EGYPTIAN SCULPTURE

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by

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WITH A PREFACE
BY PROF. ERNEST A. GARDNER

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TO

GUY AND WINIFRED BRUNTON

IN AFFECTIONATE REMEMBRANCE OF A LONG FRIENDSHIP

PREFACE

THERE has never probably been a time when greater interest has been shown in Egyptian art than exists at the present day. But this interest has not in all cases been accompanied by an adequate knowledge of its history and an intelligent appreciation of its finer qualities. The imposing and colossal monuments of later periods tend to impress visitors to Egypt and to the Egyptian collections in European museums, to the exclusion of the more living and original work of the earlier ages. And moreover, to us, accustomed as we are to the comparatively rapid rise and fall of national civilisations and arts, the immense duration in time of Egyptian history is bewildering and difficult to realise. For whatever chronology we adopt, the art of Egypt is to be measured by millennia, while that of Greece, for instance, is measured by centuries. And although in their long course there were many rises and declines, each of them occupying as long a period of time as many other national arts in the whole of their development and decay, the art of Egypt always remains Egyptian, so that no one who has even the most superficial knowledge would have any hesitation in identifying as Egyptian, works most widely separated in time. For, in spite of all vicissitudes, there is no break in continuity such as separates Crete from Greece, or Classical Rome from the Italian Renaissance. Yet there are differences between various periods and local schools as great and essential as can be found among widely separated nationalities.

In these circumstances, the chief need of the student is a clear and concise account of the various styles and periods, illustrated by typical examples and accurate descriptions. Though many works have been written in explanation or appreciation of Egyptian art, none of them, so far as I know, gives just that guidance which is required to help in realising the various phases of development, the characteristic qualities, merits, and defects of various ages. Such an account, within a moderate compass, is given by Miss Murray in the present volume; and she is admirably qualified to give it, for she has had long experience in the teaching of Egyptology at University College, London, and has a wide and accurate knowledge of Egyptian sculpture and painting, both from the artistic and from the technical standpoint. The numerous illustrations and diagrams set before the eyes of the student are a judicious selection of the most characteristic examples of Egyptian art, and make it possible to follow the history of that art from the earliest dynasties to the Ptolemaic and the Roman periods.

The student may thus appreciate and recognise in due succession the majestic statues of the kings of the early dynasties and the wonderfully realistic portraiture of the same age. Then, after a gap, come the delicate reliefs and the saddened portraits of the kings of the XIIth dynasty, as if weary and despondent in their decline. After another long interval come the imposing monuments of the great conquerors of the XVIIIth dynasty, suddenly invaded and interrupted by the strange episode of Akhenaten, whose artists show a delicacy and sensitiveness of portraiture, coupled sometimes with a grotesque deformity, such as no Egyptian artist earlier or later approached, yet which cannot be traced with certainty to any alien influence. Then, after a further period of confusion, there emerges

the imitative but technically skilful art of the XXVIth dynasty, which was contemporary with the rise of art in Greece, and influenced it in many ways. The later history is mainly of decline, partly owing to an incongruous reaction of Greece upon Egypt. The story is a long one, but its unity and its diversity give it a unique position among the studies of human activity.

ERNEST A. GARDNER.

UNIVERSITY COLLEGE.
June, 1929.

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INTRODUCTION

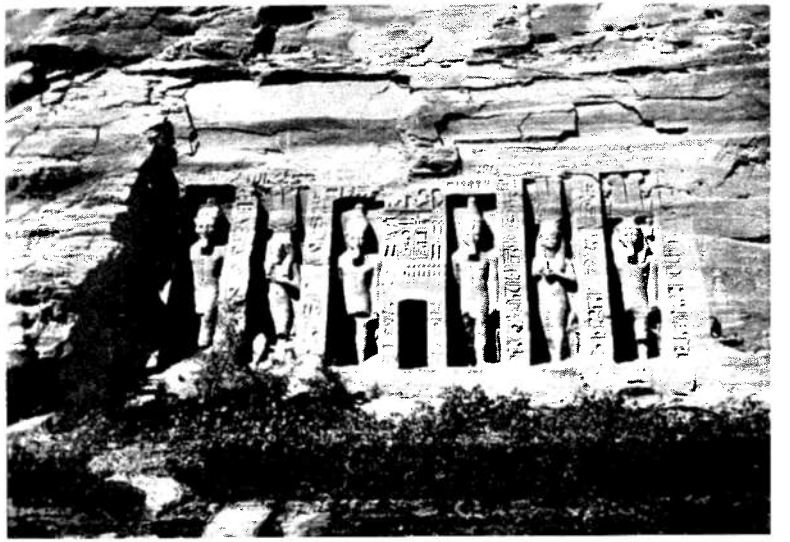
To understand the sculpture of Egypt, it is necessary to realise first of all the appearance of the country. The Nile valley has been cut by the river out of the limestone plateau, leaving an almost continuous line of cliffs on each side throughout its length. The lines of the landscape are therefore peculiar to the country, and, unlike any other landscape, they are horizontal and vertical, without curves. The horizontal line of the top of the cliffs is repeated in the horizontal strata, and again in the flat plain which forms the habitable land of Egypt. In violent contrast to these levels stand the vertical lines of the cliffs, weathered by ages of wind and wind-blown sand into gigantic columns as straight and true as though set there by the hand of man. There are no curves in the Egyptian landscape, no rounded hills, no great peaks to break the level skyline of the cliffs. As Sir Flinders Petrie says: "In the face of such an overwhelming rectangular framing, any architecture less massive and square than the Egyptian would be hopelessly defeated." Consequently, the architecture which developed in Egypt was in harmony with the landscape in which it was set: the level lines of the roofs and vertical colonnades repeated the horizontal and vertical lines of the cliffs which formed the background.

When sculpture in the round developed from the small carved statuette into a life-sized statue, architecture was already the chief force in the artist's life, and statues were reckoned as part of the architectural decoration. A statue

was never regarded as a whole in itself, but merely as part of a whole. This view was emphasised by the use of statuary for religious purposes only. A statue in a temple, in the case of a king, or in a tomb-chapel, in the case of a less exalted personage, was set there to receive the offerings of the living to the dead. Seen thus in the rectangular setting of the architecture, the figures could not be too naturalistic, but followed the vertical and horizontal lines as nearly as is possible in the human figure (Pl. I. 1). A parallel to this subordination of naturalistic work to the needs of architecture can be seen in Europe in the elongated figures of royal and saintly persons which decorate some of our Gothic cathedrals.

The architectural design of the statue can be seen in the figure of Ateta (Pl. XI. 1) standing within the false door of the tomb-chapel. The figure is practically in the round, although at the back it is attached to the slab of stone from which it is carved. In the same way the figures of the small temple of Abu Simbel show the effect of the vertical and horizontal framework on the decorative statues, which are made as vertical and as horizontal as it is possible to make the human figure. The façade of the temple follows the lines of the cliff in which it is hewn, and the figures follow the lines of the façade. The square setting of the doorway, the vertical and horizontal lines of the rest of the structure and of the inscriptions, have obviously influenced the sculptor in his treatment of the figure, which is vertical and horizontal in its lines in order to conform to the background.

The Colossi of Thebes (Pl. I. 2) are an excellent example of the architectural setting of sculpture and of the dependence of that architecture on the landscape. These gigantic statues once stood at the entrance of a vast temple—pylons towered above them, colonnades formed vistas behind them. Seen against the architecture of which they were but a part,



1. THE SMALL TEMPLE AT ABU SIMBEL

2. THE COLOSSI OF THEBES

[*To face p. xviii*

their square strength served only to accentuate the lines of the building. Of that proud edifice, nothing remains to-day but a small fragment of the foundations; every trace has been swept away, and the level ground stretches back to the encompassing cliffs. Only the titanic guardians of the gate still stand, and in themselves they reproduce the lines of that stern background; they rise up from the plain as though they were carved by the hand of Nature herself, so truly do they belong to their natural surroundings. They produce upon the spectator the same impression of strength and duration as the everlasting hills of which they appear to form a part. No Greek statue, no matter how beautiful and lifelike, but must have been dwarfed and belittled in that tremendous setting.

The architecture of Egypt, arising as it did from the lines of the landscape, impressed itself upon the sculpture, and the impress never faded throughout the ages. Not until the Greeks and Romans became the dominant influence in Egypt—the Greek with his sense of the beauty of life and movement, and the Roman with his childlike faith in the perfection of Greek art—not until then did Egyptian sculpture lose its fitness for its surroundings; for it was only then that the Egyptian artist became a copyist of foreign ideals, and so destroyed what remained of the beauty and splendour of his national art. In the pursuit of temporary gain he lost his soul, and his art perished, never to be revived.

In first studying the art of any country, it is important to work on the finest examples of each period; "the vulgar replicas made by second-class workmen," as Capart calls them, are only important later as showing to what depth even the most splendid art can sink. When only the fine examples are chosen, the variations from period to period

are more clearly discernible. It is then possible to realise that artistic ideals change and that varying influences are brought to bear, according to the era in which the artist lived.

The art of Greece has been subjected to an intensive study for many generations; the style of each great artist is known and his work can be recognised. The length of time in which the finest Greek art flourished can be counted but by centuries, whereas Egyptian art lasted as many thousands of years as the Greek did hundreds. At present, therefore, it is only possible to divide Egyptian art into periods: within those periods it can again be divided into the different schools which arose according to the material in which the artist worked. The number of signed pieces can be counted on the fingers of one hand, so that it is impossible as yet to identify any two pieces of sculpture as being by the same artist. There is also the difficulty, which does not arise in Greece, that a statue was not necessarily made in one piece, and that the separate pieces were often carved by different hands; just as in a mediaeval studio a painting was executed by the master and his students. When, however, the same intensive study and scrutiny are applied to Egyptian as to Greek and mediaeval art, it is very certain that many identifications will be made, and our knowledge of Egyptian artists and their individual methods will be greatly increased. In the meantime, all that can be done is to enable a student to recognise by certain broad indications the period of a great number of statues and reliefs. Beyond that, each student must work for himself and make his own observations; the field is wide, observers at present are very few, but it is a work which would well repay the investigator.

Though the chronology of Egypt is still a controversial

matter as regards the length of the history, the sequence of historical events is known, and sequence is, after all, of more importance than actual dates in years. The Egyptians themselves had no fixed era from which to reckon their dates, but counted from the regnal year of each king, as is still done in England in Acts of Parliament. It would be almost impossible to make out a connected scheme from the Egyptian hieroglyphic records only, but there still exist excerpts from a consecutive history of Egypt written by the high priest Manetho, at the command of Ptolemy II, about 270 B.C. Manetho divided the kings into dynasties, which he numbered, the first being the earliest: his division is adopted by modern writers, for it is a convenient method as the numbering makes the sequence clear. Thus it is seen at a glance that the IVth dynasty is before the XIIth, that the XXVIth dynasty follows the XVIIIth, and so on. The modern Egyptologist has invented a further nomenclature for quick reference by grouping the dynasties under different headings, as the following table shows:— (The dates given are according to Manetho's chronology.)

Proto-dynastic	I–III	5650–4777 B.C.
Old Kingdom	IV–VI	4777–4077 B.C.
First Intermediate Period ..	VII–X	4077–3760 B.C.
Middle Kingdom	XI–XIII	3760–2976 B.C.
Second Intermediate Period ..	XIV–XVII	2976–1587 B.C.
New Kingdom	XVIII–XX	1587–1102 B.C.
Later Period	XXI–XXVI	1102–525 B.C.
Persian Period	XXVII–XXX	525–331 B.C.
Ptolemaic Period		331–30 B.C.

As might be expected, the most important periods for art were those in which the struggle for life was not severe and the country was at peace and prosperous. These correspond with the dynasties when Egypt was ruled by strong kings

who were able to save their country from the horrors of invasion and civil war. These periods are: The Proto-dynastic, Old Kingdom, Middle Kingdom, and New Kingdom. In the XXVIth dynasty there was a renaissance of art, but this was hardly more than copying archaic sculpture, and there was little or no advance at that time.

Each period has its rise, its full fruition, and its more or less rapid decline; between each period sculpture sinks to a low level, then rises again with new life. After the New Kingdom, however, Egypt sank into the barbarism of decadence—a very different thing from the barbarism of ignorance. It is a form of barbarism from which no art can arise without harsh purification, and to this the Egyptian artist never submitted. A great artistic revival came in the XXVth dynasty, under the Ethiopian domination; this soon died, and the Egyptian contented himself with copying the antique and so evolved an archaistic school in which the faults, and not the beauties, of archaic sculpture were emphasised. At the same time, the technique which was devoted to the reproduction was brought to a far higher state of efficiency than ever before. Copying thus became ingrained in Egyptian art; though when a wave of Nationalism swept over the country in the XXXth dynasty, art struggled to express itself again as a national impulse. The impulse died, and the artist returned again to his copying when Egypt came under Ptolemaic rule. Then he copied the Greeks, a people whose artistic ideals were necessarily different from his own, as their outlook on life differed also. When the Romans occupied Egypt, the artistic degradation became greater, for the Romans themselves were copyists of the Greeks, and the Egyptians copied the Romans. Thus in servile imitation ended one of the greatest and most virile of national arts.

The variation in quality in Egyptian art may possibly be due to religious motives; in other words, to the character of the local god of the capital city of the period. When Mena, the first historic king, made his capital at Memphis, he unconsciously raised art to the high position it held for so many centuries; for Ptah, the god of Memphis, was the god of art and of all handicrafts, and the High Priest of Ptah had as his titles the Chief of the Stone-workers and Artist to the King. Memphis remained the capital till the fall of the VIth dynasty, and even when the princes of the Fayum ruled Egypt throughout the XIIth dynasty, Memphis still retained sufficient power to be the ruler in matters artistic. The fall of the Middle Kingdom under the assaults of barbarism and foreign invaders broke the artistic supremacy of Memphis, for with the rise of the New Kingdom the capital shifted to Thebes, whose god was more concerned with the pursuit of wealth and of temporal power than of art. After many vicissitudes Memphis rose again as the political centre in the XXVIth dynasty, and with its rise in political importance there came also a rise in the appreciation of the beautiful. Amon of Thebes might still be sufficiently great to attract the notice of foreign visitors and authors, but the god of Memphis was the god of art as well as of the capital city, and his chief priest was still the chief artist, and his votaries were trained in the old school. They had, however, lost all real originality, and therefore turned to copying the masterpieces of antiquity. It is significant of their appreciation of their models that, copyists though they were, they appear to have saved the ancient statues from destruction, for nearly all the sculpture found in Memphis is unmutilated, a contrast to the condition of the sculpture in other sites.

It must always be remembered in the study of Egyptian

art that a royal statue is not necessarily an actual portrait of the monarch represented. Some are undoubtedly portraits from life, but a great number are generalised as architectural decorations. These were intended to be seen from a distance or from below, and cannot be judged in the same critical manner as the actual portrait.

EGYPTIAN SCULPTURE

CHAPTER I

METHODS OF THE ARTIST

STATUES

THE Egyptians were the most conservative of all ancient peoples, and a study of their art shows that conventions were retained long after the artist had realised that they were not necessary. It is obvious that the Egyptians first modelled the human figure in clay, for many of the conventions of clay modelling continued throughout the Pharaonic period, though the material of which the statue was made had none of the characteristics of clay.

In modelling a large standing figure in clay it is necessary to support the body in such a manner that the weight of clay will not crush the legs or break them off at the ankles. In a modern studio, a framework is erected, of rigid iron tubes, over which the clay is laid in masses and then modelled; the weight is thus borne by the framework, and there is no danger of collapse. There are also various other devices for the purpose which were used at different periods and in different countries. Thus, a tree-trunk or a pillar against which the figure leans; long draperies reaching to the ground, either as the robes of the figure, or merely falling down on one side, as in some Greek statues; or some other more or less obvious or clumsy method by which the superincumbent weight is supported. The most clumsy method is seen in some equestrian statues, where a tree-trunk rises

from the ground immediately under the belly of the horse. These conventions are found, both in marble and metal, in ancient as well as in modern times.

In Egypt there are several devices for supporting the weight of the upper part of the body. These, beginning in clay modelling, were carried on in the technique of stone sculpture, though not required in that material. One of the most important is a support up the back of the figure. In its primitive form this was probably a bundle of papyrus stems lashed together and covered with clay—the papyrus being very stiff and firm. When this support is copied in stone it is rectangular, and presents a plain surface often used for a hieroglyphic inscription. The height of this support varies considerably in both seated and standing statues; usually it rises to the neck, but it may either be carried to the level of the top of the head or reach only as far as the middle of the shoulders.

Another method of supporting the weight of the superincumbent mass in a standing figure is to advance one leg as in the action of walking. Though this does not actually overcome the difficulty, it at least distributes the weight; and the stone between the legs is not removed and so forms a kind of wall, which carries the weight and is a strong support.

As the statues were always an architectural decoration, there is no attempt at representing active motion—the one foot advanced to a natural distance is the nearest approach to action. Both arms either hang at the side or one may be bent at the elbow, while the hand holds a staff or sceptre.

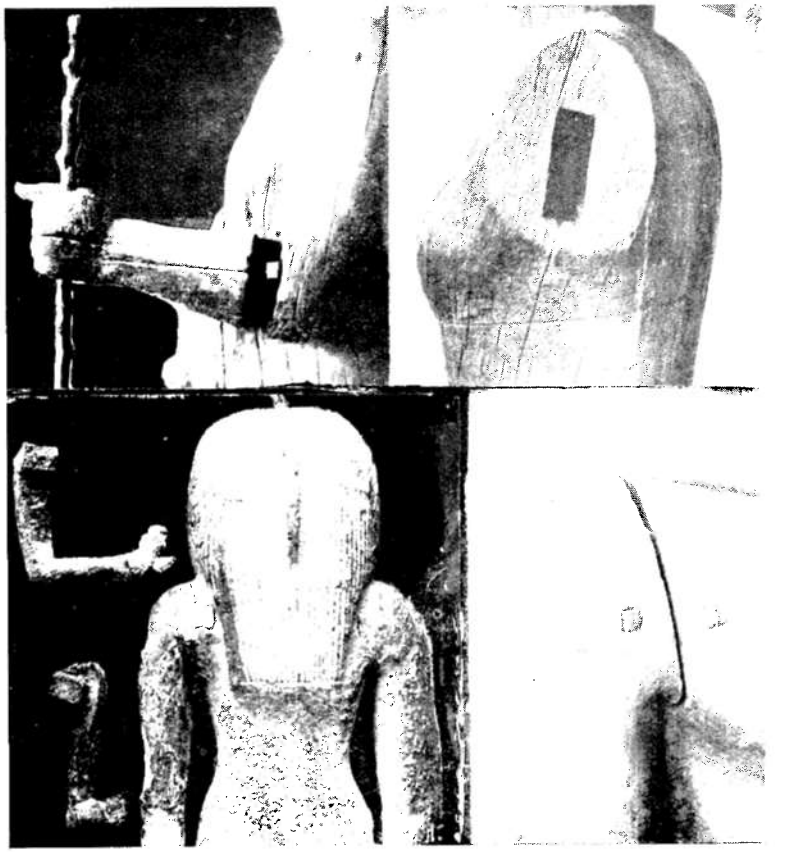
Black granite, sometimes called grey granite, was worked sometimes with metal tools, sometimes by hammer-dressing; but wood and all the other stones were worked with metal tools. The methods of working were as follows: On the rectangular block the sculptor drew out his squares according

to the required scale and attitude; he then drew in the figure, the front on the front of the block, the side views on the sides, and the back on the back, and on the top were lines to mark the limits to which to cut down. Edgar notes in this connection that the Egyptian artist was quite well able to draw a figure in true profile, as is shown by his representation in reliefs of statues, which, in contra-distinction to the living figure, are shown in profile without the usual distortion. The next step was to cut down on every side to the required limits as shown by the lines on the top of the block (see p. 27. figs. 1, 2). At the end of this stage the figure appears blocked out in square masses. The sculptor then proceeded to finish the statue piecemeal, beginning at the head, and his method was to use either a jewel-drill or a tubular drill. The first was a point of copper fed with emery, with which he drilled a series of holes to the actual depths required; the irregular pieces between the holes could then be removed by hammer-work, scraping or cutting according to the hardness of the stone. The tubular drill was a tube with an edge of metal; this was forced through the stone with a circular motion and with a heavy weight on the upper part of the drill. The end of such a drill-hole can be seen between the feet of the diorite statue of Khafra, showing that the hollow between the legs was cut out in this way. In most statues of hard stone, even the most finished, the extreme point of the drill-hole can be found in the corners of the eyes and mouth, between the fingers, in some of the details of the dress and other deep narrow parts of the sculpture. Hard stones were finished by polishing with sand and water applied with a smooth stone polisher. Limestone figures received a thin coat of stucco, which was then painted in the conventional colours of dark red for a man and yellow for a woman.

The method of making a composite statue, that is, a statue put together of several pieces, was known from the Ist dynasty. It is seen in the statues of the god Min found at Koptos. These are of limestone, and have clearly had faces of another material, possibly masks of gold, which have now disappeared; such statues were probably only for temple use. In the Old Kingdom the composite statue is best seen in the wooden figures. The statue of the Sheikh el Beled and his wife shows the method extremely well. The figure of the Sheikh is of one block from the head to the lower part of the kilt; the legs were of two separate pieces (those now on the statue are modern); the right arm, which hangs at the side, is in one piece, fastened to the shoulder with a mortise-and-tenon joint, the tenon held in place by wooden pegs driven through it from the outside (Pl. II. 4). The left arm, which is bent at the elbow, consists of two pieces, the upper part fastened to the body in the same way as the right arm, the bent forearm is joined again by pegs to the upper arm at the crook of the elbow (Pl. II. 1). The woman's figure shows more clearly the arrangement of the arms, both of which have now disappeared, leaving only the mortise holes (Pl. II. 2). On the right side of the figure, however, is a flat space in which are two mortise holes obviously for the attachment of some object, though the shape offers no suggestion as to what that object might be. The stone figures were not fashioned in this way during the Old Kingdom, but were sculptured in one piece.

Wooden figures of the Middle Kingdom are rare. Of the few which remain, the figure of the Pharaoh Hor (Pl. XVIII. 4) follows the same method of making as in the Old Kingdom, but as this is a nude figure, the legs are made in one piece with the body, the arms are inserted as in the Sheikh, and apparently the wig is also applied.

1. 2.



3. 4.

METHODS OF MAKING COMPOSITE STATUES

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The advantage of making a wooden figure in several pieces is obvious. Wood was a comparatively rare commodity in Egypt, and in many cases had to be imported. To make a figure in one piece would require an extremely large tree to accommodate the width of the shoulders; this width is considerably diminished by making the arms, with part of the shoulder, separately. In the statues the width of the upper part of the body, without the arms, is very little, if at all, greater than the hips. The arm at right angles, if carved out of the solid block, would be against the grain of the wood and would be liable to snap off; but by making the arms out of the length of the wood, they have the required strength. The whole figure being covered with stucco and then painted, the joints are not visible.

In stone-work there are no composite figures before the New Kingdom, except in so far as the inlaid eyes may be considered to be of a different material from the main part of the statue. But that composite statues were made in the Middle Kingdom is vouched for by the Stele of the Artist. Centuries later the method was described by Diodorus, who states that two brothers, Telekles and Theodorus, made a statue between them, one working at Samos and the other at Ephesus, and that when the parts were assembled and put together the statue appeared to have been the work of but one man, so accurately had the work been done by measurement. He goes on to say that the art of making composite statues "is practised specially amongst the Egyptians, for amongst them the form of statues is not judged from the appearance to the eye, as amongst the Greeks."

The mortise-and-tenon joint is apparently described in the Stele of the Artist, Sen-irui, who speaks of "the cutting of the enterer and of that which goes out"; in other words,

the cutting of the mortise and the tenon. In the words of this great artist, "when the tenon is placed in the mortise, it enters in order that a limb may come to its place." It must be remembered that Sen-irui says of himself that he was a "craftsman, excellent in his craft and supreme in his knowledge." Only a man of great artistic ability could not only have designed a statue, but have made the accurate measurements as to the size of the various parts and the methods of fitting the pieces together. So complicated a piece of work required both capacity and experience, and Sen-irui's self-complacence is justified. There is no other literary reference to the actual making of statues; consequently the stele of Sen-irui is extremely important in this connection.

Composite statues became common in the New Kingdom, due probably to the size of the colossi, for until this period colossal statues are rare. The method of making the statue was by sculpturing it in several pieces, each piece being worked in a different workshop. As in wooden statues, the arms are made separately, but here a different technique had to be used to suit the material. Instead of a mo tise-and-tenon joint the arm is slipped into place by means of a dovetail, the dovetail being actually on the arm, which then slides into the appropriate slot on the figure (Pl. III. 1). The garments also are sometimes made of a different material from the rest of the statue. This is a not uncommon method of work in the time of Tell el Amarna. Parts of a figure still remain in which the feet were of red jasper, the clothing of white alabaster, and the wig of black granite.

In metal, the composite statue is known in the Old Kingdom in the great statue of Pepi, where the head and possibly the body were cast by the *cire perdue* process, the eyes were

[To face p. 6

2. WOODEN PEGS

1. DOVETAIL

inserted, the head-dress and the loin-cloth were of different materials, possibly gold or gilded plaster; the legs and arms were made separately. The smaller figure of the son was apparently cast complete. In the same way the hawk's head of gold was cast by the *cire perdue* process and was attached by gold rivets to the wooden body. In the Middle and New Kingdoms life-sized statues in metal are not known, and few statuettes of that period have survived; but in the later periods there are a considerable number of statuettes of bronze. These, though sometimes cast solid, and sometimes by the *cire perdue* process, occasionally show the composite figure. When the arms are made separately, they are slipped into place by a dovetail on the arm and a slot on the figure (Pl. II. 3). In wooden figures the face is sometimes pegged on in the same way as the arms (Pl. III. 2).

Reliefs

In studying relief sculpture it must be borne in mind that the limitations of the art are the same as those of drawing and painting; in other words, the artist has to represent a solid body on a plane surface. To do this, certain artistic conventions necessarily spring up, such conventions varying according to the country in which they arise, being affected by the mentality of the people.

A primitive artist is in much the same mental condition as a child; he draws from memory and not from the object; he always represents the object from the broadest point of view; he draws each object separately and not grouped; and as he does not visualise the background, he never represents it, his mind being entirely occupied with the objects of importance. The result is that each object, such as a boat or an animal, is drawn in side-view, that being the

broadest aspect; a group of animals is represented as walking or standing in a line, and a background is non-existent. This method gives good results up to a point, especially when the artist, like the Egyptian, has a marvellous power of seeing and reproducing the characteristic outline of an inanimate object or of an animal.

But to represent a human figure is a very different matter without a knowledge of foreshortening. If the figure is drawn full-face, how are the nose and feet to be shown? If it is in profile, the eyes and shoulders are an insuperable difficulty. The primitive artist, however, is like the child in not being deterred by difficulties. He wishes to show both legs and both feet, he therefore draws them in profile, one in advance of the other; both arms have to be shown, the body must therefore be drawn in front view, this being also the broadest aspect. The head is again in profile, but as the shape of the foreshortened eye did not impress itself on the mind of the artist, he drew it as if seen from the front. The attitude of a figure, with head and legs in profile and the trunk turned to the front, is frankly impossible anatomically, but it is found in all primitive art. Even the Greeks used the front-view eye in a profile face until the time of the Parthenon sculptures, while Cretan art shows all the primitive conventions as completely as the Egyptian. As a general rule, however, the work of the primitive artist is so vigorous that the impossible anatomy is hardly noticeable, the only effect being of a rather stiff conventionality.

