhibit is the Stela of Prince Wepemnefret. This stela shows the deceased seated on a stool dressed in animal print clothing is also wearing a wig. Wepemnefret is reaching out to an offering table that contains bread loaves with his right hand while his left hand is placed over his chest Manuelian The position that Wepemnefret is seating is consistent with other slab stelae of the Giza Necropolis. While some Greek grave stelae are shown standing in an athletic stance, others can be seen seated as well. Wepemnefret is shown seated with loaves of bread, which can be interpreted as offerings to the dead. It may be that the Egyptians had provided the deceased with all of the items that one would need in the afterlife. The stela of Wepemnefret shows the individual and relates the deceased to his importance within society. Wepemnefret was the chief person of one of three branches of the older generation of the royal family Smith 3. He would most likely have had power over many people. Typically, Egyptian stelae depict the individual in his royal light. This is common with Egyptian stelae in order to depict the individual rather than an idealized figure of a common Egyptian citizen. Wepemnefret was a prominent figure in society during his time and his funerary stela depicts exactly this. Limestone Stela of Paser, ca. This stela somewhat differs to that of Wepemnefret. The stela is a long, rectangular limestone stela with a rounded top. The stela contains two relief scenes, one on top of the other. The top scene shows a figure holding a staff wearing a large crown, with a woman behind and two male figures in front. The woman and two males seem to be praising the figure. The figure can either be Paser himself or can be the pharaoh to which he had served. This can be a possibility because Paser was the overseer of the builders. There are in fact certain stela that display not only the deceased, but family members as well. The second scene on bottom

represents Paser and his wife seated before an offering-table receiving offerings from many relatives, disposed in two sub-registers, squatting on the ground, wearing ointment cones and, all except one, holding lotus-flowers. This bottom relief is consistent with other Egyptian stelae where the deceased is seated to the left of a table in front of offerings. However, this stela is different because now we see the inclusion of family members and even the wife of the deceased. This can be compared to the Greek stelae in which the deceased is depicted mourning with family members, seated, and sometimes shaking hands with family members. Again we can see the emphasis on status in the stela of Paser as Paser has been given a large amount of offerings and is depicted as being worshiped by his family members who sit at his feet. The inscriptions on the stela show the titles that Paser held and again strongly emphasize the importance of the deceased when he was alive and now prepares the deceased in the afterlife with pictorial representation of his offerings and items brought with him. There seem to be some aspects that carry over to the Greek grave stelae, but it is not certain that the Egyptians influenced the Greeks. It is true that while there are some similarities between the stelae of the Egyptians and the stelae of the Greeks, there is nowhere near enough evidence to conclude that the two rituals were influenced by each other. Some similarities include the illustration of an individual that is to be representative of the deceased. For the Egyptians, the stelae included the individual while the Greeks take a more functionalized approach, created an idealized image of the deceased. By depicting the dead in relation to their families, their territories and their importance to the state, each mastaba stela is uniquely made for the deceased. The Egyptian stelae are shown in different forms. Mostly, however, the deceased are shown in the funerary repast scenes in which the deceased is seated at a table in front of the offerings given to them. For the Greeks, the stelae can depict the deceased in different forms, sometimes the figure is standing and showing the profile of the face, and other times the figure is seated and the entire face can be seen. Other differences between the two can be seen in the detail of the individual. For the Egyptian culture, it was common to portray the deceased, as best as they could, and make the individual look strong and beautiful. The Greek stela would sometimes have the individual shown aging with beards or some form of aging. One can certainly believe that the Greek grave stelae was certainly influenced by the Egyptian stelae. They both seem to illustrate the deceased and depict the dead using reliefs. However, while the Greek stelae did not emphasize power, the stelae in Greek cultures seem to play more on family emotion and sad grieving. Athletes were depicted as those who are wealthy, but there are instances where wealth cannot always be determined for the Greek stelae. It becomes increasingly difficult to posit that the Greek culture was influenced by the Egyptian stelae, even with some of the similarities one can make at first glance of the two side by side. Pharaohs in royal tombs were given funerary stelae, as were the officials and high priority figures that were buried in the stone mastabas. The Egyptian mastaba stela is an individualized depiction of the deceased that emphasize power, authority, wealth, territories, titles, and the importance of offerings to bring into the afterlife. From these stelae we can see the importance for the Egyptians to honor and immortalize those deceased that were high-ranking citizens. Compared to the stelae of the Greek culture, there are certain similarities that jump out. However, one cannot assume that the Egyptians somehow influenced the Greeks because there simply is not enough evidence. However, from what we do see in similarities, can we make any decisions that there are certain beliefs that were universal throughout? We see that in both cultures it was important to depict the deceased outside of the tomb for all who visit to see. The two stelae on display in this exhibit show the importance of honoring the dead to the Egyptians from the depictions on the stelae. The Egyptian mastaba stela was an important aspect in funerary rites for the Egyptian civilization and they provide us with great information regarding their society and even cross-culturally. A Phoenician Funerary Stele in Athens.