By a conservative people like the Egyptians the conventions in art were preserved long after increased knowledge had made many of them unnecessary. Here also religion stepped in, and insisted that the archaic was in accordance with the divine will. As all art was for religious purposes, the Egyptian artist had no choice but to comply, and only

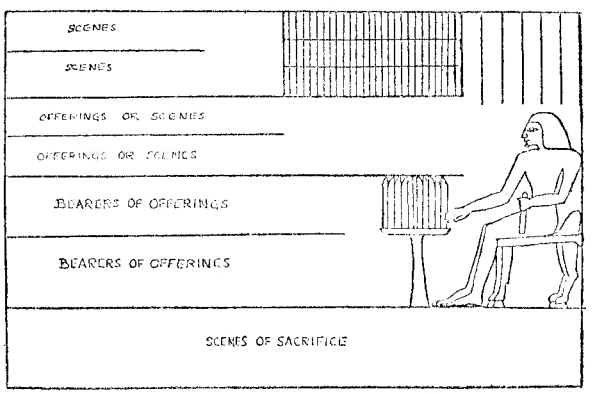
here and there can we see, in certain little groups and figures, that, had the restraining hand of the priest been withdrawn, Egyptian art might have blossomed as did the Greek. But the religious ban was never lifted, and the Egyptian artist continued the primitive conventions until the Moslem conquest effectually ended the representation of the human figure.

But the very shackles which bound the artist became a means of developing his sense of decoration. Within his restricted limits he developed a feeling for line and for composition which was never surpassed. In relief sculpture he could give free play to the desire to express movement which was denied to him in a statue. The very difficulties which beset him made his triumph more complete. The long processions of men and animals gave him the opportunity of infinite variations on one theme. The fights of the boatmen, the incidenta of hunting, show his capacity to depict the human figure in action.

The object of relief sculpture, like the statuary, is architectural in origin. The Greek used it sparingly, and placed it high up on his buildings, for purely decorative effect, and in non-structural parts; but the Egyptian covered the entire wall, for religious purposes only. Therefore, it can be seen that the ideal of the Greek is different from the Egyptian, and it is impossible to make a comparison between the two.

In order to cover the whole expanse of wall in a tomb-chapel, the Egyptian artist first divided the space into registers by horizontal lines of irregular length (see p. 10). Only the lowest register extended the whole length of the wall; the rest were so spaced as to make a variation, and are often diversified by vertical lines of inscription. A favourite device for breaking the monotony of the horizontal registers was to place a figure of the owner of the tomb at

one end of the wall. This figure may be either standing or sitting, and is always gigantic in comparison with the others. It therefore not only strikes the eye by its size and position, but all the figures on the same wall face towards it, and the spectator's gaze is unconsciously fixed on it at once. In this way the artist fulfilled the desire of the owner of the tomb to hold the most conspicuous place in the decoration, and at the same time gratified his own artistic sense by breaking the otherwise too stiff arrangement of horizontal and vertical lines.



The horizontal registers are not of the same width—the lowest is the widest, the narrowest is at the top—thus the figures at the top, being farther from the spectator than those at the bottom, are smaller in size. This shows that even at that early period the artist had some knowledge of perspective. There are many indications to show that had the Egyptian been able to break the religious fetters which trammelled the free expression of his artistic ability, he might have evolved on naturalistic lines. In spite, or perhaps because, of the limitations of horizontal registers and of primitive conventions, the Egyptian artist produced

amazingly fine results. The decorative arrangement of the figures, the delicate modelling, the appreciation of line, are remarkable.

In the Old and Middle Kingdoms, the relief sculptures seldom depict more than the ordinary incidents of daily life or the details of the funerary ceremonies. Almost all these sculptured scenes are in the tomb-chapels of nobles, for until the New Kingdom, decorated temples and royal tombs are rare.

Raised Reliefs

In the Old Kingdom the regular method of wall sculpture was by bas-reliefs, where the background is cut away and the figure is left. The figures were then worked over till the right degree of modelling had been obtained, and were finally painted in flat "washes" of colour. Though the Old Kingdom often leaves much to be desired in regard to technique, there is a life and fire in its sculptures which are entirely wanting in the more technically beautiful work of the XIXth dynasty. In the Middle Kingdom the work is still fine, though not so vivid as the early forms; the figures still show energy and are well designed. In the New Kingdom, however, the sculptor was sacrificing everything to technique, and if his work were technically good, it was nothing to him that the artistic expression was lost. To compare the work of the Old Kingdom with that of the New Kingdom is like comparing the work of a sculptor with a stonemason's.

Hollow Relief ("*Relief en creux*")

This form of sculpture, when skilfully used, forms a variation from the ordinary bas-relief. The method of working is to cut the outline and model the figure as in raised reliefs,

but without lowering the background. The result is that only the highest parts of the modelled surface are on a level with the background, while the outline may be cut down to any depth required, sometimes as much as half an inch. The time and skill needed in removing the background are thus saved, and the sunk relief is consequently a cheaper method of decoration than bas-relief.

In the Old Kingdom, sunk relief was used merely as a variety in the scheme of decoration, chiefly for hieroglyphs; these, when without detail, being only flatly incised; details, such as the feathering of a bird's wing or the plaiting of a basket, were either more deeply incised or were left in relief. When the method was applied to human figures the details were, of course, more highly developed, but the artist clearly depended for his effect upon outline rather than on modelling. It was a form of sculpture which became increasingly popular from the Vth dynasty onwards. In the Old Kingdom, hollow reliefs are usually found in the outer chambers of mastaba-tombs or for the figures on false doors, which are really the determinatives of the titles and name, and are consequently little more than enlarged hieroglyphs (cp. Pl. XI. 1). The depth of the hollow is very slight, and the modelling is much less than on the bas-reliefs, though the details, such as the necklaces, are often extremely elaborate. The general effect, however, is that the hollow relief is a cheaper and lesser type of decoration, and that it was used when the owner of the tomb could not afford the finer style, or when, to the artist's eye, bas-relief required the variation of hollow sculpture. In the Middle Kingdom hollow relief became of more consequence and reached its highest development. It was employed for important sculpture in tombs and temples.

In the New Kingdom, bas-relief was largely used during

the XVIIIth dynasty, but hollow relief became very general in temple sculpture from the XIXth dynasty onwards. It was particularly used by Rameses II and Merenptah. In tomb stelae it degenerated into little more than incised outline.

In the late periods hollow relief follows the same course of degradation and decadence as the bas-relief; generally rather more exaggerated, as it was evidently then, as in earlier times, a cheap form of decoration.

Painting

Painting in Egypt was never an art in itself, but was always subordinate to sculpture, statues and reliefs alike being painted. But even as early as the beginning of the Old Kingdom flat surfaces were occasionally decorated in colour without first being sculptured. Generally, painting was used as (*a*) a substitute for relief sculpture, (*b*) for unimportant details, (*c*) for elaborate details which could not be easily reproduced otherwise. Such details are the representations of large mats woven in coloured designs; these are found in the decorations of the tomb of Ra-hesy, of the IIIrd dynasty, as well as in the tombs of a later date.

In the Middle Kingdom painting had superseded relief sculpture to a very great extent; the best-known examples are the series of tomb-chapels at Beni-Hasan. It is hardly fair to institute comparisons between the paintings of the Old Kingdom and those of the Middle Kingdom, for the latter were chiefly in the provinces and probably executed by local talent, while the Old Kingdom paintings were from the royal cities, the great centres of civilisation and artistic culture—Meydum and Memphis. The Middle Kingdom paintings are inferior to the sculpture, and show that the art was merely a cheap substitute for the more expensive mode

of decoration by sculpture. At the same time, the scenes represented in paintings are of great human interest, and give a vivid insight into the life of the time.

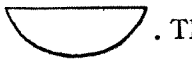
In the New Kingdom painting is the usual method of decorating the tomb-chapels of private persons, as is seen in the great cemeteries of Thebes. These also are full of representations of daily life, and in many cases show a keen artistic sense and a certain amount of humour. The royal tombs in the Valley of the Tombs of the Kings and the Valley of the Tombs of the Queens are also decorated by painting; but in the royal tombs the scenes are entirely formal and religious, and show the royal personage in company with a series of deities with whom he or she consorts on equal terms. A favourite scheme of decoration in the late New Kingdom tombs of the kings is the journey of the sun through the Other World: as this was a purely religious theme the scenes are quite conventional. The most elaborately decorated tomb is that of Sethy I, of the XIXth dynasty, where both relief sculpture and painting were used; the most beautiful is that of Amenhotep II, of the XVIIIth dynasty, where the walls are painted pale brown, the colour of papyrus, with vertical columns of hieroglyphs in dark green: the subdued effect is very fine.

The only period when painting was regarded as an art in itself is the reign of Akhenaten. It was then that the artists began to use light and shade; and had this artistic impulse had a longer time for development, Egypt might have produced a great school of painting.

In the Late Period painting was used chiefly for the small stelae of private persons. These are generally of wood, covered with a thin layer of stucco, and crudely painted in bright colours with some religious scene, often the Weighing of the Heart or a representation of the deceased making

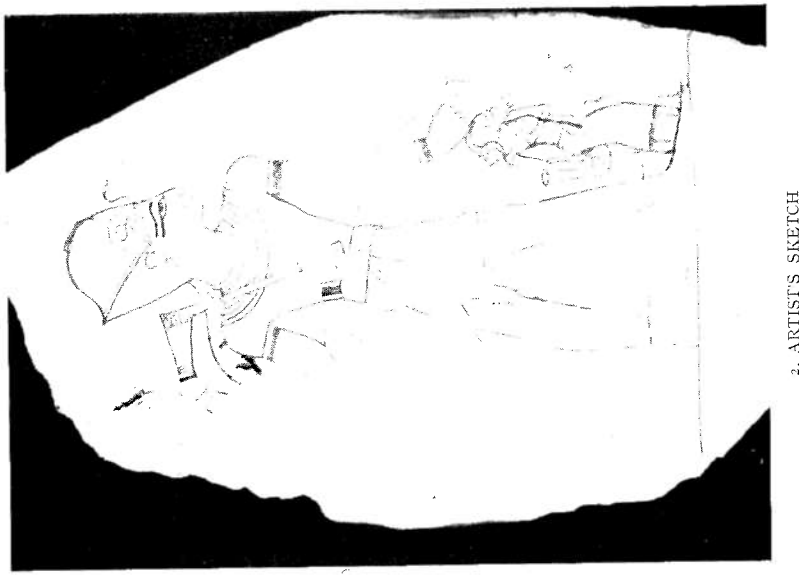
an offering to a deity. As painting throughout the artistic history of Egypt is always only a cheap substitute for relief sculpture, it is in every period on a lower level than the other forms of art; this is particularly noticeable in the dynasties following the New Kingdom, and can be seen not only on the painted stelae, but on the coffins also. There is no wall-painting at this period nor later; painting as an art died out after the New Kingdom.

Training of the Artist

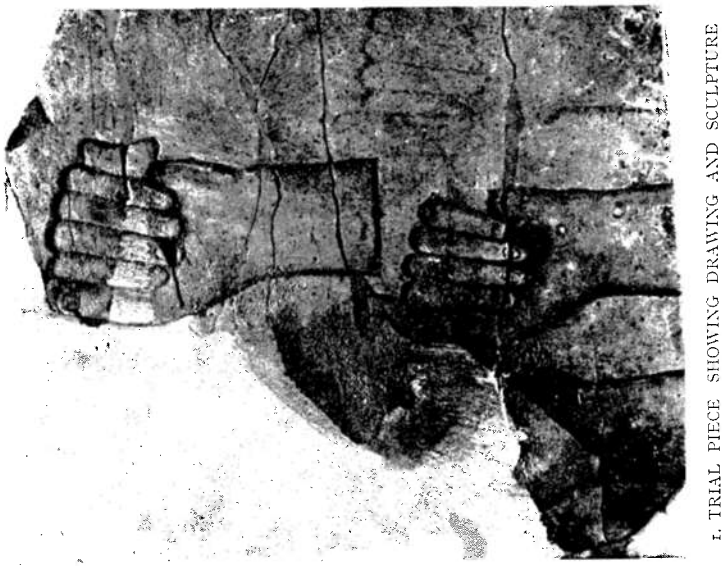
The art student began his training by copying the hieroglyph *nb*  . This sign consists of a horizontal line with a curve below it, the whole design representing a round basket. The beginner was set to copy this design, the master having first drawn or sculptured it at the top of a small piece of limestone. The student then proceeded to copy it, but, judging by the trial pieces which remain, one is forced to the conclusion that the young artist, when he began, was not sufficiently intelligent to look at the master's example every time that he began a new copy; he merely copies his own work, so that the further he gets from the master's original the worse his own performance. For sculpture or drawing, beginners used small pieces of limestone such as can be found in any quantity at the foot of the cliffs; good material was never wasted on them. When the student had advanced beyond the *nb* sign, he was then promoted to various hieroglyphs of more or less difficulty. There is in the British Museum an example of a drawing, by the master, of the *ayin*-hieroglyph (i.e. of the forearm, showing the hand), and the copy by the student, who has given the hand five fingers as well as a thumb. When the student was promoted

to further work in figures, he was, of course, instructed in the canon of the period. There seems no doubt that the inscriptions and relief sculptures of statues were first drawn by the artist and then were carried out up to a certain point by advanced students, and finished by the master. Numerous trial pieces remain to show the methods by which the student advanced from one stage to another (Pl. IV. 1). The schools of art were often, in the New Kingdom at any rate, held in the temples, as these always showed the best examples of art; plaster casts also were made of various details of statues, such as eyes, necklaces, cartouches, and of special hieroglyphs, for the use of the budding artist.

When drawing, the first sketch was made in red, as this was the colour which showed less than others (Pl. IV. 2). It must be remembered that there was no possibility of rubbing out a wrong line; a line once put in had to remain. The consequence was that the Egyptian artist became a master of line; for as there was no possibility of altering a mistake, his line had to be sure and clearly defined—he had to know what he wished to represent. In correcting the first draft, the corrections were made with a fine, black line. Various devices were in use for hiding mistakes: in sculpture, wrong lines might sometimes be removed by cutting them away; in painting, the lines could be covered with thick paint; and it is only when the paint has worn off, or in unfinished sketches, that the method is clearly visible. Occasionally the artist has altered the whole figure, covering the original sketch with paint or removing as far as possible the original figure in relief sculpture. One noticeable example of a mistake made in relief sculpture is in the tomb-chapel of User-Neter, at Saqqara. In one of these scenes a subsidiary figure was originally made too small, perhaps intentionally so; it had then been increased in size, with the result that



2. ARTIST'S SKETCH [*To face p.* 16



1. TRIAL PIECE SHOWING DRAWING AND SCULPTURE

it has now two heads and four arms. The fault was probably hidden by covering with plaster, so that when the scene was painted and finished the mistake was not visible. In the well-known sketch of the Four Foreigners, the brush-work should be carefully noted, especially in the nearest head. The artist has dipped his brush and then started his line at the base of the hair. He has drawn a continuous line, without lifting the brush, down the forehead and nose, with a second stroke he has put in the upper lip and mouth, with a third he has indicated the lower lip, and the chin is also drawn in one stroke; in other words, the face was outlined in four masterly strokes. The outline of the whole back of the figure also has been put in with simply one line, again without lifting the brush. This is one of the finest pieces of line-drawing in any country; the actual drawing is accurate, and when one realises that it has been put in without any correction, the result is amazing.

Petrie has shown that the quality of the art at any given period depends greatly on the material in which the sculptor worked. This applies only to sculpture in the round, for reliefs were always in limestone or wood. (For materials used in sculpture at different periods, see p. 18.) The artists who worked in one material did not, as far as we know, work in any other. This would be quite in accordance with the Egyptian method of organisation in other walks of life.

There is a considerable difference in texture between red granite and the black or grey varieties. Red granite has a coarse grain with large crystals of felspar, and was worked by hammer-dressing and not by cutting with metal tools. The surface could never be smoothly finished as the crystals were often broken and fell out, leaving holes. The work was inevitably coarse and the technique inferior. No great

artist worked in red granite, which was largely used for colossi, where the roughness of the material did not matter and the inferior workmanship was not so visible.

The finest work is found in the hardest and finest stones, such as diorite, crystalline limestone, quartzite, basalt, and grey or black granite. Limestone of varying degrees of quality was the usual material for all statues, whether of royalties or commoners.

Black and grey granite were worked sometimes with metal tools (chisels, drills fed with emery), sometimes by hammer-dressing; limestone, alabaster, the softer stones, and wood were worked with metal tools.

Sculpture

Materials

	STONE											METAL					
	ALABASTER	BASALT	COMPOSITE	DIORITE	GRANITE	LIMESTONE	OBSIDIAN	QUARTZITE	SANDSTONE	SERPENTINE	SLATE	BRONZE	COPPER	GOLD	SILVER	IVORY	WOOD
PROTO					X	X					X					X	
OLD KINGDOM	X			X	X	X			X				X	X		X	X
MIDDLE KINGDOM					X	X	X	X	X	X	X		X			X	X
NEW KINGDOM	X	X	X		X	X			X		X	X		X	X		X
TELLEL AMARNA	X		X			X											
LATE PERIOD	X	X			X	X					X	X		X			
PTOLEMAIC	X	X			X	X			X								X

Though I do not propose to deal with statuettes in this connection, this is a convenient place to enumerate the materials of which they were made. Including the amuletic figures of deities, statuettes were made of the same stones as

the statues, with the exception of red granite and with the addition of semi-precious stones, such as carnelian, amethyst, and lapis lazuli: the wood was of a hard, close-grained variety, often ebony. A common material for figures of deities, after the Middle Kingdom, was the glazed ware which is peculiar to Egypt. Statuettes, as might be expected, are of the materials which allow of the fine detailed technique necessary for figures on a small scale, though even here the beauty of workmanship and the artistic feeling depend on the material used and the period in which the artist lived.

Painting

Materials

Petrie made an exhaustive study of the materials used in the early Old Kingdom for painting. The tomb-decorations investigated were those of Ra-hotep and Nefer-maat, at Meydum. The colours used were determined by chemical analysis: the result was published by him in *Medum*. pp. 28, 29. The painted walls in the tomb of Ra-hotep were of sun-dried mud-brick; these were plastered with mud, mixed with chopped straw, to a thickness of an inch and a half; over this was laid a coating of burnt lime and gypsum, mixed with chopped straw, one-third to one half of an inch thick; then came a layer of fine gesso, not more than the twentieth of an inch in thickness; and finally the paint was laid on this carefully prepared surface with a brush. The medium could not be determined, but was perhaps albumen.

The colours were as follows:

Black.—This was always lamp-black.

Blue.—Apparently carbonate of copper; a large shell was found containing finely ground chessylite, which seemed to have been used as paint.

BROWN.—There were several varieties of this colour. Unburnt ochre used alone or washed over a coating of red (haematite). Or a ground of black washed over with red.
GREEN.—Malachite.
GREY.—A yellowish earth mixed with black. This was the colour used for backgrounds.
ORANGE.—Yellow ochre washed with haematite.
RED.—Haematite ground with water.
WHITE.—Gypsum (calcium sulphate).
YELLOW.—Yellow ochre.

To make a paler shade of any colour it was mixed with the white gypsum.

THE CANON

The Egyptian canon varies according to period, and is peculiarly important in judging relief sculpture and painting. A slight amount of variation is found in every period, due to the personal equation, and to the fact that the ruled lines, by which the artist measured his figure, were not always regular.

It is very clear that the artist followed certain rules of proportion for the human figure. The height is never measured to the top of the head, but is always taken to the top of the forehead, where the hair or the head-dress begins. The height of the head above that point varies considerably: in the Old Kingdom it is usually rather low and flat, while in the later periods it is higher and more rounded.

When setting out his first sketch, the artist ruled out his papyrus or wall in squares, and in this way drew his figure to scale. Each square counts as half a unit, and the head seems to be the standard of measurement. In working out the canon for each period, it is necessary to remember that it is the upright male figure, either standing or walking,

that is taken. Even the less important figures, the seated figures or those in action, conform fairly closely.

Old Kingdom

(P. 22. fig. 1.) The height of the standing figure was nine units, divided thus:

Head, from hair to shoulder	1 unit
Shoulder to hem of kilt	5 units
Hem to ground	3 units

This varies very slightly, for the kilt may be a little longer in some figures than in others.

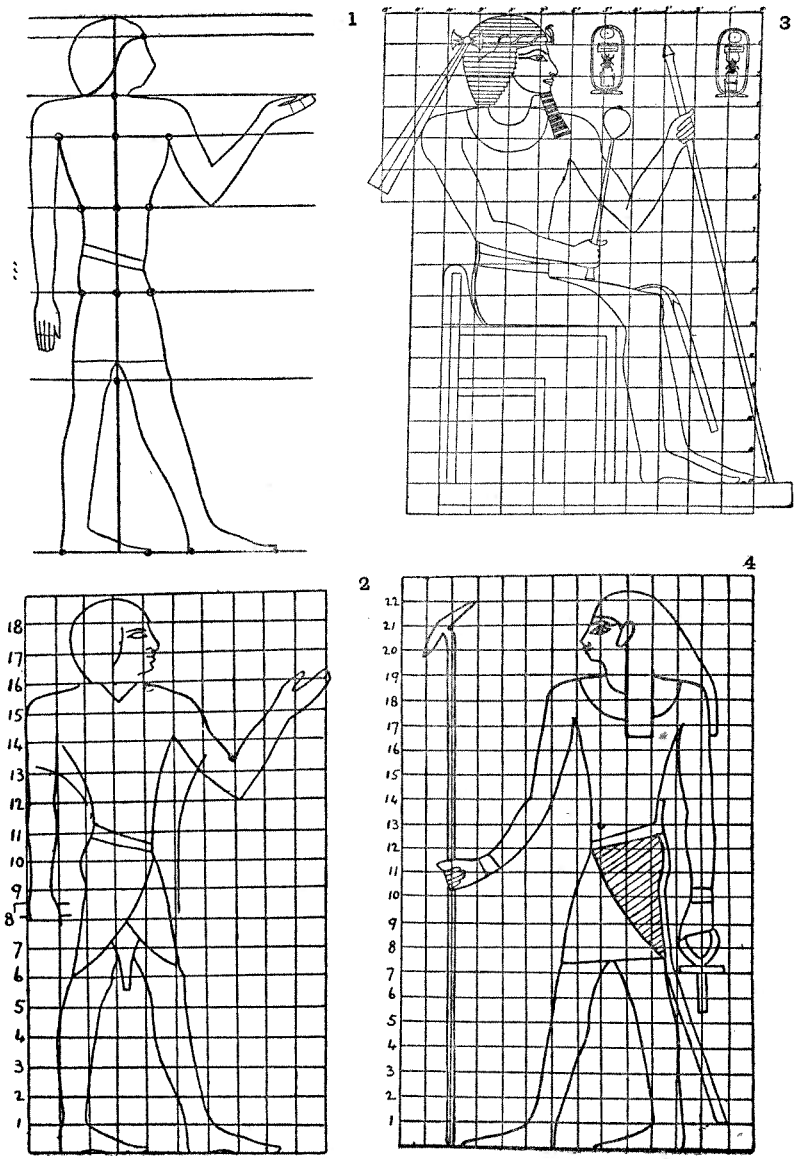
The proportions within the main measurements are:

Ground to nipple	7 units
Ground to belt (front)	5 units
Ground to base of hip	$4\frac{1}{2}$ units
Ground to base of knee	$3\frac{1}{4}$ units
Across shoulders	$2\frac{1}{2}$ units
Across arm-pits	$1\frac{1}{2}$ to $1\frac{3}{4}$ units
Across waist	$1\frac{1}{8}$ units
From back heel to toe of front foot	4 units

The vertical line is drawn through the middle of the ear, at an equal distance from each arm-pit, exactly between the legs where they emerge from under the skirt, and through the ball of the big toe of the back leg, the heel of the back foot being one unit from the vertical line.

In the 1st Intermediate Period (see Dendereh, Pl. IX), the height is nine head-lengths, but the other proportions vary.

Width of shoulders	$2\frac{1}{2}$ units
Width of waist	1 unit
Arm-pit to arm-pit	2 units
Shoulder to front of belt	$2\frac{1}{2}$ units
Ground to base of hip	4 units
Outstretched hand to hanging hand	5 units
Outstretched hand to body	2 units



CANON OF PROPORTION.

(The long thin figures with excessively narrow waists are characteristic of this period.) The vertical line passing in front of the ear is slightly nearer to the front of the body than to the back, and though it cuts the back foot at the conventional place, it is considerably nearer to the back leg than to the front. The carriage of the figure is thus different from the preceding period.

Middle Kingdom

The canon of the Middle Kingdom is the same as that of the Old Kingdom as regards height. The tomb of Ukht-hetep, at Meir, preserves the squaring of the wall, and gives eighteen squares as the height from the ground to the edge of the hair, with an extra square for the top of the head. Taking the head-length, which is two squares, as the unit, the proportions are as follows:

Head (hair to shoulder)	1 unit
Shoulder to hem of kilt	5 units
Hem to ground	3 units

The proportions within the main measurements are:

Ground to nipple	7 units
Ground to belt (front)	5 units
Ground to base of hip	$4\frac{1}{2}$ units
Ground to base of knee	$2\frac{1}{2}$ units
Across shoulders	$2\frac{1}{2}$ units
Across waist	$1\frac{1}{8}$ units
Across feet	$3\frac{3}{4}$ units

The vertical line is drawn at the front of the ear, at an equal distance between the arm-pits and also between the legs where they emerge from the short kilt, and cuts through

the ball of the big toe of the back foot, the back heel being one unit from the vertical. Though at this period the long skirt is commonly used, the short kilt of the Old Kingdom is often indicated under the longer one.

The measurements are so closely similar to those of the Old Kingdom that in many ways the canon may be considered the same, the chief difference being in the variation from the vertical.

New Kingdom

(P. 21. fig. 2.) In the New Kingdom the unit of measurement continues the same, namely, the head-length from the edge of the hair to the shoulder, a half-unit being added for the upper part of the head. The proportions of height are also the same:

Head (from hair to shoulder)	1 unit
Shoulder to edge of kilt	5 units
Edge of kilt to ground	3 units

The inner measurements differ slightly from the earlier:

Ground to arm-pit	7 units
Ground to belt (front)	$5\frac{1}{4}$ units
Ground to base of hip	$4\frac{3}{4}$ units
Ground to base of knee	$2\frac{3}{4}$ units
Across shoulders	$2\frac{3}{4}$ units
Across waist	1 unit
Across feet	$3\frac{3}{4}$ units

The vertical line divides the head into two equal parts, passing through the ear, and is exactly midway between the arm-pits; but where the legs emerge from below the skirt, the line is considerably nearer to the back than to the front, though it cuts through the foot of the back leg in the conventional place, the heel of the back foot being one unit from the vertical.

Though the proportions of the figures of the New Kingdom are very close to those of the earlier periods, the slight difference in the waist width and the length of the thigh, and above all the difference in the carriage of the figures as shown by the vertical line, make it possible to distinguish New Kingdom work with considerable ease.

Tell el Amarna

The canon of the art of Tell el Amarna differs considerably from that of the earlier periods. In the Old, Middle, and early New Kingdoms, the proportion of the head to the rest of the body is as 1:8; in other words, the figure is nine head-lengths from the ground to the top of the forehead. At Tell el Amarna, in the reliefs, taking the head as one unit, the whole height is seven to eight head-lengths; the proportion, therefore, of the head to the rest of the body is very much larger than in indigenous Egyptian work—the body, too, is completely out of proportion compared with the earlier canon. The arms are represented as much thinner than in the earlier periods, though the hands are the same size, or even larger. It is instructive to compare the statues of Akhenaten with the statues of the Pharaohs of the Old and Middle Kingdoms.

The unit of proportion being from the root of the hair to the base of the neck, the proportions of the whole figure are as follows:

Ground to hair	7 units
Ground to nipple	$3\frac{3}{4}$ units
Ground to base of hip	$2\frac{3}{4}$ units
Ground to base of knee	$1\frac{1}{2}$ units
Across the shoulders	$1\frac{1}{2}$ units
Across the waist	1 unit
Across the feet	$2\frac{1}{8}$ units

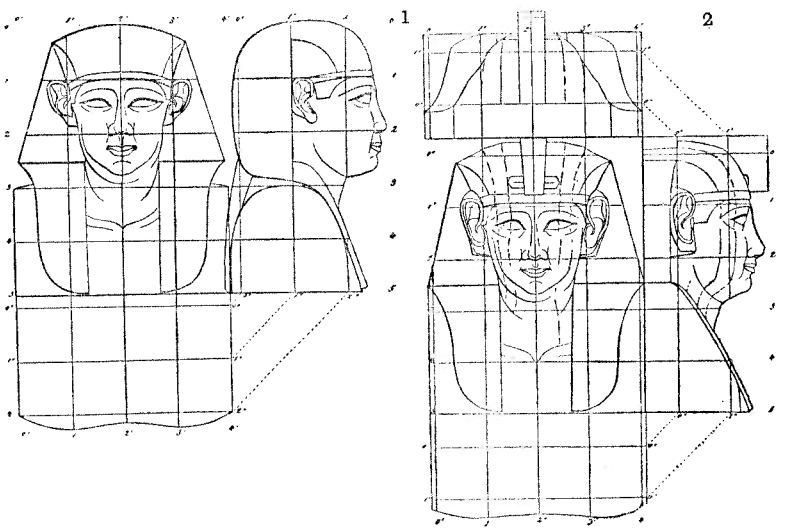
A vertical line taken down the middle of the body goes through the middle of the ear, cuts the forward leg in the middle of the calf, and passes through the front of the instep of the back foot. The greatest width of the body is below the waist, emphasising the abdominal and pelvic regions. This is entirely different from the conventions of the earlier art, where the body always narrows to the hips, the greatest width being at the shoulders. In the case of the Tell el Amarna figures, the pendulous abdomen is a very marked feature, not only in the King, but in his Queen, in all his children, and in most of his subjects, especially the courtiers. Though it is quite possible that such a condition might be induced by want of exercise, it was not admired either in the earlier or in the later art, and is only represented in extreme detail at Tell el Amarna.

Late period

The canon of nine heads as the height of the figure continues down to Ptolemaic times as the proportion for a king (cp. the figure of Alexander the Great, also the Ptolemaic sculpture). But for less important persons the proportion altered in the XXth dynasty, and from then till the XXVIth dynasty, eight heads is the height; this gives a different effect to the figures, especially as the width of the shoulders remains in the same proportion as in the nine-head figure, while the waist is narrower.

Edgar (*Rec. des Trav.*, XXVII. 146) points out that in the XXVIth dynasty the canon changed from eighteen squares to twenty-one squares and a varying fraction, the head occupying a little over two squares, and thus being smaller in proportion to the rest of the body. The division of the squares in this proportion is borne out by the remark

of Diodorus, regarding the Egyptian canon, that the Egyptian artists divided the whole structure of the body into twenty-one and a quarter parts. P. 21. fig. 4 shows this method, and also shows that the vertical line passes well to the back of the ear, through the middle of the body, the knee of the back leg, and through the ball of the back foot. The carriage of the figure therefore differs considerably



from the earlier, though it must be noted that the proportionate width from hand to hand is practically the same.

For a seated figure the proportions are the same (p. 21. fig. 3); the height is fourteen squares, i.e. 7 units, the difference being made up by the length of the horizontal part of the leg from the knee to the belt, which is four squares, i.e. 2 units.

For the faces, the base of the nose is exactly in the middle between the hair and the shoulder.

Figures in the round follow the same canon as the reliefs

(p. 27. figs. 1, 2). The head is 2 squares high, the central horizontal line being at the base of the nose; in other words, from the junction of the hair and the forehead to the base of the nose is one square, from the base of the nose to the shoulder is one square. From the shoulder to the end of the lappet is two squares; the rest of the figure follows the proportions of the reliefs. In the front view, a vertical line from which the squares are measured is brought through the middle of the face. The forehead at the base of the hair or head-band is 2 squares; the neck is $1\frac{1}{2}$ squares. In the side-view, the head is divided into three squares, the vertical being brought down at the back of the ear, arranged thus: from the back of the head to the back of the ear, 1 square; from the back of the ear to the outer corner of the eye, $1\frac{1}{4}$ squares; from the outer corner of the eye to the tip of the nose, $\frac{3}{4}$ square.

Occasionally the sculptor draws the main horizontal line at the level of the mouth rather than at the base of the nose, but the proportions of the different parts are not changed. In all these measurements there are slight variations, due both to irregularity in the drawing of the squares and to the individuality of the sculptor.

CHAPTER II

PROTO-DYNASTIC PERIOD

THERE is a certain amount of representation of the human form in prehistoric Egypt, but it can hardly be regarded as art. This was probably due to the prejudice, common to many primitive peoples, that to represent the likeness of any person was fraught with danger to that person. Here and there a statuette may be found with some attempt at naturalism, but the vast majority of the early figures have little or no pretensions to artistic representation.

With the beginning of the historic period a change came over the ideas of Egyptian art; a new element was introduced into the civilisation and affected the artist. No longer did he represent the human figure in the rough-and-ready manner of his predecessors; on the contrary, he studied his subject and produced a naturalistic school of portraiture which was never equalled again in Egypt. The actual size of the statue was also increased. The prehistoric figure is always small, seldom more than nine inches in height, whereas the figures of the early dynasties are usually half life-size. The earliest known statues of a deity are of even greater height, and must have been, when complete, at least thirteen feet high. These are, however, unique as to size for that period.

When art emerged from the little tentative attempts of the pre-dynastic period, the artist was untrammelled by tradition; the only conventions which bound him were those common to all primitive art. Being thus free he used

his powers to create a naturalistic representation in his portraiture, and produced an artistic realism which is not found so early in any other country.

Though the Proto-dynastic period has certain characteristics which distinguish it from the prehistoric era as well as from the later dynasties, it is possible to see a change in the art from the Ist dynasty to the IIIrd. Conventionalism sets in at the same time as stone architecture, as the enthroned figure of King Kha-sekhem shows. Artistically, therefore, the middle Proto-dynastic period may be regarded as the time when the conventionalities of Egyptian art first became fixed. Yet convention was not strong enough to prevent expression, and in the Proto-dynastic period and the Old Kingdom the artist's aim seems to have been to express character; therefore, in this early time the finest and most living portraiture was produced.

Statues

The amount of sculpture in the round that remains from the Proto-dynastic period is very small, but two at least of the few pieces are not only fine examples of Egyptian portraiture, but bear comparison with the portraiture of any country, ancient or modern.

Pl. V. 1 is the head of an unnamed king, generally ascribed to Narmer (Menes), the first historic king of Egypt. It is a square block of limestone, and appears to be the sculptor's life-study of the king from which to make the necessary statues. The edge only of the royal head-dress is indicated, the ears are merely roughed out; the artist has concentrated entirely on the portraiture. Whether seen full-face or in profile, the naturalistic rendering of the bony and muscular structures, which underlie the skin, shows that the sculptor

1. HEAD OF NARMER

2. IVORY KING

3. STATUETTE OF KHA-SEKHEM

4. WARRIOR, FROM HUNTERS' PALETTE

[*To face p.* 30

worked from the living model and from observation, not from memory only. The work is not too detailed, the main masses are given with care, and the whole shows a high standard of artistic achievement. The nose comes as a straight line with the forehead in the manner with which we are familiar in the Greek sculptures. This form is, with the exception of some portraits of Akhenaten, unknown in Egyptian art, for in the later periods the nose is always at an angle from the forehead. The width between the eyes is remarkable, also the angle of the eyebrows. The sharp fossa of the eye is noticeable, but not over-emphasised. The lips protrude, although there is no hint of prognathism; the face is wide, the cheeks full; the chin is unfortunately broken away, but the curve suggests that there was a beard.

The ivory statuette of a king (Pl. V. 2) is a beautiful example of Proto-dynastic art. The figure of an old man, bent with age and wrapped in a heavy quilted cloak, is rendered with a delicacy and truth which was never equalled in any later period. Naturalism was the chief characteristic of the early work, and in this statuette it is seen in perfection.

Pl. V. 3 is the figure of Kha-sekhem, of the IInd dynasty. It was found at Hierakonpolis in 1898, and is now in the Ashmolean Museum, Oxford. It is of hard limestone; now, unfortunately, much damaged. Though not so fine as the Narmer head, it has much of the same naturalism. There are, however, a certain number of conventionalities in the sculpture. The shape of the face has not the severity of Narmer, the fossa is very much more marked and is increased in length, the eyebrows are indicated by a raised band, and the long line of paint with which the eyes were decorated has been carried, also as a raised band, to the

edge of the head-dress. The lips have a sharp edge, a convention which is found throughout all the later periods, although not in every statue. The ears are set too high, but are damaged, so that it is impossible to say whether they were correctly worked or not. Here again, unfortunately, the chin has been broken away. The enthroned figure is the prototype of the statues of kings in the succeeding dynasties.

As soon as stone architecture became an established fact, the statues acquired the stiffness of architectural decoration. As I have pointed out above, the IInd dynasty must be regarded as the period when the conventions of Egyptian sculpture were fixed.

The statue of Zoser, found by Firth in the Temple of the Step Pyramid, is of siliceous limestone. The king is represented seated, his left hand resting upon the left knee, the right hand laid across the body. The figure shows in a great measure the conventions of the later periods, but there are certain points of difference. The face is that of a middle-aged man, and although greatly damaged, is full of character. The eyes, set well below the brow, were originally inlaid, the inlay having now disappeared; the nose is broken; the mouth is of a different type from some of the later portraits, and has a downward curve; the ears are not too large, and are set in the right place; a beard, incised transversely, was fastened to the chin. The head-dress is peculiar to this statue, it is the *nemes* head-cloth; the lappets, ending in a point, hardly descend below the shoulder. Below the lappets is a wig, a full wig of many strands like that worn by women; there is no indication of the uraeus. The garment is the white cloak, which here does not cover the shoulders; it is wrapped round the body, both hands being exposed, and descends as far as the feet. Below this thin garment the

whole modelling of the figure can be seen; both arms are well indicated, and the anatomy of the legs is more carefully indicated than in the later statues. The throne itself, of the plain block type, has a wide raised border on each side. The statue has been painted, the colour of the flesh yellow, the cloak white, and the hair and beard black. The fair colour of the skin should be noted, as later on it is the conventional tint for women; the fashion of the wig and cloak also belongs to women in the later periods. The type of the figure follows that of Kha-sekhem, of the IInd dynasty, and represents the Egyptian idea of the king enthroned. The characteristics of such figures are the upright position, the hands resting on the knees (or, as a variant, one arm is bent and held across the body while the hand grasps some emblem); the feet are planted firmly on the ground. The long cloak is an uncommon feature, except when the king celebrates the *Sed*-festival. The typical throne is the square block-like seat without back or arms, which is the throne of the living human king; the throne with a back belongs to the king as a god.

Reliefs

The relief sculpture in stone, of the Proto-dynastic period is known only from small objects and not from wall-sculpture. The largest pieces are the slate palettes which belong either to the Ist dynasty or to the period immediately preceding it. There is at present no means of showing the sequence of these objects by actual dating; the sequence must be determined by the style. For this we have a *terminus ante quem* in the great slate palette of Narmer; nothing of the kind being known later, therefore we must work backwards from this. The characteristics of the Narmer palette are careful outlines, flat surfaces, incised detail. At the other,

i.e. the earlier, end of the sequence must be placed the Bull palette, which is characterised by rounded modelled surfaces and lines which are not merely incised, but have rounded edges. These two examples give a good ground for comparison, as there is the same *motif* in both; namely, the king as a bull (a buffalo bull), trampling on and goring an enemy. At the same time, the actual method of working all the slates shows a high degree of skill and artistic feeling. The beauty of line, the careful representation of the muscular development of both men and animals, show an observation beyond the usual expression of art in primitive times. The flatness of the work of the later slate palettes should be compared with the more raised modelling which appears in the earlier examples. In the later, the surfaces are flat, the details being indicated by lines, while in the earlier palettes the modelling, although slight, is very definite.

The Bull palette (Pl. VI. 1), of which only a fragment survives, gives the first instance of the king as the "Strong Bull" destroying his enemies. The action is clear; the animal has caught the man in the back; it straddles across the fallen figure and is in the act of lowering its head preparatory to using its horns. The man lies prostrate on the ground, the line of the body being horizontal; the hands are outflung, and the attitude is that of a human being stunned and vanquished. The composition of the group is excellent, and shows the absolute overthrow of the enemy, while the energy of the bull is in marked contrast with the helplessness of its victim. The surface of the figures, although but slightly modelled, is done with a high degree of skill; the muscles of the legs and the markings round the eye and muzzle are represented by lines, each of which had some meaning for the sculptor. The hair between the bull's horns is indicated by parallel

1. BULL PALETTE

2. NARMER PALETTE

3. GEBEL ARAQ KNIFE

[*To face p.* 34

wavy lines; the man's thickly curled hair is worked out in a series of rings, the whiskers in waved lines; the beard, which is not straight, is divided into three twists or plaits, represented by curved and intersecting cuts. The scene of the victorious bull occurs on both sides of the palette; on the obverse, below the bull, are five standards, whose poles, extended horizontally, end in hands. These clutch a thick rope, the significance of which is lost owing to the fracture. Below this again is the head of a human being of the type of the bull's enemy; it is probably part of a battlefield scene. On the reverse, below the bull are two enclosures, representing walled towns, the square projections of the walls indicate the recessed method of building which was already used for large buildings in the IInd dynasty; each enclosure contains the hieroglyphs of the town's name.

Taking the Bull palette as the earliest, the next in succession would be the palette of the Battlefield. The points of resemblance between the Bull and the Battlefield palettes are: (1) the forms are rounded and modelled; (2) the men's hair is worked in rings; (3) the beard, which is not absolutely straight, is represented as plaited; (4) the lines round the lion's muzzle are like those round the muzzle of the bull; (5) the eyes, again as in the Bull palette, show an attempt at true representation, by the corners being lowered towards the nose; (6) the hands, both in this and in the Bull palette, are represented in some cases with palms outwards, and the same type of hand is represented—a short, rather fat hand, with an outward curve of the palm. The feet and legs are more carefully worked in these than in the later palettes. The lion's mane, claws, and tail should be carefully noted. The birds are extremely realistic, especially as regards the action of the beak, and an attempt is made to represent the feathering. The two men, who are being led captive, are of

the same type as the overthrown man in the Bull palette, and the action of the standards which hold them should be compared with the standards in the Bull palette. The contorted figures of the men represent the position of the chest when the arms are held back at the elbows. On the reverse is a purely decorative panel of a palm-tree in the centre, on each side of which is a long-necked antelope grazing on the fronds at the top. This well-known *motif* of a central object, generally a tree, with two supporters is known later in many countries, and may have originated in Babylonia. The stem of the palm-tree is worked conventionally, but sufficiently recognisably to know the date-palm; the feathery top and the bunch of fruit are also worked with the utmost care. The detail of the animals' heads gives the effect of the soft sensitive muzzle in contrast with the hard, bony form of the head, an excellent example of realistic work. The bird is the ground-hornbill. Unfortunately, only the lower portion and part of one side of this remarkable piece have been preserved, the other portions having been broken away anciently.

Probably the next in succession is the fragment in which the booty from Libya is represented. Here the animals are arranged, according to the usual primitive convention, in rows, walking one behind the other. On the higher row appear oxen; in the middle, asses; and in the lower, sheep. It is to be noted that these sheep have the horizontal horns which in Pharaonic times are common to the sheep of Egypt, with the exception of those of Thebes. In this palette the animals' limbs are rounded, but are not so modelled as in the two earlier palettes, and a great deal of the detail is incised. Again, in the oxen the lines round the eye are represented with incised lines, the eyes of all the animals are not, however, represented with care; sometimes they

slope towards the nose, sometimes they are horizontal; the heads are disproportionately large as compared with the bodies. On the reverse is an emblematic scene of seven fortified towns being destroyed by the totems of as many tribes. Within each enclosure is the name of the town, and a certain number of square objects of which the significance is not known, but which probably represent bricks falling from the walls of the fortress. The numbers of these square objects are three, four, and seven. In this part of the palette the flatness of the surfaces, which becomes common later, first appears. Compare the totem lion here with the lion of the Battlefield; the flatness of the totem lion is in marked contrast with the modelled form of the lion of the Battlefield, though the detail of the mane still follows the same convention. The form of the enclosure should be compared with the form of the enclosure in the palette of Narmer, where again there are three square objects, and it should also be compared with the enclosure containing a lion on the Bull palette. The partially destroyed figures of the men within one of the enclosures should be compared with the figures in any other of the palettes.

The palettes with hunting-dogs (Molossian hounds) as supporters are an interesting class. There are two of these; the earlier is, in my opinion, the palette of Animals, in which animals are represented as running freely about, without deliberate arrangement. The heads and necks of the dogs stand out clear above the field of the palette, the front paws are intertwined, the bodies and tails following the outline of the sides. The surfaces are flat, the outlines not rounded except the heads and necks; the shoulders are indicated by incised lines; on the bodies are incised lines which perhaps represent the ribs, though more probably the thick hair on the under side of the animal, as the bushy

tail is also lined in the same way. The method of representing the paws should be compared with the paws of the lion of the Battlefield. The obverse of the palette is interesting as showing a giraffe, the fabulous serpo-pard, and the fabulous gryphon; these fabulous beasts appear as late as the XIIth dynasty amongst the fauna of the desert. The lions should be compared with the lions of the earlier palettes; the tails are held differently and the thick hair of the mane is represented as descending along the under side of the body; this should be compared with the lions on the Gebel Araq knife. On the obverse is also a masked man, his human feet and hands clearly visible, his head and body covered with the head and skin of a jackal, held in place round the waist by a girdle from which the jackal's tail depends; he plays on the flute, and is perhaps the earliest known representation of the Orpheus legend. On the reverse of the palette the dog-supporters are represented in the same way as on the obverse, and the paint-saucer is enclosed by the decorative design of two serpo-pards, whose snaky necks form a wavy enclosure to the circle. The necks are incised with innumerable diagonal lines, perhaps to express the scaliness of a snake or the thick mane of a predatory animal. The legs of these creatures in their heavy shapeless form should be compared with the lion of the Battlefield. The lion in the lower part of this palette should also be compared with the lions elsewhere. This palette appears to be midway between the earlier and later styles, for the eyes are sometimes represented like those in the Bull and Battlefield palettes, and sometimes hollowed for inlay as in the later.

The *motif* of the tree in the centre with animal supporters occurs in another palette now in the Louvre. The tree is of the same type as in the earlier example, i.e. the palm, but while the stem is elongated beyond nature, the fronds at the top are disproportionately small; the method of representing both the stem and the fronds should be compared with the earlier example. The animal supporters are giraffes, whose heads do not reach even to the lower branches, while their feet are considerably above the base of the tree; the drawing and anatomy of these animals should also be compared with the earlier type. The palette is bordered on each side with two hunting-dogs, their heads forming respectively the top and bottom of the palette, the tails meeting in the centre of the sides. The paws of the upper pair of dogs are between the heads of the giraffes and the lower fronds of the palm. There is no attempt at modelling, the details being merely incised. On the reverse of this palette there are again the same four dogs, one pair facing upwards and the other downwards. Between the upper pair of dogs are a bird, perhaps an ibis, and a lion; between the lower pair of dogs is a serpo-pard. Again, the surfaces are flat, with details incised, but in this palette the eyes have been inlaid; the inlay has fallen out and merely the hole remains. Though the workmanship is poor and the outlines of the animals entirely conventional, the general effect is exceedingly decorative.

The palette of the Hunters is in a class apart. The spirited scenes, the active motion of the figures, as well as the type of the faces (Pl. V. 4), differentiate it from the rest; so also does the fact that it is carved only on the side of the paint-saucer, the other surface being left blank. At the wide end of the palette is a man with a bow, shooting a square-tipped arrow at a lion, which, with two arrows already in its neck, and with a cub behind it, has overthrown one of the hunters. The lion's mane shows the same convention as that of the lion of the Battlefield, though the lines are less naturalistic; the thick

hair covers the lower part of the body as in the lions of the palette of Animals and the lions of the Gebel Araq knife. The cub is simply a small lion, and shows none of the rounded forms of a young animal. Another hunter is dragging with great energy at a rope lassoed round the horns of a bubale. On the left side, along the whole length of the palette, is a procession of hunters. The costumes, unlike those of any other figures of this period, should be noted, especially the convention of the tail fastened to the back of the girdle; each man carries a weapon or other object. A similar procession is on the right, but only as far as the paint-saucer. In the centre, between the processions, are running animals, apparently chased by a dog; amongst these creatures are an ostrich and a stag. Throughout, the surfaces are flat, the details incised. The feet of the human figures are flat-soled and without modelling; they should be compared with the feet of the captive and his captor on the Battlefield palette. The feathering on the ostrich should also be compared with the feathering on the birds of the Battlefield, and the clumsy limbs of the animals with the legs of the long-necked antelopes. The eyes of the human and animal figures have been incised for inlay.

The last and largest of the palettes is the great palette of Narmer. In this we have for the first time in Egyptian relief sculpture a face represented as from the front, in the representation of the goddess Hathor, who is identified by her usual characteristics—a cow's ears and horns. There is no real attempt at modelling the face, which is little more than incised; the lines round the upper part of the eye are of precisely the same convention as the lines round the eye of the Bull. The obverse represents the king smiting his enemies with a mace. Although the figures are intended to show considerable energy, the method of holding the mace suggests

that it was not intended for actual use, but that the occasion was purely ceremonial. As is usual in all primitive work, the principal figure, here that of the king, is represented as gigantic; the sizes of the other figures are proportionate to their importance. The surfaces are flat, and the detail is incised; the detail of the dress is extraordinarily minute, in fact the sculptor has made up in detail what he has lacked in modelling. At the lower part of the slate are two men of the same type as the king's victim, both represented either as running or as lying down in distorted attitudes. On the reverse (Pl. VI. 2) the design is divided up into registers in order to include the circular paint-hollow. This hollow is surrounded by the intertwisted necks of the serpo-pards, and these should be compared with the wavy necks on the palette of the Animals; the limbs should also be compared—the feet are of the form of those of the lion of the Battlefield, though more conventionalised. There is no action, the creatures stand with their feet planted flat on the ground, the necks are absolutely stiff, with no detail, the tails curl stiffly over the backs, and the muscles of the shoulders are incised; the heads have the detail incised. Each animal is held by a rope round the neck by a man of the type of the dead men on the obverse. The upper register represents the king, again of disproportionately large size, inspecting a human sacrifice, his standards and his scribe going before him, and his servant behind him; by the side of his head is his name. Here also the costume is very detailed, with incised work, all the surfaces being flat. The sacrifice consists of ten victims with their hands tied, their heads cut off and laid between the feet, the type of head being the same as the two men who hold the serpo-pards. The lowest register comprises the *motif* of the bull trampling on an enemy already discussed on p. 34, under the Bull palette. The difference between

the two representations is striking. Here the figures are separated from one another, the only point of contact is the bull's foot placed partly on the man's arm. The man is not in the same hopeless position as in Pl. VI. 1; he is struggling to escape, and the artist has failed to render the complete defeat of the enemy. The bull is also engaged in destroying a fortress, three square objects possibly indicating falling bricks. The interest in the scene is thus divided and the attention diverted from the main incident. The long legs and narrow body of the animal and the stiffness and want of energy in its action should be compared with the earlier example. The surfaces here are flat, without modelling, except that the bull's shoulder is raised above the level of the body; the hair between the horns is indicated by a few vague, diagonal lines. The man's long hair is worked with straight lines, the straight short beard is also indicated by straight lines.

In this early Proto-dynastic work, the symmetrical arrangement of the design is a marked character. In the palettes the long-necked antelopes, the giraffes, the hunting-dogs, and the Hathor heads are arranged symmetrically; on the Gebel Araq knife-handle (Pl. VI 3.) there is the same symmetry, and the intertwined snakes on the knife-handle in the Petrie collection again show the same arrangement of design. The form of the mace-heads does not lend itself to symmetrical design, and the Hunters palette is also unsymmetrical. The symmetrical arrangement does not appear to be indigenous in Egypt; although it goes back to the pre-dynastic period, it does not continue, and until the XVIIIth dynasty is found only on scarabs of the Hyksos period or in designs such as the symbolic *sma* with intertwined plants on the side of a royal throne. Symmetrical designs, in the form of "balanced

beasts," with or without a central object, are so common in Mesopotamia that until their earlier date is proved elsewhere, Babylonia and Assyria must be considered the place of their origin. Specially noticeable is the man on the Gebel Araq knife-handle; the *motif* of the hero with a lion on each side is common in Mesopotamian art and unknown in Egypt except in this one instance. As these examples of symmetrical designs date to the time of the dynastic conquest—the conquerors being foreigners—it is more than probable that the designs were also foreign.

The other examples of relief sculpture at this time are the three great mace-heads, which were found at Hierakonpolis. Two of these are apparently of the time of Narmer, and show the same characteristics as the slate palettes—the careful outlines, the flat surfaces, the incised detail. The great mace-head of the Ashmolean Museum is, however, of an earlier period. The king is represented as either cutting the dyke to let the water into the canals, or actually opening a new canal. Again, the figure of the Scorpion-king is represented as of enormous size compared with the other figures in the scene. In this mace-head there is a definite attempt at modelling, as can be seen in the king's arms, although a great deal of the detail, as of the legs, is merely incised. The whole piece is so greatly broken that it is impossible to have a complete idea of the scene represented, but by the style of the art I should suggest that it dates to the time of the Bull palette or of the Battlefield.

Few reliefs of the late Proto-dynastic period have survived. The panels from the tomb of Ra-hesy are of wood, and constitute the finest examples of relief sculpture in the whole course of Egyptian art. On each of the five panels Ra-hesy is represented alone, either standing or seated; unlike the later reliefs, there is no attempt at depicting a

scene. The work of the artist who executed these panels shows a triumph over that convention which had already stamped itself on the sculpture of Egypt. For brilliancy of portraiture and for mastery of tools and material these panels are supreme.

The sculptures in limestone from the pyramid-temple of Zoser have not yet been published, except those found by Petrie at Memphis. These are the first wall-scenes known in Egypt, and as such are of interest. The delicate relief and exquisite detail show the high level of the art.

No painting survives from the early Proto-dynastic period, and only one example is known from the IIIrd dynasty. This is from the tomb of Ra-hesy, where the colour decorations consist almost entirely of representations of woven mat-work hangings and of objects made of wood or stone. There are no scenes of daily life or of religious import, only figures of precious possessions which the owner desired to perpetuate to all eternity. The colours of the woven mats are red, yellow, blue, black, and white; the detail of the patterns is often very elaborate and minute. The painter has obviously revelled in representing the graining and knots of the wood in planks and wooden objects, and has done his work with the utmost accuracy. Though hardly artistic in the ordinary sense of the word, these paintings show the use of colour in small and elaborate detail.

CHAPTER III

OLD KINGDOM

THE art of the Old Kingdom shows that, the technical difficulties being now overcome, the sculptor was free to express himself in a manner impossible in the earlier periods. The long struggle to understand and represent the human form in all its beauty was ended for a time, and the Old Kingdom must be regarded as the fulfilment of the promise shown in the IIIrd dynasty. Life-sized statues gave the sculptor an opportunity of showing his powers, and the work of the Memphite School of this period is unsurpassed. Religious convention, though it might be hampering at times, had a restraining influence and gave dignity and repose to the statues. The majestic figure of Khafra could not have been conceived except under a religious impulse; it represents the Pharaoh in his divine aspect, not as a mere human being.