**Chapter 4 : Bibliography of the Middle Kingdom**

*Egyptian paintings are painted in such a way to show a profile view and a side view of the animal or person. For example, the painting to the right shows the head from a profile view and the body from a frontal view.*

History[ edit ] The funerary stele of Thrasea and Euandria, c. It dates back to the Old Babylonian Period. The Sulaymaniyah Museum, Iraq The large number of steles, including inscriptions, surviving from ancient Egypt and in Central America constitute one of the largest and most significant sources of information on those civilisations, in particular Maya stelae. The most famous example of an inscribed stela leading to increased understanding is the Rosetta Stone , which led to the breakthrough allowing Egyptian hieroglyphs to be read. Two steles built into the walls of a church are major documents relating to the Etruscan language. Standing stones menhirs , set up without inscriptions from Libya in North Africa to Scotland , were monuments of pre-literate Megalithic cultures in the Late Stone Age. The Pictish stones of Scotland, often intricately carved, date from between the 6th and 9th centuries. An obelisk is a specialized kind of stele. The Insular high crosses of Ireland and Britain are specialized steles. Totem poles of North and South America that are made out of stone may also be considered a specialized type of stele. Gravestones , typically with inscribed name and often with inscribed epitaph , are among the most common types of stele seen in Western culture. Most recently, in the Memorial to the Murdered Jews of Europe in Berlin , the architect Peter Eisenman created a field of some 2, blank steles. These vertical slabs of stone depict tombstones, religious usage, and boundaries. Others stood in isolated positions and, such as the Kelashin Stele , had a commemorative function or served as boundary markers. From public and extravagant processional funerals to different types of pottery used to store ashes after cremation, visibility has always been a large part of Ancient Greek funerary markers in Athens. Regarding stelai Greek plural of stele , in the period of the Archaic style in Ancient Athens BCE stele often showed certain archetypes of figures, such as the male athlete. One such notable example is the Stele of Hegeso. Typically grave stelai are made of marble and carved in relief, and like most Ancient Greek sculpture they were vibrantly painted. They can commemorate talented writers and officials, inscribe poems, portraits, or maps, and frequently contain the calligraphy of famous historical figures. Emperors found it necessary to promulgate laws, regulating the use of funerary steles by the population. The Ming dynasty laws, instituted in the 14th century by its founder the Hongwu Emperor , listed a number of stele types available as status symbols to various ranks of the nobility and officialdom: The First Emperor made five tours of his domain in the 3rd century BC and had Li Si make seven stone inscriptions commemorating and praising his work, of which fragments of two survive. Steles created by the Kaifeng Jews in , , and , have survived the repeated flooding of the Yellow River that destroyed their synagogue several times, to tell us something about their world. Elsewhere, many unwanted steles can also be found in selected places in Beijing, such as Dong Yue Miao, the Five Pagoda Temple, and the Bell Tower, again assembled to attract tourists and also as a means of solving the problem faced by local authorities of what to do with them. The long, wordy, and detailed inscriptions on these steles are almost impossible to read for most are lightly engraved on white marble in characters only an inch or so in size, thus being difficult to see since the slabs are often 3m or more tall. There are more than , surviving stone inscriptions in China. However, only approximately 30, have been transcribed or had rubbings made, and fewer than those 30, have been formally studied. Maya stelae Maya stelae were fashioned by the Maya civilization of ancient Mesoamerica. They consist of tall sculpted stone shafts or slabs and are often associated with low circular stones referred to as altars, although their actual function is uncertain. During the Classic Period almost every Maya kingdom in the southern lowlands raised stelae in its ceremonial centre. The major city of Calakmul in Mexico raised the greatest number of stelae known from any Maya city , at least , although they are very poorly preserved. Hundreds of stelae have been recorded in the Maya region, [27] displaying a wide stylistic variation. They have been occasionally been described as "steles. In the highlands of Ethiopia and Eritrea , the Axumites erected a number of large stelae, which served a religious purpose in pre- Christian times. One of these granite columns is the largest such structure in the world, standing at 90 feet. As of , stele were reported in the area. In the latter area, there are a number of