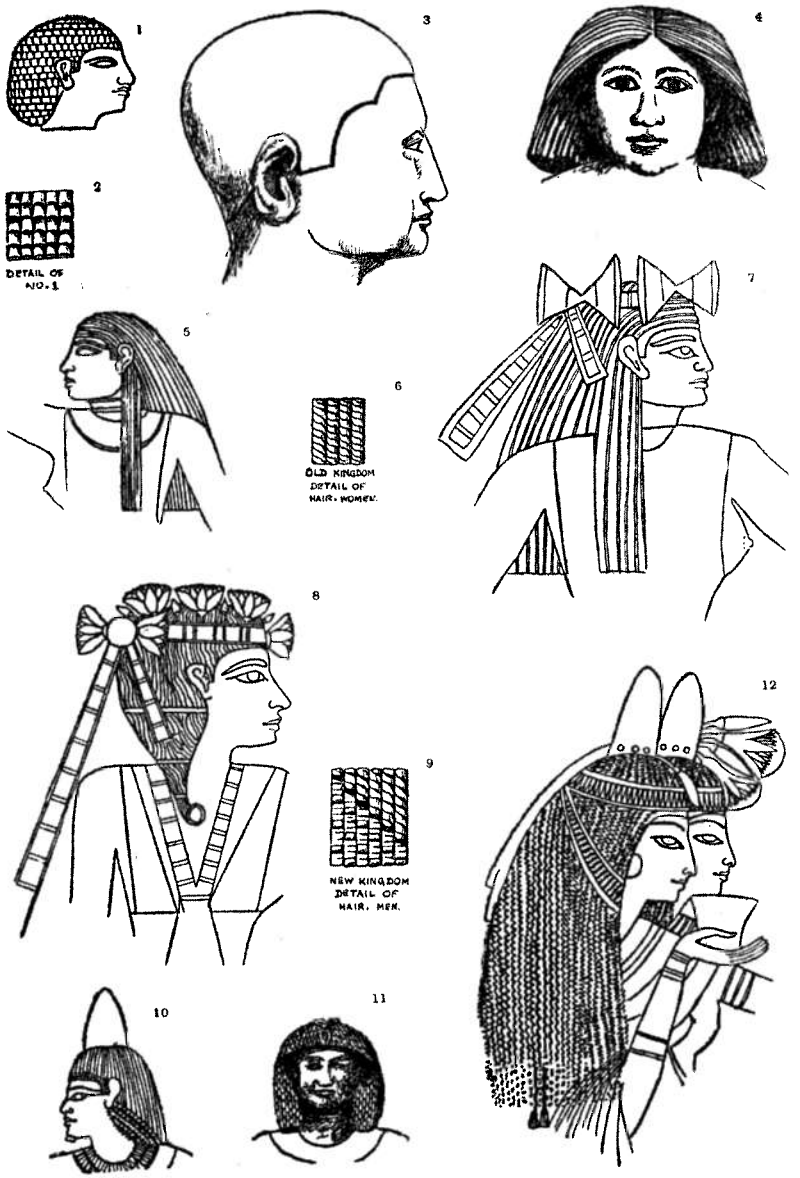
In the IVth dynasty the art of the Old Kingdom is at its finest for realism and vitality of the sculpture. In the Vth dynasty the general level is slightly lower, there is a tendency to greater softness, though even here the splendid figure of Ra-nefer can stand comparison even with the Khafra. The artists of the VIth dynasty continued on the same lines as their predecessors, as the statues of Pepy I and of Ha-shet-ef show; but at the end of the dynasty there seems to have been a general decline of civilisation, probably incident on invasion, and with that decline came a decrease in the appreciation of beauty in sculpture.

In taking a general view over the art of the Old Kingdom, it is evident that convention had already set its seal on the artist. The statues are posed according to definite rules; the figures are single, in pairs, or in triads. In standing statues there is no action, except the forward stride of a male figure, and that stride can hardly be called action, as the effect is more that of a man standing at ease; a woman stands with the feet together. The head is always set in the exact median line, the eyes looking straight forward. In the single figures the man's arms sometimes hang down on each side, while he grasps some object in each hand; this is also the position of the standing woman. Sometimes only one arm of the man hangs down, and with the other hand he grasps a long staff. The same positions are held by the man when he is one of a pair; but in a dyad, the woman embraces his shoulders or waist with the arm nearest to him. The two figures may be the same height, or the woman may be slightly shorter than the man. In triads, the central figure is taller than the other two, and the apparent height is increased by the head-dress. In seated figures the man is represented sitting bolt upright, the hands resting on the thighs, one laid flat; the other is often clenched. There is, however, a notable exception to this position of the hands in royal figures wearing the *Sed-heb* garment, where one hand rests on the thigh and the other is held across the breast. The women's figures, when seated, have one arm across the breast; the other arm sometimes rests on the lap, or is sometimes folded across the body. In triads, the woman may stand as in the single statue, or may embrace the man as in the dyad.

The costume in the Old Kingdom sculptures is not peculiarly distinctive. The men of rank wear a loin-cloth, which could be arranged in several ways. For a king it was

very short, and was brought round the body tightly, folded across the front, with one end hanging down; it was kept in place by an ornamental belt. The whole cloth is sometimes pleated, vertically at the back, radiating from the belt in front, while the hanging end has transverse folds; the rest of the body is nude, except for a wide necklace. Some of the nobles wear the pleated loin-cloth, though rather longer than the king's. Another form comes nearly to the knees; it was plain, except for one pleated fold, and there was no hanging end. Peasants wore a short, skimpy cloth tied in front, with a long end hanging down; sometimes the cloth is merely a strip tied round the waist.

The dress of the women was almost completely stereotyped in Egyptian art. It consisted of a straight, narrow garment falling nearly to the ankles. Any variation occurs only in the upper part of the dress, where it is held in place by one or two shoulder-straps. In the early Old Kingdom there is sometimes a bodice, with arm-holes or even sleeves, which fits round the neck with a deep **V**-shaped opening in front. The material of the garment is conventionally transparent, for the nipples, whether covered or not, are always strongly marked. This is really the costume of the Proto-dynastic period, stereotyped as a classic mode; the actual costume was like the modern *galabiyeh*, a long, close garment with tight sleeves to the wrist; such garments have been found in burials of the Vth dynasty at Deshasheh. As the skirt covers the legs almost to the ankles, the rough-and-ready method of representing the legs is not so noticeable in the figures of women as in those of men; the ankles, however, are always thick. The feet have the toes apart, though there is no difference in the width of the spaces between them, showing that sandals were not worn. Occasionally a large cloak covers the whole figure, under which the straight robe



STYLES OF HAIR-DRESSING

is visible. Necklaces were worn, sometimes bracelets and, more rarely, anklets, but never ear-rings.

But though the costume of the Old Kingdom is not satisfactory for dating purposes, the methods of dressing the hair are extremely valuable. The wigs worn by men over their shaven heads are of two kinds, one of which is represented very rarely in relief sculpture. The more usual form of short curls arranged in stiff rows (p. 48. figs. 1, 2) is found throughout the period; it was common to all classes of society: even the men who pull down the bull (Pl. XIII. 2) are shown as wearing this type of wig, and it was also used by the greatest nobles. The other style of wig is found as early as the IIIrd dynasty, and appears to belong to the upper classes only; it is a form which is excessively rare in reliefs. The hair is cut to the shoulders and is parted down the middle; it is brought plainly over the forehead, from which it stands away, then it curves out above the ears while the under strands are brought forward (p. 48. fig. 4). It is a form of hair-dressing which does not appear to occur after the Old Kingdom. In many cases also the men of all ranks are represented as wearing white skull-caps, fitting round the ears with a flap and covering the head completely; the whole of the shaven head was thus protected (p. 48. fig. 3). Very rarely a man is shown wearing a ribbon tied filletwise round the head over the wig. In the early Old Kingdom, i.e. at the end of the IIIrd dynasty or beginning of the IVth, men of high rank wore small moustaches, though all others of every class were clean-shaven; at the end of the IVth dynasty and onwards throughout the Old Kingdom the moustache was no longer worn. High officials and great nobles wore, on ceremonial occasions, a short beard strapped to the point of the chin; the false beard of a king was always long, and was thus differentiated from the short beard of his subjects.

The women of the Old Kingdom dressed their hair in two different ways; in both methods a fillet, more or less elaborate, was often worn. The more commonly represented fashion is a long wig of twisted strands (p. 48. figs. 5–7) falling to about the level of the arm-pits both at the front and back; this mass of hair is symmetrically divided by the shoulders, so that half remains at the back; the other half is again divided into two equal parts, and falls in a heavy braid on each side of the neck. The hair is often parted in the middle and taken across the forehead in a flat curve on each side. This form of hair-dressing appears to have been worn by all classes, e.g. the goddesses who stand with Menkaura (Pl. X.) and the farm-women from the tomb of Nefert (Pl. XIII. 1). It is quite possible that this is a representation of the woman's own hair dressed with strands of twisted wool to increase its apparent length and thickness, as is still done in the upper parts of the Nile Valley. The fillet worn with this form of hair-dressing consisted of a band of wide ribbon of many colours, fastened with an ornament at the back of the head, and with long, floating ends; the ornament is in the shape of two lotus-blossoms, and was possibly a piece of jewellery. In the case of the Lady Khenut (p. 48. fig. 7), there is another ornament across the forehead as well, but this is rare. The other method of dressing the hair is known only in statues, not in the reliefs, and was undoubtedly a wig. It consists of short strands of twisted hair or wool, falling to a little below the level of the chin in front, gradually increasing in length towards the back till the strands touch the shoulders; the wig is always represented as being very thick and full. The parting was in the middle, and on the forehead under the wig can be seen the woman's own hair, also parted in the middle and taken in smooth bands across the forehead. In the statue of Mertitefs (Pl. IX. 3), her own hair is represented as a row of straight curls; in the statue of the Sheikh el Beled's wife (Pl. XII. 2) the wig comes down so low that her own hair cannot be seen. The fillet, when worn with this coiffure, was a plain band, though for wealthy women, the band appears to have been decorated with stitchery. The women were always barefooted; occasionally the men are represented wearing sandals.

Statues

The ivory statuette of Khufu shows the king enthroned and grasping the emblems of sovereignty. Though the attitude is conventional, the dynamic personality of this great monarch has been seized by the artist and so vividly rendered that, in spite of its small size, the statuette is as impressive as a colossus. The "terrible energy" of the great Pyramid-builder is visible throughout the figure as well as in the stern, determined face, and the statuette remains to us as an unsurpassed study of character and as a lifelike portrait of one of the greatest of the Pharaohs.

The seated statues of Ra-hotep and his wife Nefert, found by Mariette at Meydum in 1871, are perhaps the best-known pieces of sculpture in the whole of ancient Egypt (Pl. VII.). Although a pair, they are quite distinct from one another. The figure of the man does not lend itself so well to photography on account of the colour (dark red) with which it has been painted, and the photograph therefore does not show the modelling so well. In looking at these figures, especially that of the man, one should note the brilliant rendering of the anatomical details of the shoulders and upper part of the body. The line of the shoulders from the neck to arm shows the muscular construction in a way which no later sculptor ever succeeded in portraying. The small point of the acromion process is just indicated where it comes to

the surface; the line of the collar-bone also is indicated but not emphasised. The neck and throat, usually so slurred by the later sculptors, has received the same careful study. The arms indicate a strong, muscular man, the hands are clenched, the right is laid across the body, the left rests on the left knee. As is usual with Egyptian statues, the lower part of the figure is not so well proportioned as the upper part of the body, though it is chiefly the ankles and feet which give the impression of careless or unconsidered work. It must however be noted that the toes are well spread apart, as those of a man who has never worn shoes. The face is a fine piece of portraiture, and represents a man of not less than thirty; a man in the full vigour of manhood but beyond his first youth—strong, energetic, and accustomed to rule. The eyes should be specially noted; they are set well under the brows as was usual in the best work of the period, though the technique of the inlaid eye causes the fossa to be too elongated towards the nose. The eye itself is formed of an outer frame of copper, in which is set a piece of polished white limestone representing the white of the eye, and the iris consists of clear quartz painted at the back; the polished surface of the quartz reflects the light almost like the living eye. The mouth is full, with full lips, the edge of the lip showing the sharp edge already noticed in the IInd dynasty; the chin is rounded; the nose is slightly aquiline; and there are indications on the forehead of the wrinkles of a frown. The ear, although rather too large, is set in the right place, i.e. on a level with the nose. The hair is cut quite short and the man wears a moustache; there is no indication of a false beard. The figure has been painted dark red, with black hair and moustache. The costume consists of a white loin-cloth, and round the neck is an amulet tied with a white cord.

RA-HOTEP AND NEFERT

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The figure of Nefert is probably by the same artist. She sits with her arms folded across the lower part of her body. Her dress obviously consists of the usual long garment with shoulder-straps, the straps only being visible. Over this she wears a plain cloak, so thin that the whole modelling of the figure can be seen beneath it; the right hand comes from under the cloak and is laid open against the body, resting on the left arm. Again, the modelling of the figure shows the minute observation of the sculptor; the garment, as in the later period, is thin enough to show the whole of the figure underneath. The Egyptian sculptor at all times admired the human figure shown under drapery; and as more than three thousand years later he was the teacher of the Greek artist, he inculcated the same admiration into his pupil. But the more complex Greek mind preferred a garment full of folds, the complexity of which, though it called forth all his skill to represent, was not permitted to hide the beauty of the form beneath; the more simple Egyptian preferred and represented the straight, simple garment. The lady is slightly younger than her husband, and the face is not so full of character as that of the man. It is a rather sensual face, a woman aware of her own beauty, accustomed to and enjoying a luxurious life. The lips are full and rather thick, the Cupid's bow of the upper lip is strongly marked. The nose is straight; the level eyebrows are indicated by being raised as a band; they are obviously intended to be represented as painted, for the line is carried towards the temple and continues down to the edge of the orbit. The technique is the same as in that of Ra-hotep. The hair is obviously a wig; it is composed of innumerable twists parted in the middle, and by its very thickness rising up from the parting; the locks fall stiffly on each side of the head to the level of the chin in front, and slightly lower at the back, and are held

in place by a fillet which constricts the tresses so that they swell out from underneath it. The lady's own hair, also parted in the middle, is taken in a band across each side of the forehead. The fillet is probably of worked leather, but whether the embroidery is needlework or *appliqué* is uncertain; possibly it might even be painted. Nefert wears several rows of bead necklaces (represented as plain bands), the lowest row consisting of petal-shaped pendants, of which actual examples in glazed ware have been found. The hand which is open against the body has received the most meticulous care, both on the part of the lady and of the sculptor. It is a beautiful little hand; dimples are indicated across the knuckles, and the nails have obviously been carefully tended; they are represented as being white, which is in accordance with nature, the nails always being lighter than the natural skin. Again, as with the male figure, the ankles and feet are of inferior work to the rest of the statue, the ankles are thick and quite out of agreement with the fineness of the wrists; the feet also are thick and clumsy, and should be compared with the beauty and delicacy of the hand. The thrones on which the figures sit are of the plainest; they are mere blocks of limestone in which the sides are not even smoothed, and there is no colour or attempt at finishing. The spaces on the high backs on each side of the heads of the figures are filled in with inscriptions incised and painted blue; the inscriptions give in each case the title and name of the person represented.

One of the best-known statues of the Old Kingdom is that of Khafra, found by Mariette in the Granite Temple at Gizeh in 1858 (Pl. VIII. For detail of head see Pl. IX. 1). The king is represented sitting on the usual straight-backed armless throne of the type of that of Zoser. His right hand is clenched and rests on the right thigh,

DIORITE STATUE OF KHAFRA

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the open left hand rests on the other knee. In this, as in other statues of the period, the upper part of the body is of the finest workmanship; for in these early statues the sculptor seems to excel in the representation of the shoulders; every muscle is indicated with truth and accuracy, and where the bone is visible under the skin, as at the point of the shoulder, the sculptor's knowledge of the structure underlying the skin is obvious. The face is one of the finest in the whole range of Egyptian sculpture. Although it is intended to be a portrait, there is in it something more than the portraiture of a man; the king being considered divine, there is in this portrait an expression of divinity and of that aloofness which one associates with divinity. The face is wide, the cheek-bones rather prominent, the nose is straight or slightly aquiline, rather narrow between the eyes. The eyes are large and well opened; the fossa is not exaggerated, as the eyes themselves are cut in the stone without being inlaid: the eyebrows are not artificially indicated. The firm mouth has a very slight Cupid's bow, but there is no sharp edge to the lips; and it is to the delicacy with which the muscles of the face, especially those round the mouth, are delineated, that we owe the "precision of the expression, combining what a man should be to win our feelings, and what a king should be to command our regard." The ears are set in the right position, and are practically of the natural size. The greater part of the throat is covered by the beard and the lappets of the head-dress, but in the small portion which is visible the sculptor has not shirked the anatomy; it is truly a throat, not a cylindrical column as in statues of a later period. The head-dress consists of the striped *nemes*, the stripes, however, are not shown on the part which covers the head; the lappets only are lined horizontally, representing pleats of the same width. The

actual head-dress consisted of a cloth bound firmly round the forehead. At the top of the head two ends of the stiff material are folded down and brought on each side of the face behind the ears, spreading outwards to a point, then cut as a curve to fall over the shoulders; at the back, the ends of the cloth are bound with a strip of material to form a kind of pigtail. There is a band across the forehead to which the head-dress was apparently sewn; it covers the hair entirely, and from it rises the uraeus, which lies flat against the head. The uraeus is hardly ever found before the IVth dynasty, and in early statues it lies flat and does not stand out as in the later periods. The angle of the head-dress above the ears, the method of representing the fold of stiff linen, the length and width of the lappets, should be compared with the same form of head-dress worn by Zoser and by the Pharaohs of the Middle and New Kingdoms. The beard appears to be actually growing, for there is no indication of any strap. The sculptor has represented a man of great muscular strength; and though the detail of the anatomy is never obtruded, the accuracy of the forms is incontestable. The whole figure gives an impression of dignity and repose, and is in keeping with the calm beauty of the face. The only detailed work is in the pleated loin-cloth, the head-dress, and the throne. The throne appears to be a copy in stone of an original in wood; the sides are in the form of lions, whose legs form the legs of the chair; the heads are in the front, one on each side—the form and style of these heads are important for dating purposes; the front paws of the lions rest on stands, a convention which began in the Ist dynasty. Except in the heads and paws, there is no modelling; the legs and narrow body are quite flat, with incised detail. At the side of the throne, between the front and hind legs of the lion, is the hieroglyphic sign of union, round which are looped the

1. HEAD OF KHAFRA

2. HEAD OF MENKAURA

3. HEAD OF MERTITEFS

4. HEAD OF SHEIKH EL BELED

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plants of Upper and Lower Egypt. In the original woodwork this was probably openwork; here, however, it is represented merely in relief, the edges being rounded down to the back; there is no detail in the plants except a few incised lines. The falcon behind the head of the king is symbolic of the god, or totem, of the Pharaoh. It spreads its wings round his head and thus protects him. In a statuette of Khafra's immediate successor, Menkaura, the king has become one with the bird; the face is a portrait of the man, but the back of both head and body are those of a falcon (Pl. IX. 2).

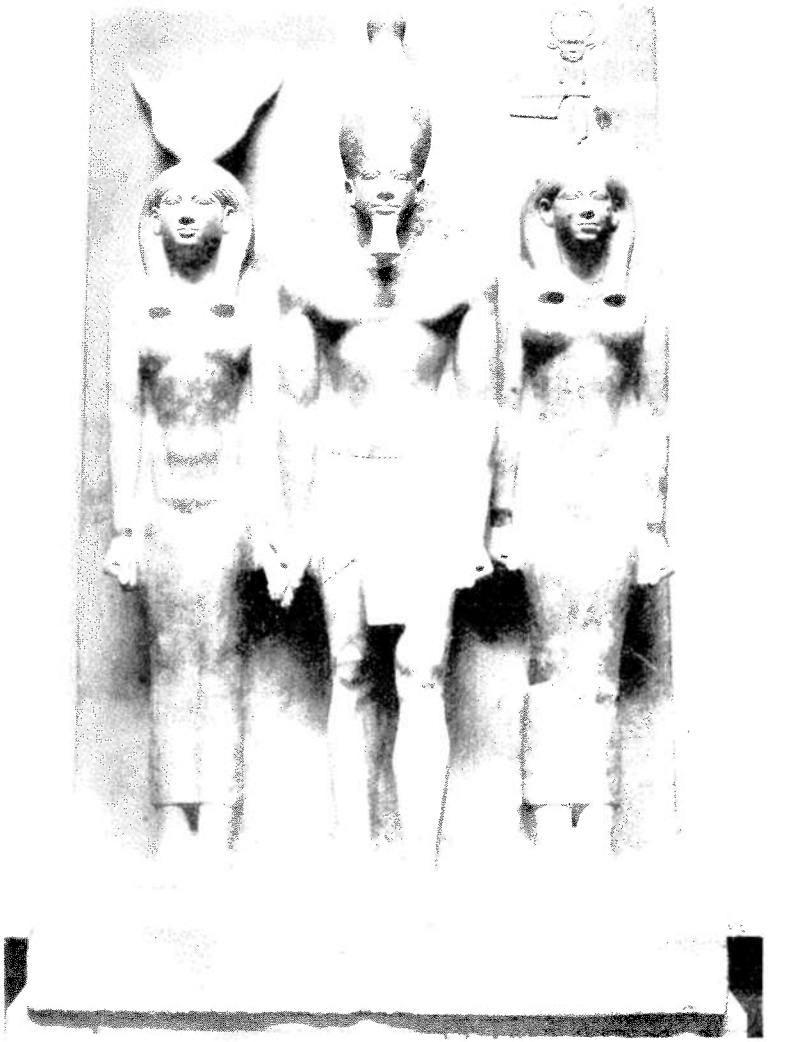
An unusual group is that of Mertitefs, who is represented in two figures exactly alike standing side by side, and on the left of the figures is a naked boy. The exact purport of this group is unknown. The importance of it is perhaps more historic than artistic, as Mertitefs held a position in the court of three kings, and in that way we obtain not only the sequence of reigns, but some definite idea of their length. The chief peculiarity of the figures is the exaggerated size of the eyes; with this exception the face is naturalistically rendered (Pl. IX. 3). It is that of a woman beyond youth; the large coarse features, the drooping mouth, the thick lips, are as plebeian as those of the queen of Menkaura. The modelling of the face is of the usual fine style of the Old Kingdom, though, as Petrie remarks, "in her type of face and the treatment of it, we see an earlier race and earlier work than that of pyramid times." The eyes are painted, not inlaid, the fossa being therefore not elongated unduly; they rise sharply from the nose and, although of unnatural size, are well shaped. The eyebrow is represented by a raised band, following the line of the orbit and ending in a point. The nose is wide with rather distended nostrils; the modelling of the upper lip is summarily represented by a deep groove with sharp edges. The hair is a wig, parted in the middle, with

strands descending to the shoulders, like that of Nefert; below the wig is the lady's own hair, in small curls arranged vertically across the forehead. The figure is dressed in the tight-fitting dress of the period, with two shoulder-straps, below which the breasts and nipples are clearly defined; the swell of the breasts is naturalistically rendered, and so also are all the curves of the figure. The edge of the hip-bone is indicated, though not so much insisted on as in the women's figures in the Menkaura group. The arms are rendered with truth and accuracy. The size of the hands, however, should be carefully noted; they are the hands of a woman who has done manual work, and should be compared with the hands of Nefert, who has evidently always led a life of ease. The hollow of the navel shows under the thin garment, so also do the groin and the division between the legs. The ankles are, as usual, thick and clumsy, but in this case are more in keeping with the hands and arms than in the case of Nefert. The toes are unusually long, with wide divisions between them, but again are in keeping with the rather coarse fingers. Both figures have been painted with the details of the necklace, the ornament on the upper part of the dress, and the trellis decoration at the bottom of the skirt. This may be a representation of the weaving, or it may be the bead network such as is mentioned in the tale of Sneferu, who was rowed in a boat by girls wearing networks. The boy's figure is interesting in that it is an attempt to represent the roundness of youth. The representation of children is rare in all art until a late period, and in primitive art, representations of the rounded chubbiness of a child are excessively rare. The boy has the same large eyes, the same coarse features, the same downward curving mouth as the woman; the likeness suggests that he may have been her son. The figure is well modelled, the anatomy being treated broadly and

without undue emphasis on detail. The hands are clenched on some cylindrical object, and the type of hand with the "waisted" thumb is the same as that of the woman. The legs follow the usual convention of Egyptian art, with the thick ankles and the sharp edge of the tibialis anticus. The head of the boy is covered with a skull-cap, under which the hair is hidden. The figure is painted red with a necklace in white. The statues have been sculptured from one block of stone, which has not been removed at the back, but remains there as a vertical slab; the base on which the figures stand is also part of the same block.

A formal group consists of the king Menkaura standing between the goddess Hathor and the goddess of the nome of Diospolis Parva (Pl. X.). The king stands with the left foot advanced in the customary attitude of a male figure; he holds Hathor's left hand with his right in the way in which such an action is always depicted (cp. Rameses II and Ptah, Pl. XXV. 1); the hands are laid palm to palm, while the fingers are straight. In his clenched left hand the king holds some cylindrical object, which hardly projects beyond the hand. He is represented as a man in the full vigour of maturity, verging towards middle age; he has the broad shoulders, slender hips, and well-developed arms which appear to have been the ideal of manly beauty for the Egyptian sculptor. The swell of the muscles over the shoulders and across the chest should be noted, the slight difference in the muscles of the arm where the hand is clenched and the arm where the hand is open shows delicate observation and skill in rendering. The body muscles have been carefully studied, and the navel is indicated, but not insisted on, as in Ptolemaic work. The knees are over-emphasised in the way common to all Egyptian statues, but at least the anatomy is correct, which is more

than can be said for the later sculpture. The edge of the shin-bone and the parallel muscle are too sharply marked; in fact, the whole method of representing the lower part of the leg is reminiscent of the Proto-dynastic work. The face is evidently a portrait; the features are not particularly refined or aristocratic, but that is in accordance with the other statues of this king. The ears are rather large, but not unnaturally so, and they are not only set at the right height, but do not project, as is so often the case in statues of the late Middle Kingdom and of the New Kingdom. The beard is square-tipped and striped transversely. The modelling of the face is not quite so fine as the diorite statues of Khafra, but is far in advance of anything done at a later period. The sculptor who was responsible for this fine piece of portraiture was essentially an artist. The royal costume is represented as consisting of a pleated loin-cloth folded across the front, with one end falling down, the folds and end being held in position by a belt round the waist. The head-dress consists of the White Crown without the uraeus. The form of this crown appears to have been conventionalised as early as the IInd dynasty; it fits closely round the head, and as it rises it widens to about one-third its height, then narrows rapidly and ends in a knob. The form should be compared with Narmer's crown, which was possibly derived from a sheaf of corn. The figures of the goddesses are so inferior to that of the king in artistic ability and skill as to suggest that they were by another hand, but the faces are obviously by the same sculptor who portrayed the king. Judging by the official portrait of the queen, the nome-goddess is a likeness of that lady; there are the same plebeian features and determined mouth. The woman, who was the model for Hathor, is considerably younger, and, from the close resemblance, may have been



TRIAD OF MENKAURA BETWEEN GODDESSES

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either the sister or daughter of the other lady. The two female figures are more conventional and less carefully rendered than the king; the lower part of the bodies, the legs, and especially the ankles, show less observation of nature as well as less technical skill in rendering than do the faces. In a careful examination of the group it would appear that the king's figure as far as the hands, the heads and possibly the shoulders of the two women, and that hand of Hathor which holds the king's hand, were all the work of one sculptor; the rest was by other and inferior workers, possibly pupils and apprentices. The dresses of the two female figures are the usual tight-fitting straight robe of the Egyptian women; the hair has a slight indication of a middle parting, and falls in a long braid over each shoulder to the level of the arm-pit, a fashion which is not known till after the time of Khufu. The head-dresses indicate the personality of each goddess; both wear bracelets on each wrist, but only the nome-goddess has a necklace. The group is sculptured in slate, a material which lends itself to fine detailed work, but it is not often met with in later periods.

The statue of Ateta (Pl. XI. 1), which was found at Saqqara, is a good example of the method of using a figure as an architectural decoration, for it stands within the false door, which is vertical and horizontal. The construction of "false doors" suggests that they represent the façade of a house, the recessed method of building being common at that period. In order to agree with the setting in which the figure is seen it has to approximate to the lines of that setting; these being vertical and horizontal, the statue is as vertical and horizontal as it is possible to make the human figure. Seen thus in the setting in which it was intended to be seen, the statue is in keeping with its surroundings, though if removed and placed under a curved or arched

recess the stiffness of the attitude would be noticeable. The figure wears the usual costume of the Old Kingdom, the short loin-cloth; the head is covered by a short-curled wig. The statue was sculptured from a single block of stone, of which the slab at the back is part; the figure is not completely in the round, though so nearly so as to be reckoned as a statue and not as high relief. The inscriptions all round the figure are incised and painted blue on the white background of the natural stone. The figures in hollow relief below the inscriptions are in the same colours as the statue; namely, the flesh parts dark red, the wig black, the iris of the eyes and the eyebrows and lashes also black. The whole structure is typical of the art of the Old Kingdom; the combination of inscription and figures, the spacing of the hieroglyphs and their forms to make a decorative design, the anatomical knowledge shown in the modelling of the statue, are all characteristic of the art of the period.

The standing figures of Ra-nefer (Pl. XI. 2) are perhaps the finest examples of Old Kingdom sculpture. In each case the figure stands against a slab of stone, the head only rising above the backing. They are practically figures in the round, though technically they might be classed under the head of high relief, like the group of Mertitefs and her son. They follow the usual conventions of Egyptian art, the figures being without action, one foot advanced, the head in the median line, the eyes looking straight forward. The costumes differ: in the one case the wig is of the long straight type with a centre parting, the costume is the loin-cloth with one pleated fold and a belt fastened with a metal or leather clasp; the object stuck in the belt is perhaps a dagger. The hands, which are strong, characteristically grasp a cylindrical object. In the other figure, which is the finer of the two, the head is

1. ATETA

2. RA-NEFER

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covered with a white skull-cap; the garment reaches from the waist to the knees, and is fastened at the waist with a loop, and one fold turns back on itself in a way that is less usual in other statues.

The seated scribe is of a type which is found throughout Egyptian art; he squats cross-legged on the ground with a papyrus unrolled on his lap. The fine workmanship shows that the figure is a portrait of a noble, who is represented as a learned man. The eyes are inlaid, the face is that of a man in the prime of life, the lips are well modelled, and in this case the cheeks certainly call for attention on account of the fineness of their representation. The ear, partly hidden under the wig, is set in the right position. The body is that of a man accustomed to an easy life, for the muscles are not developed in the way that is seen in some of the other figures. The hands, and especially the nails, are carefully rendered. The figure is painted; the loin-cloth white and the necklace also.

The wooden statues of the Old Kingdom, though different in technique, follow the same conventions as those in stone. The best known of such figures are those of the Sheikh el Beled (Pl. XII. 1) and his wife (Pl. XII. 2), and an unnamed mutilated figure which is now in the Cairo Museum (Pl. XII. 3). All three figures have lost the lower part of the legs; the Sheikh, however, has been repaired in modern times. The figure of the Sheikh shows a man of a type so common at the present day that the name, by which it is now known, was given to it by Mariette's workmen, as soon as it was found, on account of its likeness to a local official. He is a short stout man, holding a staff in one hand, and the right hand has held some object now lost. The eyes are inlaid, which brings the fossa too near the nose, but the setting of the eye is natural, and the inlay gives a lively expression to the whole face. The modelling, as would

be expected at this period, is naturalistic, and shows a man of middle age (Pl. IX. 4).

The figure of the lady, generally called the wife of the Sheikh, was found in the same tomb. Though only the torso, the attitude is strikingly fine. She stands with the head well poised, the youthful athletic figure shows that the women of the Old Kingdom were not of the harem type. She has the same round face as her husband, but the eyes are sculptured, not inlaid, and the expression has a charm and alertness very different from his solid ponderous good-nature. The lady wears a wig like that of Nefert, the strands, parted in the middle, taken plainly across the forehead, and falling on each side of the face. The garment is the usual long, narrow dress of the women, with two shoulder-straps. On the right side of the body is a flat shallow cavity with two mortise holes, suggesting that she held some object close against the body, but as the arm and hand on that side have disappeared, no conjecture can be made.

The third of these figures is a man, again with inlaid eyes. He wears the short-curled wig which is characteristic of the period. The modelling in this statue, although fine in many ways, falls short of some of the other figures in the rendering of the neck. It is, however, a good example of the technique of wooden figures in showing the method of fastening the arms to the body by the mortise-and-tenon joint pegged into place. These three figures have at one time been painted, but no trace of colour now remains, though when the Sheikh el Beled was found the face was covered with colour, and a letter of Mariette is still extant in which he laments that a wet squeeze taken clandestinely at the Paris Exhibition, to which the figure had been lent, had entirely removed all trace of colour.

1. SHEIKH EL BELED

2. WIFE OF SHEIKH EL BELED

3. TORSO IN WOOD

4. EBONY FIGURE OF HA-SHET-EF

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The portrait figure of a young noble as a boy is a fine example of the art of the Old Kingdom (Pl. XII. 4). It is one of three figures representing the man at three different ages—as a boy, as an adult, and finally as a man in middle life. A similar group of figures is the celebrated trio of Senusert III, of the XIIth dynasty, found by Hall at Deir el Bahri. The Senusert figures are life-size, but this group is only 1 ft. 6½ in. high. The one shown here is the finest of the three in general character as well as in detail. It is not surprising that he is nude, for this was not an uncommon way of representing a boy, but it is surprising that the other two figures are nude also. The number of nude statues or statuettes of adults is very small; even in the reliefs and paintings, nude figures, except of children, are rare: the Egyptian artist always had a preference for representing the clothed figure. The boy's figure shows that he was quite young and not fully developed; this is unique at this period, the usual method of representing children is as men and women, but of a smaller size. It is not until the XXVIth dynasty that there is any real attempt to show the difference between the child and the adult. But in this example the youthful immaturity of both face and figure is well rendered, which alone would mark this statuette as one of the chief works of art of the Old Kingdom. The body is slightly bent forward in the attitude of respect, reminding the spectator of the words of Herodotus regarding the courteous manners of the youthful Egyptians of his time: "when they meet their elders they give way and turn aside, and rise up from their seats when they approach" (Bk. II, 80). Unlike the companion figures this statuette is made of a single block of wood, with the exception of the stand and the front of the left foot; the other figures are made in the usual manner, with the arms carved separately and fitted into their places

with a mortise and tenon, and the front part of each foot has also been worked separately and then joined. The boy's round face with its rather deferential expression is probably a likeness; the eyes are large and wide, and correctly set under the level brows. The nose and mouth, when seen from the front, suggest a negroid type, but this is contradicted by the side-view; the later portraits of the man, when the face has fallen in slightly, show no trace of negro features. The mouth is remarkable for the thick upper lip, which has the small ridge along its upper length, characteristic of ancient Egyptian faces and even of many inhabitants of modern Egypt. The contours of the chin as well as the rest of the face show the roundness of youth. The ears appear to be of the size, and to be set at the level, of the nose, but the detail is hidden by the conventional short-curled wig of the period. The modelling of the shoulders, arms, and body shows observation and skill in rendering the incompletely developed muscles, while the underlying bony structure is also indicated. Both hands are clenched, but the objects held are not clearly defined. The knees are carefully modelled; the anatomy of the legs is not so insistent as is usual, the long muscle by the tibia is shown but not exaggerated, and the ankles, even from the front, are not unpleasantly thick. The stride is unusually wide, which may be intended in order to indicate youthful energy, and the feet are naturalistically formed. The material of the statuette is ebony, a wood with a hard, fine grain in which delicate detail can be shown. Altogether this is an extraordinarily fine example of Egyptian art, and one which has not received the attention it deserves.

The group of Pepi I, at two different periods of his life, was found at Hierakonpolis by Quibell in 1897. It is of metal, generally said to be copper, and the main figure is above

life-size. The head must have been cast by the *cire perdue* process, for there is no trace of hammering and it is cast hollow. The head-dress and the loin-cloth have been destroyed; they were obviously of different material from the rest of the statue, as traces of gilded plaster were found both on the head and on the legs, suggesting that these two garments were of these materials, or possibly of gold, attached to the statue by plaster, as was done for the eyes. The face, although the metal is much corroded, has a life-like effect. The body was probably formed by hammer-work; the size suggests that it could hardly have been cast by the wax process; on the other hand, the modelling is such that the wax process would be the most suitable for the work. The king is represented striding forward, the left hand holding a long staff, the right hand clenched on some cylindrical object. The features are fine, the nose aquiline, the lips well modelled, the mouth not very large, the eyes are inlaid, the chin is full and rounded. The arms are well modelled, the whole of the shoulder particularly so. The legs do not show the conventional thick ankle, but are well shaped, the calf coming in a curve to the heel, and the thickness of the ankle and leg is not unduly great. The feet are well arched and the ball of the big toe is naturalistically given. It is one of the finest statues of the Old Kingdom as well as being one of the largest, and is the only example of a metal statue. The younger figure is disproportionately small, hardly reaching above the knee of the larger figure. In this, the upper part is the finest; the head is that of a boy, rather flat in the face and without much intelligence; the eyes are narrow, the nose is lumpy, the mouth is smiling, the head is covered with a skull-cap. The anatomy of the body and arms is as good as that of the larger figure; the legs are, however, disproportionately large and heavy, though well modelled.

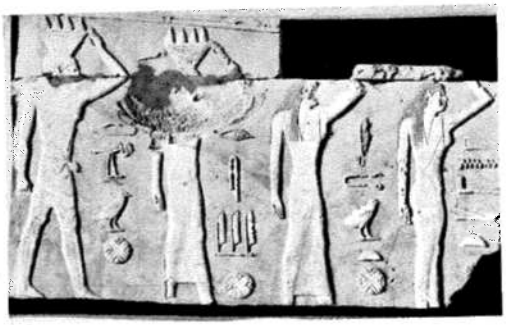
Reliefs

The Old Kingdom is not only the finest period for relief sculpture, but a larger number of reliefs of this period have been preserved than of any other. The tomb-chapels at Meydum and Saqqara are the chief source of our knowledge; these range in date from the tombs of the courtiers of Senefru down to the late VIth dynasty. There are also a considerable number of decorated tomb-chapels of the Old Kingdom in other parts of Egypt in which the style is the same, but being carried out by provincial artists has not the fineness of the work characteristic of the royal cemeteries of Meydum and Saqqara. In all places the actual sculptures vary very much in quality according to date. At Meydum, the sculptured tombs are of the late IIIrd and early IVth dynasties, and are of finer workmanship than those at Saqqara. The great mass of sculpture at Saqqara is of the Vth dynasty; the three finest tomb-chapels are the tombs of Ti, of Ptah-hotep and Akhet-hotep, and of another Ptah-hotep. The arrangement of the sculptured chambers varies in each. In the last-named tomb there is only one sculptured chapel, and here perhaps the sculpture is finer than in any other tomb at Saqqara, but the subjects are more monotonous. On each side of the chapel the bearers of offerings are walking up towards the inscribed false door; the end of the room opposite the false door is occupied by farm scenes and scenes of bird-catching. The tomb of Ptah-hotep and Akhet-hotep has more variety. Here again the sculpture is fine, although perhaps not so good as in the tomb of the previous Ptah-hotep. The tomb of Ti is the most celebrated, as being the most varied. Here, chamber after chamber is occupied with scenes which are full of interest from the point of view of our knowledge of the daily life,

and even more from the artistic side, for it shows far better than the others the methods and style of the art of the period. The Street of Tombs is entirely of the VIth dynasty, and here again the sculpture varies considerably from that of the Vth-dynasty tombs. It is not so well drawn, but in many ways is more interesting as showing scenes which do not occur in the more religiously designed tombs of the older period. In all these sculptures the method of working is to lower the background, leaving the figures in relief. The relief is usually very low, and the background is often slightly lowered towards the outline. On the raised surface the modelling is effected, and when complete, the whole scene is painted, the background at Saqqara being dark grey, at Meydum pale grey. The colours are laid on in flat tints without any attempt at shading; the conventional flesh-colour for men is dark red, for women pale yellow; the men's clothes are white, the women's, usually red or dark green. The animals are painted, though hardly naturalistically, and the hieroglyphs are also painted in their appropriate colours. In studying the relief sculptures of Egypt the painting is important; it cannot be differentiated from painting on the flat, the only difference being that in the painted reliefs the modelling is effected by actual cutting of the stone, and in the painting there is no attempt at rendering light and shade, for in both the painted reliefs and the paintings on the flat the colours are put in in flat washes.

The procession of offering-bearers is from the tomb of Ra-hotep and Nefert (Pl. XIII. 1), at Meydum, whence Petrie removed it during his second excavation in 1910, after the tombs had been largely destroyed by natives The statues of this great official and his wife are deservedly among the recognised masterpieces of the ancient world;

it is therefore not surprising that the sculpture from their tomb should be of a very high degree of artistic feeling and technique. The primitive ideals are still very markedly in vogue in this procession of women; there is no grouping, each figure is a separate entity quite unconnected with the others. The figures are also all of one height, but the difference in the character of each one is worth noting. Thus the woman at the head of the procession is standing while the others are still walking; the sculptor has rendered the muscular movement of the walking figures with very delicate modelling, quite distinct from the modelling of the motionless figure. The relief is extremely low, not more than one-eighth of an inch, yet the sculptor has succeeded in conveying a sense of movement by the slight modelling. In this piece of sculpture can also be seen how the Egyptian artist, like his Greek successors, admired and endeavoured to represent the human form as seen under a garment. The Egyptian, with his ideal of simplicity, preferred a robe of plain, straight lines, the more complex mind of the Greek rejoiced in a complexity of folds and pleats; but to both, the outer wrapping, half hiding, half revealing, only enhanced the beauty of the form beneath. In later periods of Egyptian art this ideal became entirely formalised, and the women are represented in dresses so tight and transparent as to appear nude; in the Old Kingdom, however, the garment is faithfully indicated. The man at the end of the procession is not so well rendered as the women; he is probably put in for the exigencies of grammar. The inscriptions, which divide the figures and fill the blank spaces between them, are partly for utilitarian, partly for artistic, reasons. The artistic reason is to fill an uninteresting space with signs of irregular outline, all different yet all ending with the circular sign—the determinative of an



1. FARM-WOMEN OF NEFERT

2. PULLING DOWN BULLS

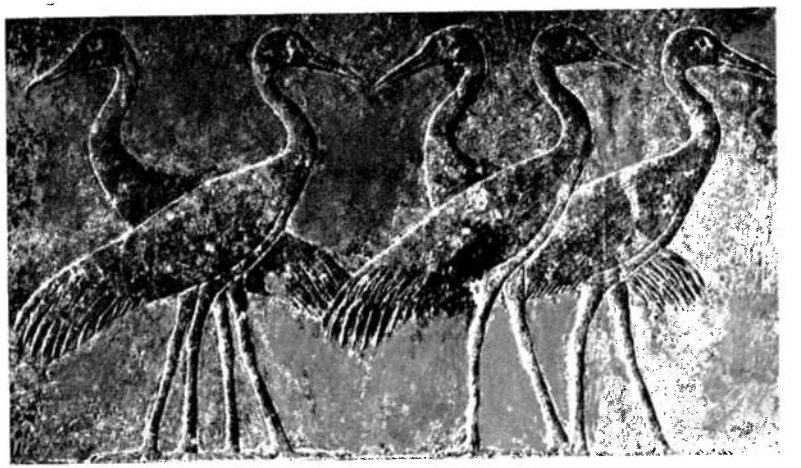
[*To face p.* 70

inhabited place—so as to give variety and to contrast with the severely simple outlines of the figures. The utilitarian reason is to give the names of the farms from which the women and man bring the offerings; and as the figures are impersonations of the farms, they conform to the names, three of which are feminine, symbolised by the women, while the only masculine name is represented by a man. In technique the piece is very interesting, for the sculptor has slightly lowered the background to the outlines in every direction. The difference in level is so small as to be hardly noticeable, yet it gives a play of light and shade over the whole work which can never be effected by a perfectly flat ground. The actual technique should be compared with the scene of Rameses II in battle (Pl. XXVIII.).

The very fine relief of the Boatmen Fighting is remarkable for the composition. Not only is the action of the figures given with great force and vigour, but the arrangement of the long poles which the men are using contributes greatly to the general effect of the piece. A fight between boatmen is a favourite subject of the Vth-dynasty artist on account of the amount of action which can be expressed. In the tomb of Mereru-ka, the men poling the boat are given with the rhythmic effect which the action would produce in nature. In many scenes, however, the artist is more concerned with representing the details of farm-life than with the composition, and the animals, birds, and human figures are not always arranged with artistic effect. In some, e.g. the tomb of Ptah-hotep and Akhet-hotep, the birds which are being driven up to be counted are arranged more decoratively; and in the tomb of Ma-nefer, the five cranes (Pl. XIV. 1) make an effective group as well as being true to nature.

The vivid scene of throwing the oxen (Pl. XIII. 2, 3), preparatory to sacrifice, belongs to the VIth dynasty, and

is part of the richly sculptured tomb of Mereru-ka, which is one of the glories of Old Kingdom art. In the left-hand group the ox has been caught by one horn, to which a man clings while he pulls with all his force; the figure is in true profile and the violent action is well indicated. A second man has flung himself on his knees beside the near front leg which he has caught in the crook of his right arm, and with the left hand he pulls up the foot of the animal; the man's right foot is raised in the pose assumed by the rapid action which has nearly overbalanced him. A third man kneeling by the near hind leg has his right arm round the leg and with his left hand is forcing the animal's foot from the ground. The figures of both the men, who hold the bull's legs, are in true profile. A fourth man is in the act of leaping on the back of the bull, while holding the tail and one horn of the creature; the lightness and agility of the figure are wonderfully rendered. Here we have also an attempt to represent the foreshortening necessary in a front view, as is seen in the thighs. The ox is the most disappointing member of the group as, except for the tail, it evidences far less excitement than the men. This is possibly because it is represented at the moment when it is losing its balance, its head being turned to the left as the body falls to the right. In the right-hand group the general effect is as vigorous as in the other. The bull is better rendered, it has evidently been caught by the men as it charged; its head is held up by two men, one of whom sits precariously sideways on its back; two other men have seized the animal's front legs and are lifting its feet so as to bring the creature down by the head, assisted by its own momentum. A fifth man, with his right foot braced against the near hind leg of the bull, appears to be lifting the beast by the tail to increase the forward and downward movement.



1. CRANES OF MANEFER

2. GEESE OF NEFER-MAAT

[*To face p. 72*

The variation in the artistic ability and in the rendering of the human figures in these two groups suggests that more than one sculptor has been at work. In the right-hand group the standing man and the two men who lift the feet are in true profile, their action is spontaneous and natural, but the man on the bull's back and the man holding the tail are a complete failure anatomically; the artist has not understood how to represent the arms and shoulders in action. Compare these two figures with the men who drag at the horns of the bulls in both groups, and the difference will be apparent at once. It is evident that the two scenes have been designed by one mind, and indicate the methods used of tackling and throwing a standing or a charging animal. In spite, then, of minor defects, these two spirited groups are among the finest examples of the art of their period: the lines of the composition, the variety of action, the skilful rendering of the masses, the subordination of detail to the general effect, combine in a result which has seldom been equalled.

Painting

The celebrated fresco of geese is one of the earliest wall-paintings in existence (Pl. XIV. 2). The tomb of Nefer-maat dates to the late IIIrd or early IVth dynasty. The painting was on the wall of the forecourt, and was part of a series of such paintings, now, alas! destroyed. A few scraps and fragments were found by Petrie when he excavated the tomb twenty years later, showing what the beauty of the frescoes must have been, and how much might have been preserved with careful handling in the original excavation by Daninos. Fortunately this one painting has been preserved intact, and shows what the artists of the period could do. The six geese are divided into two companies

of three each, led by one bird with his beak to the ground, feeding. The first thing which strikes the modern spectator is that the birds are moving away from the centre, dispersing the interest instead of concentrating it, as would have been the case had they been moving inwards. This division of the geese is probably due to the position of the fresco in the scheme of decoration. Besides the absolute division into two groups which have no connection with one another, the painting shows several of the characteristics of primitive art. There is no real grouping of the birds, each one is a single entity; there is practically no action and there is no background, the little tufts of grass and herbage only serve to fill up blank spaces. These blemishes are, however, only the faults of the period in which the artist lived—his genius was his own. The creatures are brilliantly drawn, the feeding birds more particularly so. The raised back, the twisted curve of the neck, the open beak, are clearly studied from nature, and it is equally clear that the painter was a lover of nature. No one without a sincere delight in the forms and coloration of living creatures could have portrayed the geese of Nefer-maat. The reason for their being represented in painting rather than in relief sculpture is that it was only in painting that the detail and colour of the feathering could be adequately given. The birds are so carefully rendered that the two species are quite recognisable, the colour and form of each kind are scrupulously differentiated, with extraordinarily good results. The plants are also rendered naturalistically; they are not the merely conventional flowers and herbage of the later periods; even the artists of the Old Kingdom, great as they undoubtedly were, never equalled the painter whom Nefer-maat employed to paint the birds of his farmyard. The fresco depends so much on its colouring that it loses immensely by being reproduced in black and white,

for only the beauty of the draughtsmanship can be seen, not the colour. The background was covered with a pale-grey wash; the Egyptian artist realised that to obtain the best effect for his brilliant colours they must be laid on a neutral tint. As a piece of decoration, both in composition and colour, this frieze is unrivalled in Egyptian art.

The figure of the offering-bearer is from the painted tomb-chapel of an official named Ptah-shepses, at Saqqara (Pl. XV. 1). The date is of the late Vth or early VIth dynasty. Almost all the decoration of the chapel consisted of painting, even the figures and hieroglyphs of the stele, which were carved in hollow relief, were partially filled with plaster and then painted. The decoration was more fragile than sculpture, and had therefore suffered more from Mariette's unscientific excavations than the sculptured tomb-chapels in the same cemetery. The walls of the chapel were lined with ashlar masonry in limestone; the west side was occupied by the "false door," or stele, which was partly incised, partly painted; the other walls had been decorated with painting only; the east side, on which this figure occurs, was the best preserved. The stone slabs lining the chamber had a thin coating of plaster laid over their surface, not with any idea of presenting a smoother surface, but in order to take the paint better. The offering-bearer is walking and carrying a leg of the sacrificed ox; above and beside him is a hieroglyphic inscription in colour, giving his titles and name. It is a good example of the painting of the Old Kingdom. The drawing follows the style of the period with less detail than in relief sculpture, as there is no modelling; the whole effect depends on the outlines, the arrangement of figures and inscriptions, and, above all, on the colour. The outlines were drawn in red; this is not seen where the colour of the object is the same, but is clearly visible elsewhere. The paint

is put on flat and fills all the space within the outlines. The only exception to this is the ox-leg, where there seems to have been some attempt at representing the naturalistic colour-effect of the object, though the leg itself is entirely conventional in drawing. The man is painted in the dark red usual for male figures, the colour is laid on quite flat; the white of the eye is in startling contrast, emphasised by the black outline and black iris. There is no detail in the face except the eye and eyebrow; even the ear is hidden under the black mass which represents the hair. The hand is merely in outline, the fingers are not indicated, only the thumb is separated and is given an exaggeratedly long upper joint. The garment is white, outlined in red, with a red line to indicate the one fold. The leg of the ox is also white and outlined in red; the streaks of pale red above and below may be, as I have already suggested, an attempt at naturalistic colour; it might also conceivably be a method of indicating shading, but on the whole it seems more probable that it is merely a convention for that particular object. The hieroglyphs, in other colours than red, show the red outline; the sign, which appears to represent a rainbow, is interesting. The background is coloured grey, so that even the white paint shows clearly on it. It is to be noted that the backgrounds in the decorated tomb-chapels at Saqqara are painted grey in varying shades, sometimes pale, as in this instance, sometimes almost black, as in the well-known tomb of Ptah-hotep. The same pale grey is also found farther south in the early Old Kingdom tombs at Meydum.

PLATE XV

1. OFFERING-BEARER

2. HEAD OF SENUSERT I

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CHAPTER IV

MIDDLE KINGDOM

As is always the case in Egypt, the rise of a strong centralised power introduced a recrudescence of art. The invasions and internal strife of the First Intermediate Period resulted in an almost complete extinction of art, for the barbarous figures of that time cannot be dignified with the name of sculpture. When the southern princes, of whom the greatest was Mentu-hetep III, suddenly increased in power, artists of no mean ability appeared at Thebes. Then the princes of the Fayum superseded the Southerners, imposed their rule over the whole of Egypt, and founded the XIIth dynasty. As their kingdom was far north of Thebes, the traditional Memphite School, which had survived the political troubles, still held the field. Therefore, in the Middle Kingdom there is still the same sure touch, though without the overflowing vitality of the Old Kingdom. In the Middle Kingdom the ideal of simplicity was the moving force; broad surfaces, the subordination of detail to the general mass, yet clear and accurate rendering, are the characteristics of the work. Though the royal portraits may have lost some of the majestic dignity of Khafra, yet they are magnificent in their still repose. Towards the end of the XIIth dynasty the tragic faces of the kings are remarkable. Among lesser folk the faces show as strong an individuality as in the Old Kingdom, though the type has changed, and there is a preference for representing men of more mature years. The work of the late Middle Kingdom is almost without character; the royal portraits are

expressionless, and the attitudes conventional. The great artists had ceased to exist, and had left no real successors.

The style of the Middle Kingdom differs considerably from that of the Old Kingdom. What Professor Petrie calls "the deliberate accuracy" of the XIIth dynasty is marked in all the relief sculptures of this time. Although they are as correctly worked as those of the Old Kingdom, they have lost some of that life and vitality which characterise the earlier period. In the statues the architectural effect is very marked; clearly they were intended to be placed in a setting of architecture. The sculpture of the face and of the body is beautifully represented, the facial surfaces are well rendered, and the muscles of the body are also represented without too much insistence upon detail, showing that the statue was intended to be seen at a little distance, probably in front of the temple or tomb, or within the building itself. The style of the work differs both from that of the New Kingdom as well as from that of the Old Kingdom, in that it is less vital than the Old Kingdom and less conventional than the New. The treatment of the eye is not so naturalistic in the Middle Kingdom as in the Old Kingdom; the eye is liable to be brought too far forward, and in order to obviate the staring look which this presents, it is often heavily undercut on the upper eyelid. This is the case in the portrait of Amenemhat III. The seated statue of this king is one of the most celebrated in the whole history of Egyptian art; the poise of the head and the expression of the face counterbalance the wrong representation of the eye, which has a bulging effect when looked at in detail.