anthropomorphic and phallic stelae, which are associated with graves of rectangular shape flanked by vertical slabs. The Djibouti-Loyada stelae are of uncertain age, and some of them are adorned with a T-shaped symbol.



**Chapter 5 : Egyptian relief plaques - Wall Relief Plaques - Sculptures**

*Egyptian architecture is world famous for its unique underground tomb design, exemplified by the Egyptian Pyramids at Giza, along with its tomb artworks (mummy paintings, sculptures, ceramics and precious metalwork) and Sphinx.*

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**Chapter 6 : Egyptian Art (article) | Ancient Egypt | Khan Academy**

*The Egyptian mastaba stela is an individualized depiction of the deceased that emphasize power, authority, wealth, territories, titles, and the importance of offerings to bring into the afterlife. From these stela we can see the importance for the Egyptians to honor and immortalize those deceased that were high-ranking citizens.*

Arses Darius III Codomannus Little survives of the reliefs that decorated the royal temples of the early 5th Dynasty, but from the funerary temple of the first king, Userkaf, c. The air above the graceful heads of the papyrus reeds is alive with birds, and the delicate carving makes them easily distinguishable even without the addition of colour. A hoopoe, ibis, kingfisher, and heron are unmistakable, and a large butterfly hovering above provides the final touch. Low Relief The tradition of finely detailed decoration in low relief, the figures standing out slightly above the background, continued through the 6th-Dynasty and into the Middle Kingdom, when it was particularly used for royal monuments. Few fragments of these remain, but the hieroglyphs carved on the little chapel of Sesostris I, now reconstructed at Karnak, show the sure and delicate touch of master craftsmen. During the late Old Kingdom, low relief was combined with other techniques such as incision, in which lines were simply cut into the stone, especially in non-royal monuments, and the result is often artistically very pleasing. The limestone funerary stela of Neankhteti, c. The major part of the stela, the figure and the horizontal inscription above it, is in low relief, but an incised vertical panel of hieroglyphs repeats his name with another title, and the symbol for scribe, the palette and pen, needed for the beginning of both lines, is used only once, at the point at which the lines intersect. The result is a perfectly balanced design, and a welcome variation in the types of stela carved during the Old Kingdom. The figures of three standing officials and the hieroglyphic signs have been crisply incised into the hard red granite. Originally the signs and figures would have been filled with blue pigment, to contrast sharply with the polished red surface of the stone. Sunk Relief During the Middle Kingdom the use of sunk relief came into fashion, and in the 18th and early 19th Dynasties it was employed to great effect. The background was not cut away as in low relief to leave the figures standing above the level of the rest of the surface. Instead the relief design was cut down into the smoothed surface of the stone. In the strong Egyptian sunlight the carved detail would stand out well, but the sunk relief was better protected from the weather and was therefore more durable. Egyptian Painting Painting in ancient Egypt followed a similar pattern to the development of scenes in carved relief, and the two techniques were often combined. The first examples of painting occur in the prehistoric period, in the patterns and scenes on pottery. We depend very much for our evidence on what has survived, and fragments are necessarily few because of the fragile nature of the medium. Parts of two scenes depicting figures and boats are known, one on linen and one on a tomb wall. Panels of brightly coloured patterns survive on the walls of royal tombs of the 1st Dynasty, the patterns representing the mats and woven hangings that decorated the walls of large houses. These patterns occur again and again throughout Egyptian history in many different ways. Some of the finest may be seen on the sides of the rectangular wooden coffins found in the tombs of Middle Kingdom nobles at Beni Hasan and elsewhere, c. Egyptian Tomb Painting The earliest representational paintings in the unmistakable traditional Egyptian style date from the 3rd and 4th Dynasties. The most famous are probably the fragments from the tomb of Itet at Medum, c. The geese, of several different species, stand rather stiffly among clumps of stylized vegetation, but the markings are carefully picked out, and the colours are natural and subtle. Throughout the Old Kingdom, paint was used to decorate and finish limestone reliefs, but during the 6th Dynasty painted scenes began to supersede relief in private tombs for economic reasons. It was less expensive to commission scenes painted directly on walls of tombs, although their magic was just as effective. During the First Intermediate Period and the Middle Kingdom, the rectangular wooden coffins of nobles were often painted with elaborate care, turning them into real houses for the spirits of the dead. Their exteriors bore inscriptions giving the names and titles of their owners, and invoking the protection of various gods. The remaining surface areas were covered with brightly painted panels imitating the walls of houses hung with woven mats, and incorporating windows and doors in complicated geometric patterns. Great attention was paid to the "false door" situated at the head end of the