The Sphinx represents a lion with a human face, and here it may be noted that the Egyptian Sphinx, with few exceptions, is male; its origin is entirely different from that of the Greek Sphinx. The Egyptian Sphinx has usually a

1. TANIS SPHINX

3. SENUSERT I

2. EBONY FIGURE OF MENTU-HETEP III

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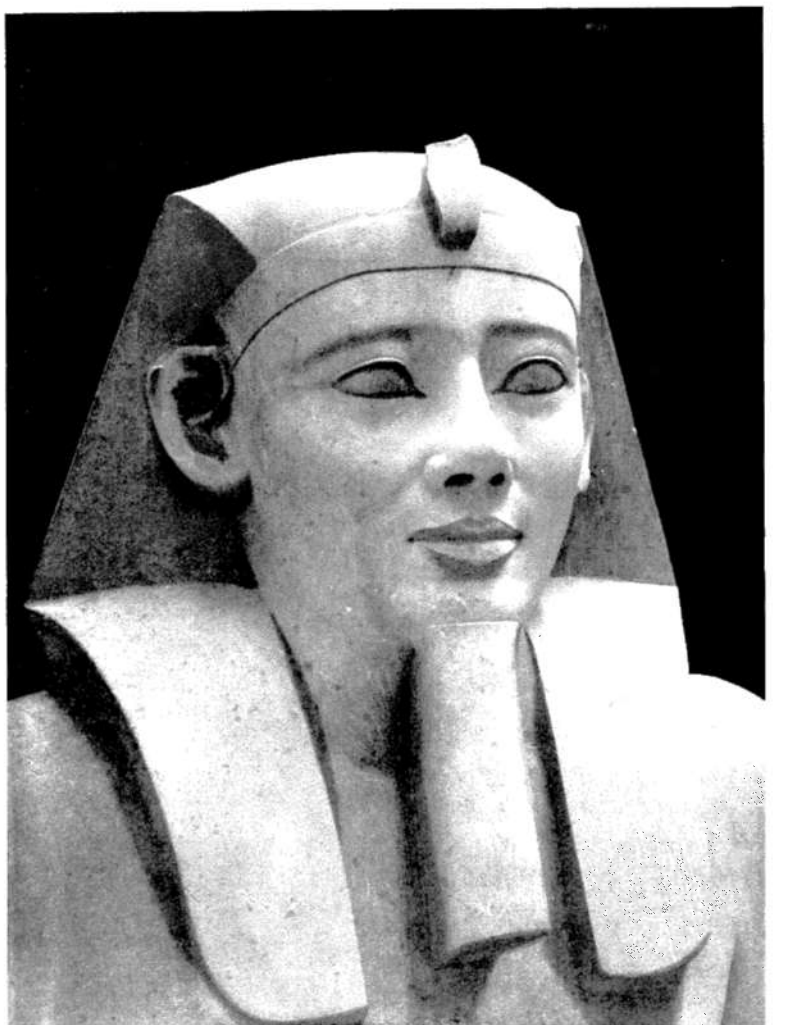
lion's body and a human face or head; it almost invariably represents a king, until the XVIIIth dynasty, when the ram-headed sphinxes represent the god Amon, and when queens also are represented as sphinxes; though here again the animal body is that of the lion, the head being that of a woman. Monstrosities such as the pseudo-Egyptian Sphinxes with women's heads and breasts and lion's paws are unknown in Egypt. It is doubtful whether the Tanis Sphinxes (Pl. XVI. 1) should be included in the XIIth dynasty. They are of a type entirely detached from anything known at any other period; if they belong to the Middle Kingdom, they are most probably of the beginning of that period. The style of countenance is unlike the earlier type of face of the Middle Kingdom, and still more unlike the late kings of that dynasty; the curves of the mouth alone would differentiate them from the known kings of the XIIth dynasty. A considerable amount of discussion has taken place as to the date of the Tanis Sphinxes. Dr. Capart dates them before the Old Kingdom; Professor Petrie places them in the beginning of the Middle Kingdom; and Mr. Weigall definitely puts them in the reign of Amenemhat III.

Statues

The wooden statue of Mentu-hetep of the XIth dynasty (Pl. XVI. 2) can be differentiated from the XIIth-dynasty work and from that of the Old Kingdom by the different type of face. The loss of the inlaid eyes gives the face a curious expression, but allowing for that loss, one sees the fine workmanship in the face, the character in the features and in the whole expression. The mouth is large, the upper lip very much modelled; the chin is squarer than in any other known statue. The width

across the face approximates to the faces of the Middle Kingdom, but the treatment of the forehead is more like that of Ra-hotep of the Old Kingdom than of any other statue. The modelling of the figure is in accordance with the best traditions of Egyptian art, and the firm easy carriage is more regal than is customary in standing statues of kings. The right hand hangs down by the side, and has originally held some cylindrical object; the left arm is bent at the elbow, and the hand, slightly raised, has held a long staff. The legs are better in style than is usual in stone statues; the ankles are not too thick. Unfortunately, the feet, which have been pegged on (the mortise hole being still visible), have now disappeared. The dressing of the hair is peculiar to this statue; there is nothing like it elsewhere. Wood is a material which lends itself to fine work, as can be seen by comparison with the wooden statues of other periods. Even in the most decadent times the best artists appear to have worked in wood.

The nine figures of Senusert I (Pl. XVI. 3) were found at Lisht in 1913. These are all seated statues, the throne being of the plain, block type of the earlier periods. The figures were obviously unfinished; they have only emerged from the hands of the inferior artist, and have not yet received that animation given by the master sculptor. At the same time they show what would, if finished, have been the finest examples of this period. They are in limestone, and though the position is identical, each one of the nine differs in expression; not merely the difference which is found in all work done by hand, but also the difference of facial expression. The face is strong and firm (Pl. XVII.) and shows a born ruler and administrator; it should be compared with that of the Running Senusert. The spread of the hips is more marked than in seated figures of the Old Kingdom, and shows the



HEAD OF SENUSERT I (LISHT)

[*To face p.* 80

beginning of the narrow-waisted, wide-hipped type of the Second Intermediate Period. The wooden figures of the same king, also found at Lisht in 1914, show him as a boy. The features are the same as those of the limestone statues, though, of course, considerably younger; and the figures, which are here finished as the artist wished them to be finished, show the same vigour and energy of the later portraits. (*A.E.*, 1915, p. 192.)

The black-granite figure in the British Museum is another example of the fine portraits of Senusert I. It has the broad face, the level brows, the look of energy of the other portraits, and the anatomy of the body shows the broad, simple lines of the wooden figures of the early Middle Kingdom. In all these figures of Senusert I, the ear, although sometimes rather large, is never disproportionately so, and is set at the proper place at the side of the head. The uraeus, where it occurs, stands right out from the head, but without any tail. The *nemes* head-dress should be carefully observed: in the seated figures it is not striped; in the British Museum figure it has the stripes of unequal widths, as in all Middle Kingdom work; the angle of the fold above the ear should be compared with the same fold in the head-dress of Khafra; the width of the lappets should also be compared. (Pl. XV. 2.)

The head of Senusert III is always remarkable for the tragic expression; the heavy eyelids, the drooping mouth, and the deep lines round the mouth, combine to give a sadness which is hardly to be found in the face of any other Pharaoh. The head in the Cairo Museum (Pl. XVIII. 1) shows these characters very clearly.

The small head in obsidian, once in the Macgregor collection, is one of the masterpieces of Egyptian art; the physiognomy suggests Senusert III, of whom there are many portraits. The nose is aquiline, the eyes protrude

slightly, the face is thin, and the muscles of the cheek, especially those round the eye and nose, are very marked. These are all characteristic of Senusert III, as can be seen by the named portraits of that king. Though the lips protrude slightly, the mouth is not of the same shape as that of Amenemhat III, whose mouth is smaller, with lips pursed up; it is a considerably larger mouth, and the line is not the same. The artist has succeeded in conveying an expression so sad as to be absolutely tragic. The head-dress is the *nemes*, and here the stripes are unequal, proving the piece to be of the XIIth dynasty; the uraeus stands out from the head, and its tail curves in a figure-of-eight over the top of the head.

Another fine head of Senusert III is from a statue of red granite found at Abydos. Like all work in red granite, the work is not as finely executed as in other materials, but the characteristic lines of the face still remain, the line running from the corner of the eye across the cheek, the sorrowful curve of the mouth, and the peculiar type of eye are all seen in this figure.

Three statues of the same king, representing him at three different periods of his life, were found by Hall at Deir el Bahri. In the earliest he is young, in the second he is some years older, and in the third he is an elderly man (Pl. XVIII. 2); all three show the same features and expression as the obsidian and the red-granite heads, the characteristic lines round the eyes and across the cheeks, the sorrowful curve of the mouth, and the hollow eyes with protruding eyeballs. In these three statues the king is represented standing, with the hands laid open, the palms flat against the triangular apron in front. The *nemes* head-dress is of unequal stripes, the lappets being of much narrower pleats. The uraeus stands out from the head, the tail, in a

1. SENUSERT III

2. SENUSERT III

3. AMENEMHAT III

4. *KA*-STATUE OF HOR

[*To face p.* 82

figure-of-eight, curves over the top of the king's head. In these three figures the ears are differently represented from the earlier periods; they are of gigantic size, and stand out from the head almost at right angles, so as to be visible when the figure is seen from the front. This type of ear is not found in the early Middle Kingdom, the rendering of the ears in the Senusert I statues is always naturalistic. When, however, we come to the statues of Amenemhat III, the same type of ear is found.

The best-known figure of this king is the seated figure now in the Cairo Museum; he is there a young man, still with the slenderness of boyhood. The style of the sculpture should be compared with the figure of Khafra, and it will be seen how the representation of the muscular structure has degenerated. The face has the curves of youth, and the characteristic pursed-up lips of this king are very marked; it is by the mouth that his statues are most easily recognisable. The ears are unnaturally large and are shown against the head-dress as if at right angles from the face, as in the statues of Senusert III. A remarkable feature in this statue is the horizontal wrinkles on the neck, which do not occur in earlier work; the *nemes* head-dress is unequally striped, and the uraeus stands out from the head.

The figure of a king of the XIIth dynasty, probably Amenemhat III (Pl. XVIII. 3), is particularly interesting, as it appears to have been altered in the XIXth dynasty. The style is undoubtedly of the Middle Kingdom; the pose of the figure, the position of the hands, the size of the ears, the length of the skirt, the striping of the *nemes*-cloth, the shape of the uraeus, all point to the end of the XIIth dynasty as the date of the statue. The face, however, has been altered by shortening the chin and straightening the mouth, and the eyes have been re-cut; the skirt also has been entirely

re-cut in order to allow of the characteristic decoration of the royal costume of the XIXth dynasty. In all probability the change was effected under Rameses II, who was an unscrupulous pirate of earlier work.

The *ka*-statue of King Hor (Pl. XVIII. 4) belongs to the late Middle Kingdom, and is unusual as being nude, for nude figures, except of quite young children, are extremely rare in ancient Egypt. The material of this statue is wood. The anatomy of the body, especially of the shoulders, is more rounded and therefore less accurate than the sculpture of the XIIth dynasty; the slight projection of the acromion process is not indicated, and the insufficient marking of the clavicles is masked by the necklace and the lappets of the wig. The muscular development of the body shows considerable knowledge, though the forms are more rounded than in the XIIth dynasty. The softened anatomy is seen to advantage in the modelling of the knees, which are less violently and in some ways more accurately rendered than in the earlier periods. The lower part of the leg is also more shapely and the ankles more delicately wrought than in the earlier statues; in fact, the whole figure is more delicate and slender than anything in either the Old Kingdom or the XIIth dynasty. The feet should be noted as having the big and second toes of the same length, which gives the foot a square appearance. Turning now to the head, the long striped lappets of the head-dress, with the stripes running horizontally across the forehead, are different from the irregularly striped head-dress of the older periods, and are strongly suggestive of the New Kingdom. The exaggerated size of the ears is, as has already been noted, common at the end of the XIIth dynasty. The rather narrow face, with smooth rounded contours and small mouth, should be compared with the statues of Senusert I and

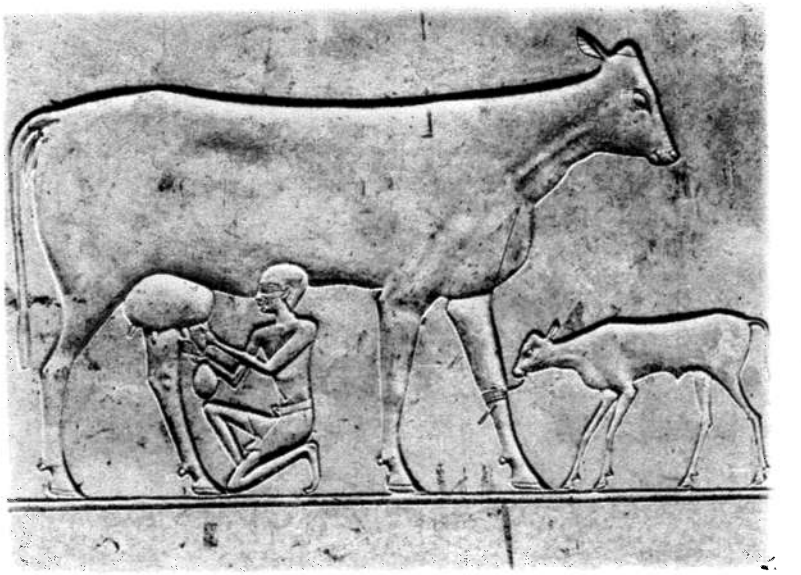
Amenemhat III, and it will be seen how much more nearly it resembles the later of the two in style. The beard, long and narrow and curling up at the tip, is like the beards of the New Kingdom in shape, but the treatment of the detail approximates to the beard of Senusert I (Pl. XVII.). The inset eyes are not peculiar to the period, as they occur as early as the IIIrd dynasty, e.g. in the statues of Ra-hotep and Nefert, but they are rare in statues after the Middle Kingdom; here they are of quartz, set in silver. On the head of the figure is the representation of upraised arms and hands which form the hieroglyphic sign *ka*, and show that the figure represents the *ka*, or double, of the king; the extreme conventionality of the hieroglyph should be compared with the naturalistic rendering of the anatomy of the hands and arms of the statue. The fact that it is a statue of a *ka* may account for the unusually small size of the figure and for the absence of the uraeus on the forehead; the *ka*, being divine, does not carry the royal attributes, though it belongs to a king.

Reliefs

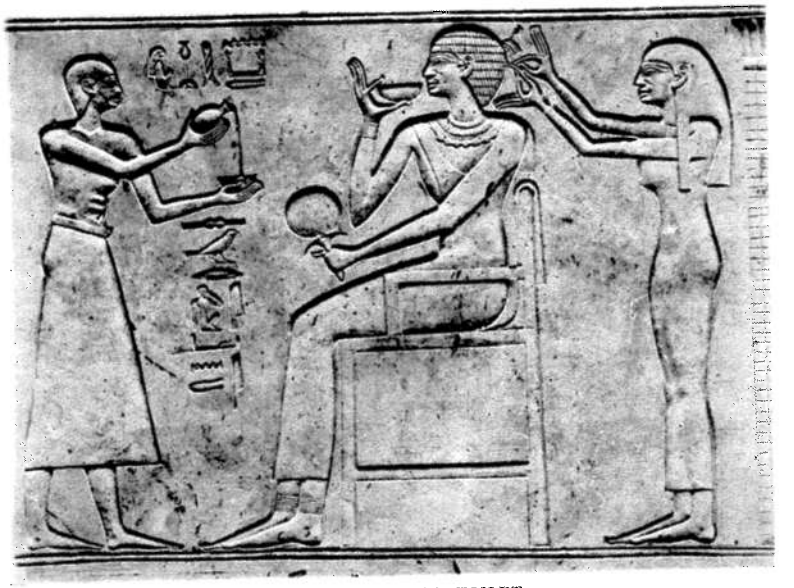
The style of the First Intermediate Period differs entirely from the two periods between which it stands. The figures, though conforming to the canon as regards height, have a narrow, elongated effect with excessively small waists. The style degenerates rapidly after the end of the Old Kingdom until it sinks into utter barbarism. The state of the country was probably greatly disturbed by foreign invasions and internal strife, so that the training of artists was in abeyance, and only rude work of village stonemasons was available. The extremely narrow figures, differing entirely from the better and more naturalistic proportions of the Old Kingdom, can hardly be a reversion to an indigenous

art, as there is nothing like them in the earlier periods. It is possible, however, having regard especially to the close intercourse between Egypt and Crete in the Middle Kingdom, that Minoan ideals are seen in these narrow-waisted figures. On the other hand, during the Middle Kingdom, when trade was high between the two countries, there is no discernible Cretan influence upon Egyptian, or Egyptian influence on Cretan, art.

From the decadence of the First Intermediate Period there arose another school; this still kept the unnaturally elongated narrow figure, but is characterised by careful attention to detail and observation of natural forms—the minuteness and delicacy of the style have to be seen to be appreciated. The best known of these relief sculptures are from the pyramid-temple of Mentu-hetep III, at Thebes. The delicacy of line and the slenderness and elongation of the figures can be well observed in the "milking scene" (Pl. XIX. 1). The long narrow forms of the cow and calf, with legs so slender as to be out of proportion to their bulk, should be contrasted with the sturdy cattle of the reliefs of the Old and New Kingdoms; at the same time the deer-like heads of both animals show that the artist was an observer of nature. The attenuated limbs of the milker are characteristic of the period; and though this extreme thinness is known in the art of the VIIth and VIIIth dynasties, there is in the XIth-dynasty figures a suggestion of movement and suppleness entirely different from the stiff wooden appearance of the earlier forms. In the one case the peculiarity is due to the decadence of a fine period, the artist having lost his artistry by continual copying; in the other, it is the beginning of a new phase of art, the artist is feeling his way towards self-expression. The shape of the milker's head is like that of the Old Kingdom figures,



1. MILKING SCENE



2. KAUIT AT HER TOILET

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but the method of representing the features is entirely different. The lines of the eye and eyebrow are continued until they touch the ear, the mouth has coarse thick lips, the face is thin, the ear is larger than nature, but set in the right position. The form of the loin-cloth, with an end showing between the folds, is not found in the Old Kingdom, nor is the loop by which the belt is fastened. The careful detail of the milker's hands, and of the rope with which the calf is tied to the cow's leg, should be noted. The clear cutting of the outline is also worthy of study.

In the scene of Kauit at her toilet (Pl. XIX. 2), the hands of the maid who is arranging her mistress's hair should be noted as showing the same amount of detail and careful work. The dress of the lady herself is a narrow garment with one shoulder-strap, which leaves the right breast bare. From the left shoulder falls a piece of stuff, which may be the end of the shoulder-strap or perhaps the ribbon which ties the necklace. The necklaces are carefully detailed; three rows of cylinder beads strung lengthwise and one row of nine flat lentoid beads. The hair is arranged very much on the type of the men's wigs of the Old Kingdom; it is difficult to say whether the object, which projects from the back of the head and is held by a pin, is an ornament put there for decorative purposes, or whether it is a curl which the maid will later put in place. In one hand the lady grasps a mirror, with the other hand she delicately holds between the thumb and first finger a cup, from which she is about to drink. In front of her stands a man-servant, who is filling another cup. He is a man of middle life, whose body shows the result of easy living; the garment which he wears is more characteristic of the Middle Kingdom than of the Old. It consists of a skirt fastened with a belt round the waist below the navel, and falling to within a short distance of

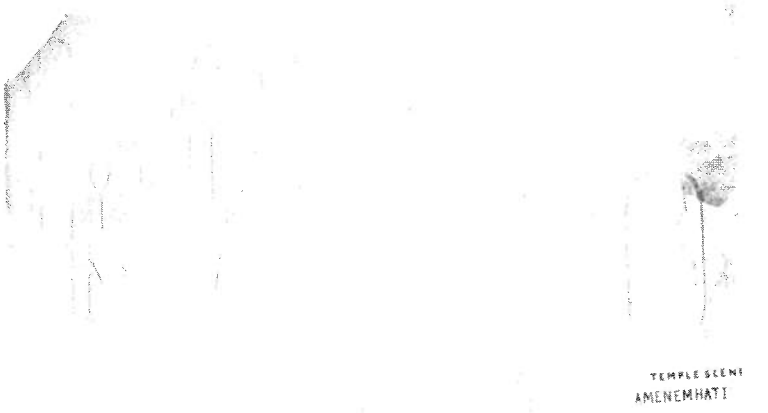
the ankles. The faces of the three figures are like the man in the milking-scene, the features very strongly marked and the modelling harsh; the upper eyelid rises suddenly from the corner, giving a wide-open effect to the eye; this is more noticeable in the women's eyes than in the man's. The ear is too large, although carefully worked as to detail. Certain mistakes are noticeable: the male figure has two right hands, the thumb being on the wrong side of the left hand; in the feet of all the figures the big toe is towards the spectator. These faults are probably due to convention; they are found at every period of Egyptian art. The effect of the peculiar cutting of the features is to give an expression of anxiety and intensity, which is seen in many of the other faces from the same temple. In the few figures in bas-relief the results are not so happy; the modelling is not so effective, being both lower and less elaborate than in the hollow reliefs. The best type of sculpture is the hollow relief, which appears to reach its highest point of development in the Middle Kingdom, these examples being among the earliest which we have of the new school. In the temple of Mentu-hetep III we see the beginning of that more academic scholastic style of sculpture, with broad delicate modelling, characteristic of the Middle Kingdom; less vigorous than that of the Old Kingdom, but more vigorous than that of the New.

The early XIIth dynasty appears to carry on the delicate low relief of the Old Kingdom, but the style soon alters, for under Senusert I we find a much higher relief and a more simple treatment. The XIIth-dynasty sculptures are in many ways more simple than those of the preceding or succeeding periods. The surfaces are broad and rather flat, but the outline is always well drawn and the arrangement of the figures is well conceived.

The sculptured slab of Amenemhat I (Pl. XX. 1) was found by Petrie, in 1894, re-used as a paving-slab in the XVIIIth-dynasty temple at Koptos. The scene is, as is customary in temple sculpture, partly a record of fact, partly symbolic. The record of fact is a ceremonial ritual performed by the king before the god Min, while the symbolism is expressed by the vulture, whose outspread protecting wings cover the figure of the king and also his name, thus marking him out from the rest of the scene. The ritual is performed by the king before the god Min, and behind the king stands his *ka*. The slab is broken, so that only the heads of the figures remain. The relief is unusually low, not more than the sixteenth of an inch (compare the farm-women of Nefert, Pl. XIII. 1); the modelling of the faces, though of the slightest, is delicate and accurate. The forms of the hieroglyphs are broad and simple, and the inscription is arranged to fill the space as decoratively as possible. Only the faces are modelled, the details of the hieroglyphs are incised, except, as in the feathering on the vulture's wings, where the importance of a line is enhanced by lowering the surface towards it. The method of working is by hammer-dressing and scraping, for the stone was too hard for working all over with the tools then in use; the background was, as usual, lowered slightly to the outline. The outlines were finished by cutting down with a tool so as to leave a sharp edge; the tool in question was a straight-edged chisel about three-eighths of an inch wide, and the sculptor evidently experienced a difficulty in the short curves, especially in the circular hieroglyphs, for the straight-edged tool has left slight angular projections at the junctions of the two cuts.

Of the many pieces of brilliant work in the Middle Kingdom, the Running Senusert (Pl. XX. 2) is perhaps the most brilliant. The king, wearing the crown of

Lower Egypt, is represented as performing a running dance before the god Min. This god in classical times was equated with the god Pan as essentially a creative deity; the ceremony was therefore probably a fertility rite, originally performed in the open, but at this period in the temple. The slab, like that of Amenemhat I, must have formed part of the wall decoration of the XIIth-dynasty temple; presumably there was once a companion slab showing Senusert performing a similar ceremony as king of the South. The costume is the archaic ceremonial dress, and not the ordinary dress of the Middle Kingdom; it consists of a loin-cloth with narrow vertical pleats, one end, pleated horizontally, falls down in front between the two folds of the loin-cloth, a ceremonial tail is fastened to the belt at the back. The short loin-cloth was the ordinary dress for men in the Old Kingdom, and remained, with a few modifications, as the ritual dress of the king till the end of the Pharaonic period; the hanging end is seen in the loin-cloth of the milker in the XIth-dynasty sculpture (Pl. XIX. 1). The ceremonial tail had by this time become completely conventionalised; it should be compared with the tail on the figure of Narmer (Pl. IX. 2). On his head the king wears the crown of Lower Egypt, with the uraeus in front; and round his neck is a long string of the globular beads characteristic of the period. In his right hand he carries an oar and in his left the sign which, as a hieroglyph, reads *hp*; the symbolism of these two emblems in this ceremony is unknown. The whole figure of the king is instinct with life, every muscle of his body is in movement or braced to withstand strain. He does not merely hold the symbolic emblems, he has seized them and grasps them with his full strength. The energy shown in the hands and arms alone would differentiate this fragment from anything of a later



1. SLAB OF AMENEMHAT I

2. THE RUNNING SENUSERT

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period. The action of the legs as he darts forward is full of vigour; and the tail floating out behind enhances the impression of speed. The moment chosen for representation is when the weight of the body is being transferred from one foot to the other, just before the back foot leaves the ground. It is unfortunate that the forward foot, with part of the leg, is broken away; it would have been interesting to see whether the sculptor had rendered its position with the same truth with which he shows the backward thrust of the foot which still remains. In spite of the convention of the front-view body and profile legs, the artist has succeeded in presenting an extraordinarily convincing figure; the body is well modelled, the outlines brilliantly drawn. The shortness of the upper part of the right arm is apparently due to an attempt at foreshortening; the tremendous strength of the muscles of both arms is well rendered. Here there is no mistake as to the hands, the right hand and the left hand are on their proper sides (cp. the Ptolemaic sculpture, Pl. LV. 1.). The face is as remarkable as the rest of the figure; it is obviously a portrait—the straight nose, with curving nostril, the firm mouth, the full chin, combine to make a face at once stern and strong. Even the front-view eye is less noticeable than in most of the relief sculptures, owing to the brilliancy of the drawing and modelling. The hieroglyphs, with their bold yet simple outlines, should be compared with later inscriptions; their decorative effect has been well studied by the artist, who has not shirked the difficulties. Note, for example, the careful drawing of the *kheper*-beetle in the cartouche and the detail of the twisted strands of the *h*. The inscriptions are so arranged as to give the effect of a background. The whole sculpture is in hollow relief, the figure as well as the hieroglyphs. Though the outline is cut down to a depth of a quarter of an inch,

the surface modelling is slight, but the delicate accuracy of that modelling gives it the effect of greater depth. This magnificent piece of work reaches the highest point of perfection in hollow-relief sculpture in Egypt; at no other period was there anything so fine. It shows the spirit which animated the period, and after seeing it, it is possible to realise why the reign of this great Pharaoh should have been one of the most brilliant and prosperous for Egypt. We see him performing a regulation ceremony with the same vigour and energy which he infused into all his doings, and which seems also to have inspired the artist.

Other fine examples of relief sculpture are in the tomb-chapel of Tehutihetep, at El Bersheh. These decorations were worked in extremely low relief and then painted. The figure of Tehutihetep's daughter (p. 48. fig. 8) shows the characteristics of the period very clearly. The careful observation of the Old Kingdom had been lost, in great part, as regards both the drawing and the modelling of the figures. The forearm of the girl is perfectly straight, though there has been an attempt to represent the curves of the bent elbow, and the swell of the muscles of the forearm, due to its position and to the fact that the hand is grasping an object, in this case the stalk of a flower. The elongated form of the figure follows the convention of the First Intermediate Period and the XIth dynasty, though throughout Egyptian relief sculpture a woman is always represented as being considerably narrower in proportion than a man. It is, however, from the beginning of the Middle Kingdom that the fault becomes noticeable; the extreme of narrowness is reached in Ptolemaic relief sculptures. Another fault to be observed is that the girl has only one breast, the other being presumably hidden under the shoulder-strap. Again, this convention of the one breast, though known in the

Old Kingdom, becomes increasingly observable and reaches its most unnatural form in the Ptolemaic period. The left hand is correctly given, but the right hand is wrongly drawn, as it represents the back, and should represent the front by the position of the thumb. The feet show the same convention, both big toes being towards the spectator. Although the eye in this figure is destroyed by a break in the stone, the form can be reproduced from some of the other figures; it is a purely conventionally drawn eye without any attempt at naturalistic rendering—the eyebrow was obviously painted, for it is elongated towards the temple and ends in a narrow streak. The nose juts out at an angle from the brow as is usual in Egyptian faces. The lips protrude slightly, and have sharp edges, as is not uncommon even in the relief sculptures. The chin is very short and the roundness of youth is indicated, especially in this part of the face, and it is also carried out in the modelling round the mouth and on the cheek. The very low relief and the slight but careful surface modelling are characteristic of the Middle Kingdom. The detail of the hand with the carefully drawn flower should also be observed.