coffin through which the ka would be able to enter and leave as it pleased. This panel always included the two sacred eyes of the falcon sky-god Horus, which would enable the dead to look out into the living world. The interior surfaces of the coffins were sometimes painted with the offerings made to the dead, ensuring that these would continue in the afterlife. An offering table piled with bread, meat, and vegetables was the central feature. A list of ritual offerings was also important, and personal possessions such as weapons, staffs of office, pottery and stone vessels, and items of clothing were all shown in detail. Headcloths were painted at the head end, and spare pairs of sandals at the feet. These coffins were placed in the small rock-cut chambers of Upper Egyptian tombs, where the stone is often too rough or crumbly to provide a good surface for painting. Fragments of painted murals do survive, however, and some tombs have lively scenes of hunting in the desert or of agricultural work. Acute observation also produced unusual subjects such as men wrestling or boys playing games, shown in sequence like a series of stills from a moving film. Others are painted with outstanding skill. Part of a marsh scene in a tomb at Beni Hasan, c. The frond-like leaves of the tree are delicately painted, and the birds, three shrikes, a hoopoe, and a redstart, are easily identifiable. Tomb painting really came into its own, however, during the New Kingdom, particularly in the tombs of the great necropolis at Thebes. Here the limestone was generally too poor and flaky for relief carving, but the surface could be plastered to provide a ground for the painter. As always, the traditional conventions were observed, particularly in the formal scenes depicting the dead man where he appears larger than his family and companions. Like the men who carved the Old Kingdom reliefs, however, the painters could use their imaginations for the minor details that filled in the larger scenes. Birds and animals in the marshes, usually depicted in profile, have their markings carefully hatched in, giving an impression of real fur and feathers; and their actions are sometimes very realistic. In the tomb of Nebamun, c. Fragments illustrating a banquet from the same tomb give the impression that the painter not only had outstanding skill but a particular delight in experimenting with unusual detail. The noble guests sit in formal rows, but the servants and entertainers were not so important and did not have to conform in the same way. Groups of female musicians kneel gracefully on the floor, the soles of their feet turned towards the viewer, while two in one group are shown almost full-face, which is very rare. The lightness and gaiety of the music is conveyed by their inclined heads and the apparent movement of the tiny braids of their elaborately plaited hair. Lively movement continues with the pair of young dancers, shown in profile, whose clapping hands and flying feet are depicted with great sensitivity. Egyptian Frescoes Painting not only decorated the walls of New Kingdom tombs, but gave great beauty to the houses and palaces of the living. Frescoes of reeds, water, birds, and animals enhanced the walls, ceilings, and floors of the palaces of Amarna and elsewhere; but after the 19th Dynasty there was a steady decline in the quality of such painting. On a smaller scale, painting on papyrus, furniture, and wooden coffins continued to be skillful until the latest periods of Egyptian history, though there was also much poor-quality mass-produced work. Artistic Techniques of Relief Carvings and Painting Before any carving in relief or painting could be done, the ground - whether stone or wood - had to be prepared. If the surface was good, smoothing was often enough, but any flaws had to be masked with plaster. During the New Kingdom, whole walls were plastered, and sometimes reliefs of exquisite detail were carved in the plaster itself. Usually mud plaster was used, coated with a thin layer of fine gypsum. This phase was important, particularly when a complicated scene with many figures was planned, or when a whole wall was to be covered with scenes arranged in horizontal registers. Some craftsmen were confident enough to be able to use freehand, but more often intersecting horizontal and vertical lines were used as a guide. These could be ruled, or made by tightly holding the ends of a string dipped in pigment, and twanging it across the surface. Quite early in Egyptian history the proportions of the grid were fixed to ensure that human figures were drawn according to the fixed canon. Since the decoration in some tombs was never finished, the grid lines and sketches can be clearly seen, together with corrections made by master craftsmen. The next stage in producing a relief was to chisel round the correct outlines and reduce the surrounding level, until the scene consisted of a series of flat shapes standing against the background in low relief. Then the final details could be carved and the surface smoothed ready for painting. Any corrections and alterations made to the carving could be hidden beneath a coat of plaster before the paint was applied. The painter worked directly to a draft on a flat surface, and began with