In the same tomb-chapel is the celebrated representation of the dragging of the Colossus. Here the regular convention of the Egyptian artist can be seen by the arrangement of the men who haul the statue; they are represented holding a rope attached to the sledge on which the statue is seated. It may be noted in passing that the bunch of loops where the ropes converge does not represent a knot; until the Middle Kingdom, and even then only rarely, the knot does not occur in Egyptian art. The Colossus itself, as is already pointed out in the section on the canon, is represented in true profile, this being the usual Egyptian method in relief sculpture of distinguishing a statue from a living person.

It must also be noted that the leader of the haulers, though a living person, is also represented in profile, the position being emphasised by the way the rope is carried over the shoulder. But the artist, not being used to representing the living figure in profile, has brought the farther shoulder too far forward. An exaggeration of this position will be shown when we come to consider the paintings of Beni-Hasan.

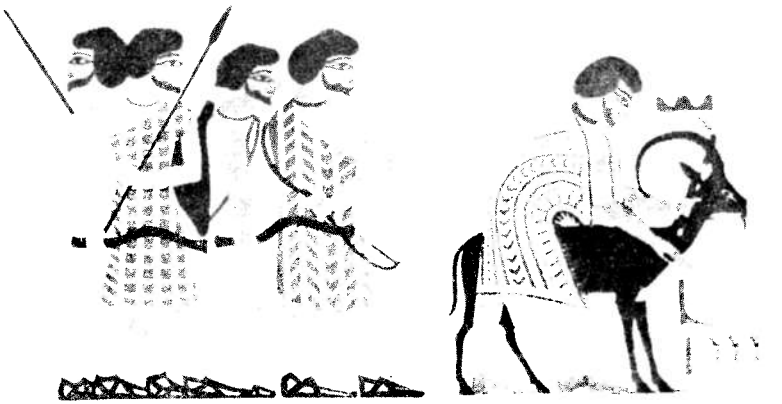
In the rock tombs of Meir the relief sculpture follows the tradition of the Old Kingdom, but is more roughly represented. The scenes are of the usual type—the cattle, the boatmen, the hippopotami in the water; but the scene of hunting is elaborated in the tomb of Senbi so as to fill the whole wall. Senbi is shown in the action of running forward as he shoots an arrow from behind a screen at the gazelles and other animals which his hunting-dogs have roused from their lairs. The figure of Senbi, though well conceived in action, is not so well carried out, the fault being chiefly in the forward leg, the position of which is wrong artistically, as the sense of balance is entirely lost. The thrust of the other foot is well shown, but the detail of the ankle leaves much to be desired; the legs of this figure should be compared with the legs of the Running Senusert. The upper part of the body, the action of the arms in drawing the arrow and bending the bow, are well expressed; the face is, unfortunately, too damaged to comment on. The servant who holds his master's quiver and axe is more pleasing in many ways than the principal actor in the scene. The animals are represented with the vigour which is characteristic of hunting-scenes, and with the usual poetic license as to the number of killed and wounded creatures. Though the scenes are spirited, the style of this provincial art cannot be at all compared with the beauty of the sculptures

at Saqqara. It should be noted, however, that many of these scenes are unfinished, the squaring of the wall for the drawing still remains. The most naturalistic group is of bearers of bundles of papyrus. Here the action of the man carrying the great bundle on the back with the hands clasping the sheaf, though anatomically incorrect, gives the effect which the artist intended to convey, and the coarse features of the peasant are well rendered. In examining the figures at Meir one is struck with the difference between the representation of the faces here and in the Old Kingdom. This is also the case with the figures at Beni-Hasan and at El Bersheh. Whether the type of face had become coarser with the passing of time, or whether the people of Saqqara were of a finer type than those of Middle Egypt, it is now impossible to say, but it certainly is a fact that the coarseness of the XIIth dynasty, as represented in the sculptures and paintings of that period, is remarkable, and is not found at any other time. In the painting of these sculptures the background is of a greyish-yellow tint; this is midway between the pale grey of Meydum and the bright yellow of the sculptures of Deir el Bahri, just as the Middle Kingdom, in point of time, comes between the Old and New Kingdoms.

Painting

In the Middle Kingdom painting is far more common than in the Old Kingdom. The ambitious feudal lords of Menat-Khufu desired to decorate their tomb-chapels with great splendour, but at little expense. The tombs are therefore more painted than sculptured, and in them we see the work of the Egyptian artist in colour. Here, in many cases, the drawing has been entirely sacrificed to colour-effects, and the attempt to represent true profile has resulted in

singular distortions, as in the followers of the Bedawy Sheikh (Pl. XXI. 1). Taking the well-known figure of the Sheikh himself (Pl. XXI. 1) as the type of the paintings of Beni-Hasan, we see that the outline is in black and the colour is laid on in flat washes. The colour of the flesh is dark red, the details of the hands being drawn in black. There are no details on the feet. The features are outlined in black, the beard and hair are represented with a flat black wash; the eye is outlined in black, and the white of the eye is in startling contrast with the black iris, the pupil of which is represented by a white dot. The distortion of the shoulder by the attempt to represent the figure in profile is hidden, in great measure, by the stiff garment. This coat-of-many-colours is elaborately painted in red, blue, and white, with a scalloped edge of black, evidently a border, at the bottom. The body of the ibex is painted in a flat wash of brown with a sharp edge, leaving a white streak from the muzzle to the front legs; in the lower part of the body the brown merges more delicately into the white. The muzzle itself is white, the lines on the face and the eye are put in in black, the hair and the hoofs are black, the little beard is of black and white. Round its neck is a plain, black band, presumably the rope by which it is held by the Sheikh, who in the same hand holds his parti-coloured staff of office. The background was presumably coloured with a neutral tint, as was done at Saqqara, and as far south as Meydum. In this, as in the rest of the scenes, much of the colour-scheme is supplied by the painting of the hieroglyphs, which are represented in their appropriate tints. Some of the scenes are unfinished, the figures being sketched in red, with a little colour here and there. This is the case in the scene of the girls playing at ball (Pl. XXI. 2), where the representation of the garments is merely in outline, the



1. BEDAWY SHEIKH AND TRIBESMEN

2. GIRLS PLAYING BALL

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figures being shown underneath as if unclothed; it is obvious that in the finished picture many of the lines would have been covered up by paint. The sketch has not been corrected, but sufficient remains of the projected colouring to show that the garments would have been white, the hair black, the ornaments, necklaces, bracelets, and anklets, blue. The balls with which the girls are playing are black. The whole sketch is wonderfully spirited, though the drawing often leaves much to be desired. The riding girl on the right has only one upper arm, the two lower arms apparently growing from the same elbow; this would probably have been altered in the completed picture. The girl on the left, however, who is in the act of throwing the ball, is a fine piece of drawing. The narrow elongated figure, so common at this period, is not specially marked in this scene, but it must be noted that, although these are children, they are represented simply as small women; the rounded forms of childhood are seldom reproduced until a considerably later period.

It must be remembered that the paintings of Beni-Hasan are from a part of Egypt which has left no other record of art. There is no painting of the Memphite School in this period, nor of the Theban artists; therefore it is impossible to compare the Middle Kingdom painting with the art of the great centres. It is entirely the performance of local artists, and should be judged accordingly.

CHAPTER V

NEW KINGDOM

THE general effect of the sculpture of the New Kingdom—setting aside the Tell el Amarna period—is of a less vigorous art than in the earlier times; the strength of the nation was clearly expended in some other direction. Though there are some fine statues, the level is, on the whole, considerably lower than in the Middle Kingdom; the splendour and virility of the early periods had passed away, never to return. There was a definite appreciation of beauty and refinement which resulted, except in the hands of a great sculptor, in a certain weakness and formality, in a slurring of contours to avoid harshness, in a desire to please the eye rather than to express an idea. It was an age of cheap luxury, and sculptors of every grade were in demand. The *nouveau riche* required a portrait as much as a man of educated taste; the sculptor had to please his patrons, with a consequent lowering of his ideals and a sacrifice of truth to technique. Sculpture became increasingly mechanical, and the revolt of Akhenaten against formalism in art claims our sympathy. The Tell el Amarna incident was, however, disastrous to the art of the New Kingdom, which steadily declined, after the fall of Atenism, until it lapsed into the barbarism of the Late Period.

The foreign influence, so noticeable in the art of Tell el Amarna, can be traced for more than a century after; it is found more particularly in the wall-sculptures, and is manifested in non-religious scenes of spirited action, such as the Fighting King and the Hunt of the Wild Bulls. This

type of scene is probably due to Cretan art, where violent and rapid action is so often depicted. Nowhere in Egypt are such scenes found until the New Kingdom; even the Running Senusert, active though he is, is represented as engaged in a religious ceremony. No king of the early periods is ever shown in personal peril, as is Rameses II, when he kills his enemy in a hand-to-hand combat.

In the New Kingdom there is a revival of a form of statue, rare in earlier times, of a married pair seated side by side. In these dyads the couple embrace, the man's arm round the woman's waist and the woman's arm round the man's waist. Dyads are found of royal personages, and of persons of lesser rank: they become common after the time of Thothmes III. In the face, the eyes are generally brought too far forward, but the rest of the face is naturalistically rendered, and in almost every case the sculptor has apparently endeavoured to seize a likeness. There are also dyads of the king with a god. As might be expected, these are more conventional than the figures of a married pair, but the attitude, with the intertwined arms, is the same; in these the king is practically divine, and the statues are clearly intended for worship. The statues so common in the IVth dynasty of the married pair, side by side but distinct, are not found in this period.

The fashion of hair-dressing, which began in the late XVIIIth dynasty and continued into the XIXth, is so marked as to constitute a definite means of dating a statue or relief. The wig worn by men consisted of plaits or curls cut in a fringe across the forehead and taken in a curve to the shoulders; under this curve the curls were brought forward to fall, as a rule, over the chest, though sometimes they were pushed behind the shoulder (p. 48. figs. 9, 10, 11). The women wore an elaborate coiffure of innumerable little

plaits or curls (p. 48. fig. 12), over which fell a few heavy braids; often a fillet was tied round the head. Both men and women also wore a cone-shaped object on the top of the head (p. 48. figs. 10, 12). Kings usually wore the *nemes*-cloth or the so-called blue crown; the crowns of Upper and Lower Egypt were represented only on official statues.

The dress of women, during and after the Tell el Amarna period, was often of a soft material gathered in folds and fastened under the breasts; this costume was often finely rendered. Pleated sleeves are characteristic of the garments of both sexes after the middle of the XVIIIth dynasty.

Statues

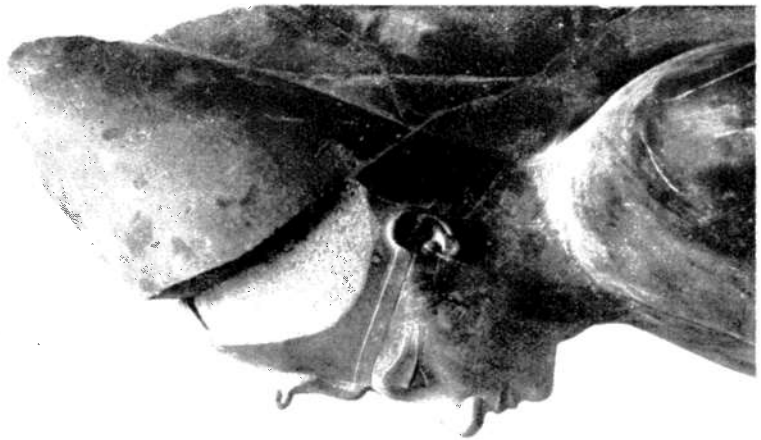
At the beginning of the New Kingdom, the beautiful little statue of Teta-shera shows strong naturalistic feeling. The youth of the little queen is delicately expressed; the slight droop of the girlish figure, the listless pose of the thin young arms, the pathetic curve of the mouth, all suggest that the burden of royalty was heavy upon her. The whole effect is very different from the more formal figures of kings, which become more common later in this period.

A fine character-study (Pl. XXII. 1) is of the mother of the great warrior-king, Thothmes III, who conquered the whole of Syria and made Egypt the greatest world-power of his day. The lady is seated on the square block-like throne, such as was used in the IVth dynasty. Though clearly of royal blood by the insignia which she wears, her only title is that of "King's mother," and her own genealogy is not mentioned. She is a woman of middle life, neither old nor young; the face is obviously a portrait, its bright alert expression differentiates it at once from the more formal and expressionless

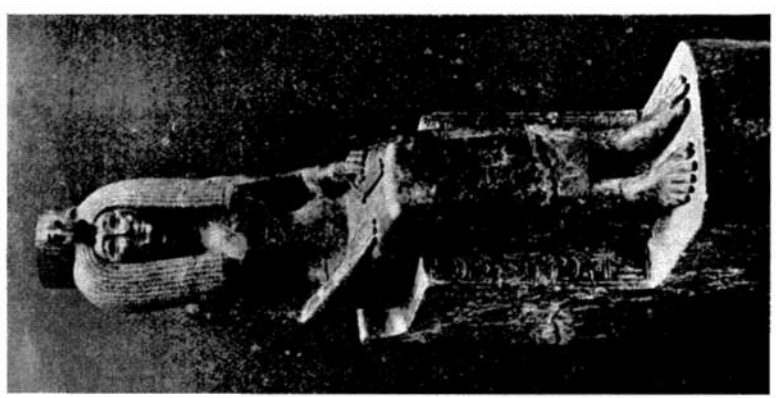
statues of many of the queens of this dynasty. The eyes are unusually large for the face, and they show the fault of the sculptors of the period in being brought too far forward from under the brow. The arch of the upper eyelid follows symmetrically the arch of the eyebrow. The treatment of the muscles round the eyes and mouth combines to give the face a charming and whimsical character: she looks as though about to laugh. The contour of the face is round, the modelling of the cheeks and chin is well rendered. The wig represents plaited hair, it fits closely round the forehead and upper part of the face, then falls loosely to the breast; the style of it should be compared with the wig of Taia (Pl. XXIII. 2). The circular crown resting on the very top of the head is first seen in the XVIIIth dynasty; here it is a true crown, later it becomes merely a ring of uraei. The double uraeus on the brow is also an innovation of the time, the single uraeus is introduced as a royal badge in the IInd dynasty, but is not much used till the XIIth dynasty. The figure is seated in a formal attitude, her hands on her lap, one holding a small flail or whip, a symbol of power, the other is laid flat on the knee. The feet are well apart. It is evident that here again we have to do with more than one sculptor. The formal rendering of the arms, legs, and feet is entirely out of keeping with the skilful modelling of the face, the ability to observe the small details which make up a likeness, and the delicate and careful representation of the plaited hair. The torso is remarkable for the unusual width of the hips, possibly a naturalistic rendering of the real figure. It is interesting to contrast the coarse work of the limbs, especially the ankles, with the sculpture of the face. The stiff plaits of hair on each side of the face serve to emphasise the contours, the tall crown and upright uraei give height to the figure, and the formal position gives

dignity. She sits a queen, throned on the very primitive throne derived from the Old Kingdom. Another point of interest about this statue is the likeness that seems to have subsisted between her and her illustrious son; when both statues are seen from the front the resemblance is apparent at once. The material of this statue is black granite, a fine-grained stone which admits of much detail and was therefore a favourite with sculptors at all periods. The crown and necklace are overlaid with sheet-gold.

One of the finest statues of the XVIIIth dynasty is the fine-grained green-basalt figure of Thothmes III (Pl. XXII. 2), now in the Cairo Museum. It has little of the usual mechanical precision of the art of the XVIIIth dynasty; whether seen in full face or in profile it is obvious that the sculptor was aiming at a likeness, and has in great measure succeeded. The raised band of the eyebrows and the long line of paint from the eye to the temple give a more formal appearance to the face than it deserves, for when studied in detail the general effect shows that it is the portrait of a living man. The fine-grained material of which it is made lends itself to fine execution. The eyes are fairly large and well opened, though they are brought too far forward and are almost on the same plane as the brow. The big nose with a drooping septum is characteristic of this king. The outline and the modelling should be carefully noted, as the artist has obviously been desirous of representing the king as he lived. The mouth curves slightly upwards in a smile; this is characteristic of many statues of Thothmes III, and becomes more or less of a convention in the later statues of this dynasty. The cheeks are full and well rounded, and the whole face shows a man of strong character but of kindly disposition. This physiognomy is borne out by the character of the king himself in his conquests of Syria, as his reckless



2. HEAD OF THOTHMES III [*To face p.* 102



1. MOTHER OF THOTHMES III

courage, his dashing generalship, and his mercy to the defeated show him to have been one of the greatest of all the warrior-kings of the world. The ear has the common fault of Egyptian statues in being set too high, the upper part is on a level with the highest point of the brow, whereas in nature the ear is set at about the level of the nose; it is, however, of the right size, and is better modelled than in many of the later statues. The ears protrude slightly from the head, but not to a very great extent; in fact, not more than is often seen in many individuals of the present day. The difference in style should be compared with the colossal head of the same king in red granite now in the British Museum, in which the coarseness of the red-granite school is well exemplified. The colossal head was, of course, intended to be seen from below, and from a distance, and therefore fine detail is not to be expected, but it is not on the same artistic level as the Cairo figure. The basalt statue follows the usual canon as regards the height, and is obviously not intended to be a naturalistic representation of the king's figure, for he was a small man. He is, in his attitude, the embodiment of the Pharaoh trampling upon the Nine Bows, typifying the supremacy of Egypt over its enemies. The style and workmanship, if compared with the earlier periods, show a smoothness of technique with a loss of the vitality and virility which distinguish the early sculptures. A certain slovenliness and want of artistic skill are visible in the way that the hands hang at the sides, with the remains of the block from which the figure was carved still between them and the body; such a method is unknown in earlier times, the XIIth-dynasty sculptors overcame that difficulty by placing the hands flat on the triangular apron. Though the attitude of this statue of Thothmes is less stiff and conventional than those of Senusert III, the usual convention

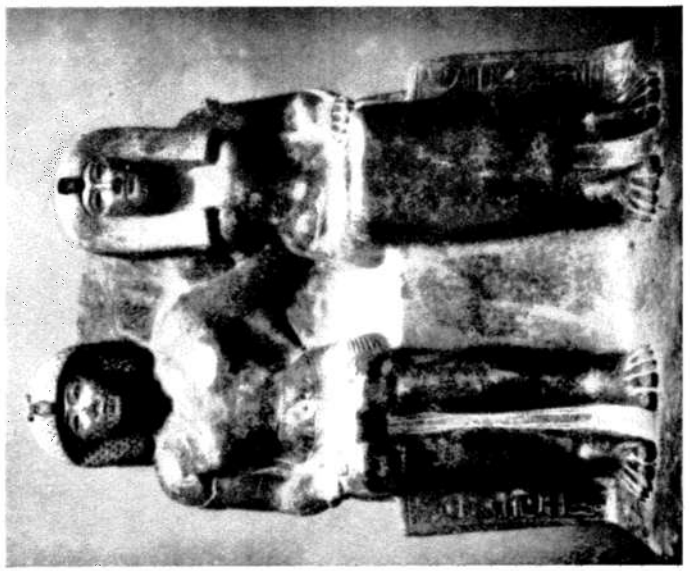
still obtains of the stone being left between the body and the arms, as is found in the XIIth dynasty, and also between the legs, as is customary throughout the whole of Egyptian art.

The statue of Amenhotep II (Pl. XXIII. 1) shows the king kneeling and holding out an offering-table. The kneeling king is so rare in Egyptian art before the XVIIIth dynasty that it may be considered an innovation dating from that period. The king either stands or sits, even in the presence of the gods, for as Pharaoh he is a god himself and therefore the equal of all other gods; he takes an inferior place only when in the presence of a goddess, who stands to him in the relation of a mother (cp. Pl. X., Menkaura and Hathor). But in the XVIIIth dynasty there was a change; new religious ideas and a different conception of the gods arose, possibly derived from Syria. The Syrian and Babylonian idea of deity was not the same as the Egyptian, in which the Pharaoh was god on earth and therefore the equal of god in heaven. To the Babylonian, and also to the Syrian, even the king was the creature of the creator and subordinate to the god. The Hyksos invasion imposed Syrian ideas on Egypt, and the Syrian conquests of Thothmes III opened up that country and brought Syrians in great numbers to Egypt. In this way new thoughts and new concepts were mingled with the old religious beliefs; not among the mass of the people, who were always slow to move, but among the higher and more educated classes. Consequently we find the Pharaoh represented in more humble attitudes than previously. Whereas in the Middle Kingdom the god embraces Senusert I as an equal, now in the New Kingdom, Amenhotep makes his offering on bended knees; a servant specially favoured, perhaps, but a servant nevertheless, and not an equal.

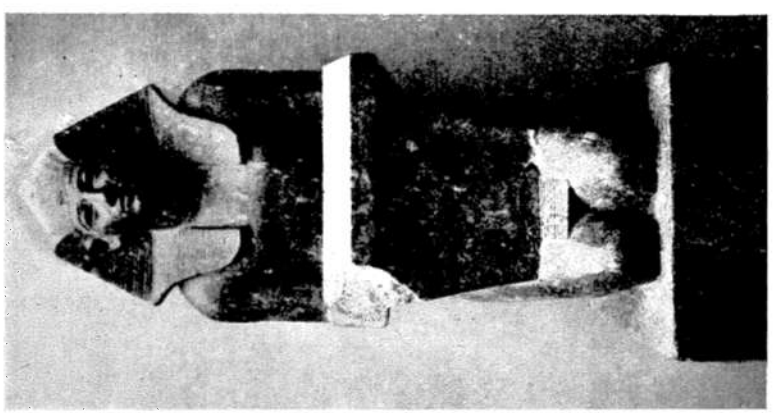
This point of view becomes more and more insistent as the power of the priesthood grew, and kneeling figures of kings become increasingly frequent. Queens are not represented as taking an active part in temple-worship, and are therefore not represented on their knees, but are always enthroned or standing. In this statue Amenhotep is in the flower of youth, and the youthful effect is enhanced by the absence of the false beard. The eyes are large and well shaped, but have the fault of the period in that, being set too far forward, they are on a level with the brow. In consequence, the sculptor has been forced to emphasise the upper lid by deep cutting along the lower edge, and has been able to accommodate the modelling only by raising the eyebrows like patches. As the head-dress comes low, very little of the forehead can be seen, and the wrong position of the eyes is hardly noticeable. The space between the eyes at the top of the nose is wide, in which the face approximates more to the kings of the Middle Kingdom than to his own immediate predecessors and successors; the arch of the eyebrows is rather flat. The nose is neither large nor small and is very slightly aquiline, unlike the big nose of Thothmes III, his father. The mouth is grave in expression, the upper lip rather thick and without the "Cupid's bow" curve; the chin is round and without much character. Viewing the face as a whole and comparing it with those of the earlier periods, one is struck with its gentleness, suavity, and well-bred aristocratic air; it differs entirely from the strong virile faces of the XIIth dynasty, and still more from the Old Kingdom kings, with their expression of solid strength and determined will. Judging by this portrait, Amenhotep II was a man who could hold a high position with dignity and grace, though he might not, perhaps, have been able to achieve that position for himself. The rest of the figure is

more or less conventional, but it is often by these conventionalised details that a statue can be dated. The ears are too large, not outrageously large as at the end of the XIIth dynasty, yet not of the size as represented in the Old Kingdom; it must also be noted that they are not pierced for ear-rings, a fashion which came in under the Tell el Amarna kings. The linen head-dress has stripes of equal width; whether wide, as over the head, or narrow, as across the lappets: compare this with the striped head-dress of Senusert I (Pl. XVI. 3). Though the sculptor has retained in the arms the tradition of good modelling, the shoulders are no longer represented with any real fidelity to truth. The artist has evidently experienced considerable difficulty in regard to the body, owing to the presence of the table, for the anatomy below the breast has been scamped; the chest muscles, however, are rendered well. The lower part of the body and the greater part of the legs are hidden by the table; but the knees, which in their prominent position should have given the sculptor the opportunity to show his powers, are hardly modelled at all. The loin-cloth is finely pleated, and the end in front shows under the table. The statue is of grey granite, a material in which good work can always be expected. The height of the figure is 1 m. 20 cm.

The black-granite dyad of Thothmes IV and his queen Taia (Pl. XXIII. 2) is a fine example of the sculpture of the late XVIIIth dynasty, before the influence of the Tell el Amarna School. The king's figure is bigger than that of the queen; the face is damaged, but in spite of that the likeness is obviously sincere. He is a young man, probably not more than twenty—his age was twenty-five when he died; the eyes are of the long narrow variety, and should be compared with the eyes of the queen, which, though also long and narrow, are of a different form and differently set. The mouth has rather



2. THOTHMES IV AND QUEEN TAIA [*To face p.* 106



1. AMENHOTEP II

protruding lips, and is smiling slightly. The body shows a man entirely unathletic, and the spread of the hips is rather feminine in form. The modelling of the body and of the limbs has lost the fine work of the earlier periods; this is most noticeable, perhaps, in the treatment of the legs, for the ankles are almost as thick as the calf. The feet rest upon the Nine Bows, signifying the king's authority over all the foreign tribes whom the Egyptians recognised. He sits with the right hand on his knee holding the sign of life, and his left arm is round the queen, the hand just showing on the upper part of her left arm; the length of his arm is quite out of proportion. The head-dress is a wig of curls, cut straight across the forehead in a fashion which becomes more usual in the XIXth dynasty. The uraeus is of the type of the XVIIIth dynasty, with the tail curling in a figure-of-eight over the top of the king's head. The queen is apparently considerably older than the king—the face is that of a woman in middle life—she has the same wide face and rounded chin as the king; the mouth, however, is entirely different, it is that of a much more determined character than the man's. Her head-dress is the long, plaited wig of the period, with the head of the uraeus emerging on the forehead. The figure also is that of a middle-aged woman, and is not unlike the figure of Queen Tyi in the colossus, now in the Cairo Museum. The queen sits on the throne beside the king, whose waist she encircles with her right arm; she wears the long dress of the women, and over each breast is an ornament in the form of a rosette, probably representing metal-work. The whole figure is unmodelled, that is to say, there is no representation of any muscular or bony structure; the arms are straight, the left hand is laid flat on the left knee; the feet are as coarsely worked as those of the king. The name and title of each person are on the throne, beside them.

There is a mass of material for the work of Rameses II, although under this king it is necessary to be on one's guard as to the date of any statue which may bear his name. He was an admirer of art and of beauty, and therefore often had the name of an earlier king erased from a fine statue and his own placed upon it. A few statues, however, still remain which are undoubtedly of his time, and show that the artists of his reign could produce real works of art.

One of the finest examples of Egyptian art is the well-known black-basalt statue of Rameses II, now at Turin (Pl. XXIV.). This is clearly the actual likeness of the king, and shows him seated on the high-backed throne of divinity, holding the emblems of sovereignty in his hand. The head bends slightly forward as though the Pharaoh listened to a suppliant, kneeling at his feet, and the combined dignity and benignity of expression mark this statue as the work of a genius. The dramatic sense, always so strong in Rameses II, is seen here; he realised throughout his long life that he was the Divine King, and in this statue, probably made under the king's own eye, for his worship, the sculptor has realised that dogma also and has expressed it.