the background. This was filled in with one colour, grey, white, or yellow, using a brush made of a straight twig or reed with the fibres teased out. The larger areas of human figures were painted next, the skin colour applied, and the linen garments painted. Precise details, such as the markings of animals and birds or the petalled tiers of an ornamental collar, were finished with a finer brush or a pen. The pigments were prepared from natural substances such as red and yellow ochre, powdered malachite, carbon black, and gypsum. From about six basic colours it was possible to mix many intermediate shades. The medium was water to which gum was sometimes added, and the paint was applied in areas of flat colour. During the New Kingdom delicate effects were achieved by using tiny strokes of the brush or pen to pick out animal fur or the fluffy heads of papyrus reeds. Shading was rarely used until the mid-Dynasty, when it was employed, particularly in crowd scenes, to suggest the fine pleating of linen garments. Pyramid Tombs and Temples Egyptian architecture is world famous for its unique underground tomb design, exemplified by the Egyptian Pyramids at Giza, along with its tomb artworks mummy paintings, sculptures, ceramics and precious metalwork and Sphinx. All the great monumental pyramids were erected during the era of Early Egyptian Architecture, with only a handful of smaller ones being constructed in the era of in Egyptian Middle Kingdom Architecture. After this came the golden age of Egyptian New Kingdom Architecture, with its huge temple precincts at Karnak and Luxor, after which the extended period of Late Egyptian Architecture was a distinct anti-climax.

### Chapter 7 : Egyptian Reliefs - Egyptian - Civilization

*Hieroglyphic Texts, Reliefs and Paintings* [Jaromir Malek] on [blog.quintoapp.com](http://blog.quintoapp.com) \*FREE\* shipping on qualifying offers. The third part of *Topographical Bibliography VIII, Objects of Provenance Not Known*, presents accessible references for unprovenanced stelae dating from the beginning of the Dynastic Period to the end of Dynasty XVII.

### Chapter 8 : Funerary art - Wikipedia

*Egyptian art Egyptian mummies Egyptian Jewelry Egyptian Mythology Ancient Aliens Ancient History Ancient Egypt Ancient Artifacts Ancient Civilizations Forward Aegis of Isis Dated B. Medium Bronze with inlays of electrum, silver, and bronze Collections The Ancient World Classifications Religious and cult objects Culture Egyptian Object Place for.*

### Chapter 9 : Stele - Wikipedia

*Bibliography; Middle Kingdom. Abbreviations, The Egyptian Reliefs and Stelae in the Pushkin Museum of Fine Arts, Moscow. Egyptian Stelae, Reliefs and.*