Very different is the statuette of the same king making an offering to a god. The pose indicates that he has just thrown himself down almost prostrate; the lissom young body and limbs are well rendered, and the attitude shows an eager impulsiveness rare in Egyptian art. The dramatic feeling is again clear, for the king here is the ardent worshipper; not kneeling stiffly and solemnly like Amenhotep II, but flinging himself fervently and whole-heartedly into the adoration of the deity.

This group of heroic size (Pl. XXV. 1) represents the god Ptah of Memphis, and the Pharaoh, standing side by side. The figures are the same height, but the broader shoulders and

RAMESES II

[*To face p.* 108

more sturdy build of the king, as well as the more striking head-dress, make him appear bigger and more important than the god. Though the work is coarse, the proportions are well preserved, and the group must have presented a fine effect when viewed, as was intended, from below or from a distance. The figures are sculptured in one block, the head-dresses in another block. The figures were broken anciently, probably when the temple was finally abandoned, either in the Ptolemaic period or rather later. The inscriptions, both back and front, give the name of Rameses II; and as there is no sign of erasure, the attribution must be accepted. It is not, however, a portrait of Rameses, but is probably a generalised presentment of royalty standing hand in hand with an equally generalised presentment of divinity. The faces are of the same type—wide and with high cheek-bones—yet they are not really alike. The god's face is pleasing in its grave and kindly expression; the nose is slightly aquiline, the eyes well-opened, the eyebrows arched, the cheeks full, the mouth slightly smiling, the beard is plaited and curls upward at the tip, the ears are unnaturally large and flat. The head-dress is striped, horizontally across the forehead, vertically in the two straight lappets which fall over the shoulders, rather in the style of a woman's hair at this period. The god holds in his left hand the *uas*-staff (now partly broken), his right holds the king's left hand. The costume consists of a narrow-pleated loin-cloth; the head-dress represents two upright ostrich-feathers, with the sun-disk between, rising from the horizontally twisted horns which signify the creative power. The king's face differs from the god's in many respects; the eyes are smaller and narrower, the arch of the brow is flatter, the nose is straighter, and the mouth longer—the expression also is sterner and not so benign. The ears are of

the same large, flat type, but the beard is quite distinctive, it is striped horizontally and is quite straight. The head-dress is the linen covering known as the *nemes*; the stripes are arranged in reverse order to the god's head-dress, they are vertical over the forehead and horizontal on the lappets. The uraeus rises from the king's forehead. The costume is more elaborate than is usual in a royal statue; the king wears a long skirt from the waist almost to the ankles; from the belt falls a triangular piece of cloth widening to the bottom, and across it is placed a row of disk-crowned uraei. This form of decorated "apron" is well known in relief sculpture; the ornament of serpents was probably of gold when the actual garment was worn. Over his shoulders the king wears a garment of fine linen; it descends over the right arm with a kind of sleeve almost to the elbow; the left arm is completely covered; the folds, which show the fineness and delicacy of the material, are drawn over the whole figure as though the wrapping were a cloak. There is a bracelet on the right wrist. The coarse work of the red-granite "school" is seen throughout. The head-dresses are simply "workshop" pieces, hewn out flat, without detail, the kind of work which could have been done by a mason, not a sculptor. The bodies are better rendered than is usual in this material, especially at this period; the limbs, however, are coarse; the forearms, wrists, and hands are little more than rounded cylinders; note particularly the king's right wrist. The feet and ankles also show the same unintelligent work. The faces redeem the whole piece, and place this group as one of the finest examples of red-granite sculpture throughout the Pharaonic period. It is especially remarkable also as occurring under Rameses II; it probably belongs to the beginning of the reign, when the artists of Sethy I were still alive and their influence predominated.

1. RAMESES II AND PTAH

2. MERENPTAH

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The head of the youthful Merenptah (Pl. XXV. 2) is pleasing in its dreamy expression, though technically it is not on the high level of Old Kingdom work. The raised rim of the upper eye-lid is peculiar. The colouring on the figure is still bright and fresh; the head-dress is yellow, the lips red, and the iris of the eyes black.

Reliefs

The stele of Amenhetep III (Pl. XXVI.) is one of the best examples of pure Egyptian art of the New Kingdom, before the Tell el Amarna revolution caused its downfall. The stele is of limestone, the upper part sculptured, the lower part inscribed. The scene represents the Pharaoh driving in triumph over his enemies, with bound prisoners on the horses and on the pole of the chariot. The design is in duplicate, both sides being alike, though the left side is more finished in the details than the right. The king stands erect in his chariot; he holds two reins in each hand and thereby guides a pair of prancing horses. In the hand nearest the spectator—right or left, as the case may be—he holds the slack of the reins and also a bow; in the other hand he has a whip, the lash looped back and held under his thumb. His loin-cloth covers the legs at the back to the top of the calf; in front it is caught up sharply to the belt, from which it falls in a plain strip, widening to the bottom; a couple of ribbons also fall from the belt, they were, perhaps, for tying on the conventional tail, which is fastened to the king's back. The necklace (unfinished in the right-hand figure) shows the beginning of the Amarna type, the rows of coarse, thick, ring-beads are common under Akhenaten. Besides the ring-beads there is a row of long ornaments shaped like lotus-petals; these

also are characteristic of the Amarna period. On his head the Pharaoh wears the blue crown; the streamers at the back are an integral part of the head-dress, and though of little importance here, they become a marked feature in the head-dresses of Akhenaten and Nefert-yti. The circular coiling of the uraeus is not known till the New Kingdom. Slung over the king's back is his long quiver. The horses have the conventionally hogged mane which is familiar in Roman art; the elaborately decorated harness is worth noting. The captives (negroes on the right, Syrians on the left) sit in pairs on the horses, with helplessly dangling legs and bound arms. On the chariot pole, the horses' tails being raised to give space for the figure, kneels a bound captive; beside him is the head of yet another prisoner, who apparently lies prostrate on the floor of the chariot, trampled by the feet of the conqueror. The chariot itself is the light construction with which we are familiar from the finds in the tomb of Tutankhamon and in many representations of this period; the wheels have six spokes. Between the wheel and the frame of the chariot is the bow-case, shaped to take the king's bow. In the centre of the composition, dividing the two parts from one another, is the sun-disk, with long pendent uraei and with a vertical line of hieroglyphs below. A vulture with spread wings holds emblematic signs to the Pharaoh's nose. The blank spaces of the background are filled with inscriptions, in vertical columns. The cartouche containing the king's personal name, i.e. the one nearest to him, as well as the name of the god Amon, in the inscription, have been erased, probably by Akhenaten, and were later re-cut by Sethy I. The whole design is merely an elaborate rendering of the *motif* seen in the slate palettes, viz. the Pharaoh in triumph. The general effect is good and full of action; the firm

AMENHOTEP III IN TRIUMPH

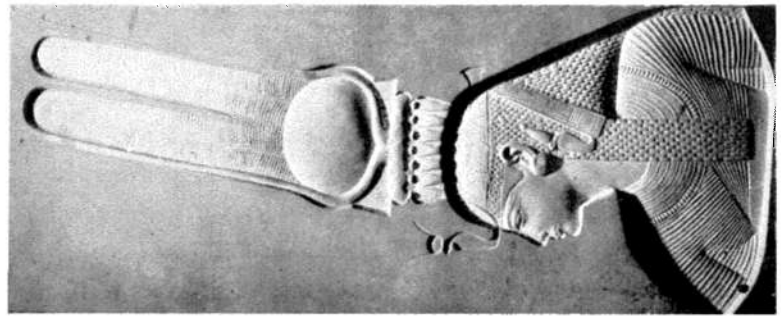
[*To face p* 112

attitude of the king and the position of the arms suggest movement, which must have been more strongly shown when the prancing feet of the horses were still in existence. The detail, however, does not compare well with the earlier reliefs. Though the arms are well drawn and modelled, the anatomy of the shoulders is poor; the shoulder is merely a smooth curve, without any indication of the underlying bony and muscular structure. The pose of the head is good and the outline of the features is delicately worked, the ear, though set too high, is of a reasonable size. But the eye is inordinately long, besides being too narrow; it is set at the same oblique angle as the mouth, in which it differs from the Old Kingdom (compare Pl. XIII. 2), where the line of the eye is at right angles with the forehead; again, in the Middle Kingdom the eye, when slanting, is not at the same angle as the mouth (Pl. XIX. 2). In both the Old and Middle Kingdoms the eye is never carried so far back as to project beyond the orbit if seen from the front, whereas in this case the eye extends so far beyond the orbit as almost to reach the ear. The lesser figures show even less appreciation of reality. Of the prisoners on the horses there are four bodies and three heads; the anatomical details of the legs and feet are not indicated at all, the shoulders and arms are passable, but the attempt to render the bowed-out effect of the chest, when the arms are bound at the back, is not happy. The *motif* of the protecting vulture holding emblems is not uncommon in the Middle Kingdom, but it is not until the New Kingdom that those emblems are brought, as here, into direct contact with the king. The arrangement and style of the hieroglyphs should be compared with the inscriptions of the Old and Middle Kingdoms (Pls. XIII. 1; XX. 1). The smaller size of the signs, their harsher curves, and the rather crowded effect, should be contrasted with the bold

outlines and well-spaced hieroglyphs of the earlier periods. The inscription down the centre, where the signs increase in size as they descend, would not have been perpetrated by an earlier artist.

The temple of Sethy I is the finest example of relief sculpture of the XIXth dynasty. The style should, however, be compared with the reliefs of the Old Kingdom, and it will be noted at once how entirely devoid of life is the New Kingdom work when compared with that of the Old Kingdom. The ground is completely flat, and although the technique is fine as regards the lowness of the relief and the amount of detail, there is practically no modelling, the limbs are merely rounded to the outline. The faces are carefully worked as regards the profile, but without any modelling of the cheek or round the eye. The faces of the Pharaoh throughout the temple are evidently portraits, for the same rather large nose and small mouth are seen in each. The figures of the deities are sometimes better than those of the king, especially in the case of the goddesses; in the Chapel of Isis the various representations of the goddess show that a different model has been used in each instance, for they vary from a young girl to a woman in middle life.

A typical piece of the sculpture represents King Sethy I on his knees holding out an offering of food on a mat tray; more food offerings are on a table in front of him (Pl. XXVII. 1). He wears the blue crown; the elaborate coils of the uraeus may be compared with the uraeus worn by Amenhotep III (Pl. XXVI.). The lappets at the back of the crown, which are short in the case of Amenhotep III, now fall to the waist. The necklace has the double row of thick ring-beads, found so commonly in the Amarna sculptures; the rest of the necklace, however, approximates to the style of the Middle Kingdom—the bracelets are apparently also of beads. The garment con-



2. BINT-ANATH [*To face p.* 114

1. SETHY I KNEELING

sists of a loin-cloth of narrow pleats fastened to an ornamental belt, to the front of which is attached an elaborate triangular construction. This object appears to have been made on a stiff framework; the two corners end in jackals' heads with radiating lines, perhaps representing pleats; from the belt fall striped ribbons, which I take to be the ends of the loin-cloth: over them is a panel of bead-work ending in a row of pendants, with a disk-crowned uraeus on each side. This type of "apron" is not found before the New Kingdom. The brilliancy of technique is unsurpassed in Egyptian art, the details are carefully worked—note, for example, the method of indicating the fineness of the material of the lappets—every line is cut clearly and without hesitation, but a closer examination shows the decline from the great qualities of Egyptian art. Anatomically the figure is impossible—not the impossibility of the primitive Egyptian artistic convention; the faults are those of a careless or ignorant artist, for there are two right hands and only one leg. Though the proportions of the body are preserved, there are no real indications of muscles except to a slight extent on the left shoulder. The length of the neck should be noted and should be compared with the short, sturdy neck of the Running Senusert (Pl. XX. 2); the apparent length is, however, increased by the sagging necklace; the two wrinkles below the chin are reminiscent of Akhenaten. The flatness of the face is striking, there being practically no modelling, except round the lips and chin; the eye is on a level with the rest of the face, so that there is no shadow from the brow or the under eyelid, but, at least, it is kept within the bounds of the orbit, in which it compares favourably with the eye in the face of Amenhotep III (Pl. XXVI.). The mouth is too small, though the lips are well and delicately worked. The hands are entirely conventional, without any attempt at natural-

ism; the delicate curving of the finger-tips, however, should be noted. The foot is in the same position as the feet of the men pulling down the bull (Pl. XIII. 2) and of the Running Senusert; in these two examples the foot is well drawn and modelled, though the position is perhaps conventional; in the figure of Sethy the foot would hardly be recognised as such if divorced from the figure. The offerings on the tray and the table are not modelled, the details being merely incised. The background is quite flat; it should be compared with the delicately undulated background of the farm-women (Pl. XIII. 1). The general effect of this figure, as of the whole art of this period, is that truth and vigour are sacrificed to beauty of technique and delicacy of detail.

The hollow reliefs show more clearly than other forms of art the decadence of the period, but they are relieved from the inanity of the Ptolemaic era by the vigour of the drawing. In the sculptures both of Sethy and of his son Rameses II, the king in battle is represented at the dramatic moment when he is overthrowing his enemy. The sculptures of Sethy are less dramatic than those of Rameses II, this being possibly due to the character of both kings, for Rameses appears to have had a greater sense of the dramatic than his father. The sculpture of the outer court of the temple of Sethy, at Abydos, was finished under Rameses II. Here the work should be compared with the work of the Sethy period; it is more of the type of Sethy's war-pictures. The finest example of relief sculpture of the time of Rameses II is on the fallen Colossus of Memphis, on the side of which is a portrait in hollow relief of his daughter-wife, Bint-Anath (Pl. XXVI. 2). The delicacy of the work, the beauty of the profile, and the fineness of the execution, point to its being the work of one of the band of artists who decorated the temple of Abydos under Sethy, or at least of that school. The face

is worked with precision and care, and with more modelling than was usual at this time. Being at Memphis, one would expect the best art, better even than at Thebes, which probably supplied the artists of Sethy's temple. In this case, however, the usual fault of the eye being brought too far forward is noticeable.

The work of Rameses II in relief sculpture is found in all the great temples. At Abydos, both in Sethy's temple and in his own, the work is almost at its worst, the outline is simply hacked out, the relief is too deep, and the figures are represented as narrow and elongated to an unnatural degree. At the same time, there is not the over-emphasis of certain parts of the figure which is found in the Late and Ptolemaic periods. At Thebes, in the temple of Luxor, in the temple of Karnak, and in the Ramesseum, are further examples of the art of this reign. The figures of the young princes at Luxor are peculiar, as showing the "lock of youth" in its most highly developed state. The work at Thebes is considerably better than that at Abydos, a certain number of local artists being probably employed at the latter place.

One of the most celebrated temples of Rameses III is at Abu Simbel. In this temple the scenes represent to a great extent, as in all the temples of Rameses, his triumph in the battle of Kadesh. The king in his chariot almost single-handed routs the chariotry of the Hittites. This splendid exploit is represented in every temple which Rameses built or decorated; in every instance the defeated Hittites are represented as fleeing or overthrown. At Abu Simbel Rameses is also represented driving in triumph, holding his horses with loose rein and with his pet lion running beside him. He is also shown with the Hittites kneeling and imploring mercy. This is poetic licence, for the historical facts prove that after the battle of Kadesh, Rameses waged an inter-

mittent war with the Hittites for at least twenty years, and was finally glad to make a treaty on equal terms with the Hittite ruler.

It is not until the New Kingdom that the king is represented in personal combat with the enemy; in the earlier periods, though he slays chiefs with his own hand, they kneel before him bound and submissive, already conquered and captive. In such scenes there is also a certain religious element, and the king hews the prisoners in pieces as the prophet Samuel hewed Agag in pieces before the Lord. In the XVIIIth dynasty there is rather more human action, for the Pharaoh drives in his chariot across the stricken field after the battle (Pl. XXVI.), while the hoofs of his prancing horses trample the fallen; or he may be seen in the midst of the battle, standing in his chariot, the reins tied to his waist that his hands may be free to bend his bow and loose those deadly arrows which never fail to find their mark. In all these cases he is in, but not of, the battle, he is above it and supreme. It is not until the reign of Rameses II that we find the Pharaoh on the same level as his foe, with whom he is at death-grips (Pl. XXVIII.); he is no longer the gigantic irresistible warrior whom no mortal enemy can withstand, he is a man, fighting a hand-to-hand combat. The whole conception of the king as a leader in battle has undergone a change since the time of Narmer; his human, rather than his divine, nature is emphasised in such scenes. Though the result of the fight may be a foregone conclusion, the representation is the dramatic moment of victory. The light and rapid movement of the king as he springs at his opponent, the strength with which he holds that opponent with one hand and with the other drives his spear through the enemy's breast, make up a scene of spirited and vivid action which is new in the representation of an Egyptian Pharaoh. It is a true pictorial

PLATE XXVIII

RAMESES II IN BATTLE

[*To face p.* 118

representation of the description of Rameses II in battle, "he was like Sutekh in his might, he was like Baal in his hour." The whole scene is well conceived and well designed. The impetuous rush of the young king contrasts with the failing attitude of the enemy, who holds up an unavailing arm to ward off the mortal blow while his knees sink under him. The dead body under the royal feet is a fine suggestive touch, showing that this is not the king's first or only victory on this field of battle. The effect of this piece of sculpture is, however, that of a spirited sketch and not of a finished work, such as might be expected in the decoration of an important temple; it is clear that the artist who designed the group had neither the knowledge nor the technical skill to complete it as it ought to have been completed. The king's figure is well designed, not well drawn; the thighs are not the same length, the legs and arms are too thin and slight, the right hand merely poises the spear and does not grasp it with the strength required for the driving thrust which is indicated; the spear itself is made to pass behind the royal head so as not to show across the face. It is interesting to note that the artist was still so bound by convention as not to dare to use the ribbons, with which the Pharaoh is decorated, to increase the illusion of speed; the ribbons are quite unaffected by the pace at which their wearer is moving. In this he is inferior to the artists of Tell el Amarna, who were accustomed to use the device of the floating ribbons with great effect. The king's costume presents some innovations, the only emblem of royalty is the uraeus on the brow, otherwise his head-gear is that of an ordinary person; his body is clothed in a tight-fitting vest, fastened at the neck and with half-sleeves, the line of the skirt helps to increase the feeling of rapidity, which is, however, contradicted by the dangling ribbon. The sculptor

has made a definite point to those who are acquainted with representations of the Pharaoh in war, Rameses still carries his quiver though he has no bow; the inference is that he has sprung from his chariot, spear in hand, flinging his bow from him in the excitement of the moment, and has gallantly and daringly attacked at least two of the enemy single-handed. The attitude of the king's immediate adversary shows how he has been borne back by the onset of the royal warrior; this figure is also well conceived and badly drawn, the limbs and extremities are absurdly thin and small for the upper part of the body, the size of which is increased in appearance by the loose-fitting garment. The totally inadequate little bow is not in keeping with the artistic and dramatic effect of the rest of the scene. The fallen enemy lies in a posture of defence though apparently intended to be slain; here again the figure leaves much to be desired in the detail. The way the head and shoulders lie on the ground shows that the man is dead, but the flexed limbs suggest that he is either in the agonies of death, or that he is merely wounded and struggling to preserve himself from the trampling feet of the conqueror. As has been pointed out before, the conception of the scene is good, but the artist has not been capable of carrying out his own conception. The drawing is poor, the detail almost non-existent, and the technique is rougher and less adequate than any sculpture of the earlier periods.

Scenes of the king with gods are common in all temples of the New Kingdom, especially in the reign of Rameses II. They are always formal in design and poor in execution. Rameses II appears to have preferred scenes in which he figures as the favoured of the gods. In this example (Pl. XXIX. 1) he kneels before the Triad of Thebes and receives from Amon the gift of long life. He

1. RAMESES II RECEIVED BY GODS

2. HUNT OF WILD BULLS

[*To face p.* 120

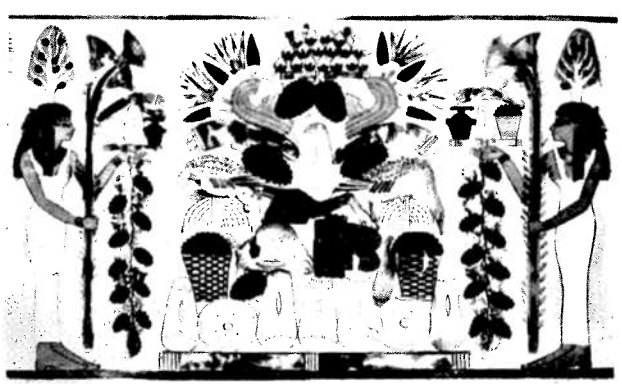
wears an elaborate head-dress, and carries the emblems of sovereignty.

The work of Rameses III, in the temple of Medinet Habu, shows some of that naturalistic feeling which distinguishes the school of Tell el Amarna. In the hunt of the wild bull the figure of the king in his chariot is entirely conventional, he is represented precisely as the Pharaoh is always represented in battle; here, however, he chases the herds of wild asses and of antelope, or he pursues the wild bulls into the marshes. The prancing horses are entirely conventional, and the curve of the neck should be compared with the similar scene in the tomb of Sethy I or Rameses II. The scene of the wounded bull plunging through the reeds is realistically represented (Pl. XXIX. 2), although it is obvious that no chariot could have followed through that jungle. The natural growth of the reeds has been well observed, and shows real appreciation of the beauty of plant-form; the non-Egyptian representation of an animal with the plants between it and the spectator is noticeable in this scene. The form of the animal is also well conceived; it is obvious that the creature is mortally wounded, and is being carried forward by the momentum of its rush; it is falling at the edge of a stream, in which fish are swimming. Another bull lies dead, and as it is at a distance, it is represented as being of a smaller size than the one nearer to the spectator. The style of the sculpture is the hollow relief, with little or no modelling; in fact, it is hardly more than a sketch in outline. Above the head of the king is the hawk with outstretched wings, carrying in its claws the long, feather fan with which it brushes the helmet of the king. The action is entirely unmeaning—it should be compared with the earlier examples of the protecting bird, either vulture or hawk, which spreads its wings above the king's head, pro-

tecting by its mere action, as in the XIIth-dynasty example, or it offers the sign of life, and so communicates its divine vitality to the king: here the divine bird is reduced to little more than the fan-bearer of the Pharaoh. The hieroglyphs which, as is usual, fill the blank spaces are deeply cut, and, by the blackness of the shadows, appear merely as solid masses without detail; the forms of the signs should be compared with the earlier inscriptions, even as late as those of the XIIth dynasty, in which it will be seen how the later artist here puts the signs close together so as to squeeze as much as possible into the space without regard for the decorative effect of the signs.

The three chief deities of Thebes—Amon, Mut, and Khonsu—stand together to receive the offerings which the king, Rameses IV, presents to them (Pl. XXX. 1). Though originally these three divinities were entirely independent, at this period they were connected together as father, mother, and child. The individual importance of each deity is indicated by the height and relative position of the figures. Amon stands first, as the chief temple-god of Thebes, and his feather head-dress towers above his two companions. But Mut was the great goddess of the whole of the South, not merely of Thebes; therefore, though she stands behind Amon and holds to him, she is actually the taller of the two, her waist-line being appreciably higher than that of Amon. Khonsu, as the child of the god and goddess, not only comes last but is considerably the shortest; at the same time his independent position is shown by the fact that he carries a sceptre, and is thus completely separated from the other figures. The narrowness of the figures must be noted; it is a fault which began in the New Kingdom and increased to unreal proportions by the Ptolemaic era. The limbs also have become too thin; therefore, although the actual pro-

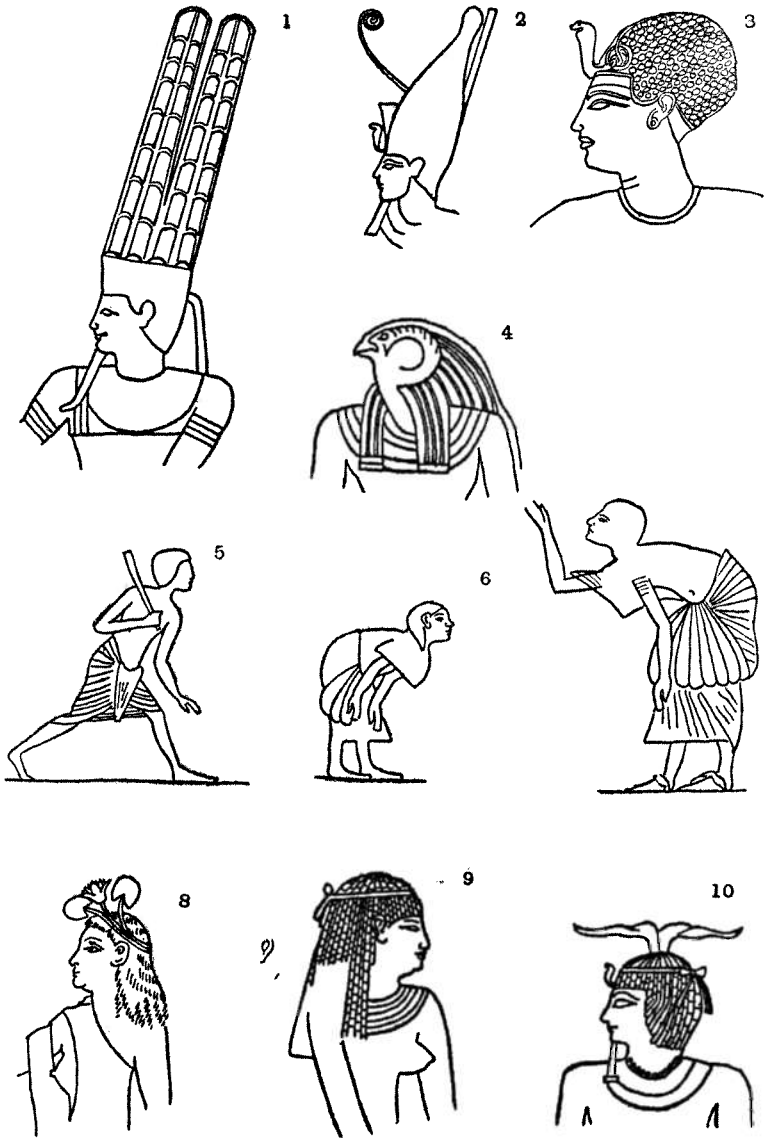
1. TRIAD OF THEBES



2. PAINTING FROM TOMB OF NAKHT

[To face p. 122

portions of height follow the canon of the earlier periods, the effect is that of a taller figure. The anatomical rendering of the figures, especially of the goddess, is very poor; note how her left arm is unnaturally elongated in order to embrace the god. The sharp point of the knee in the male figures also shows a want of observation. The feet of all the figures are disproportionately long for the legs; the flat sole, the pointed toe, and the want of instep, should be compared with the feet as represented in the Old and Middle Kingdoms. The ears are considerably larger than in nature, a convention which first becomes noticeable at the end of the XIIth dynasty. The elongated effect already remarked on is even more visible in the head-dresses of Amon and Mut than in the figures themselves. In the case of Amon the effect is obtained by the increased height of the cap as compared with the face. In the Deir el Bahri Amons the width of the cap at the base of the feathers is the same measurement as from that point to the end of the chin, the cap occupying one-third of that space and the face two-thirds. In this example, though the width of the cap bears the same proportion to its own height plus the face, the face occupies only one-half, instead of two-thirds, of the space (p. 124. fig. 1). The head-dress of Mut is very elaborate; the long curls of the transparent wig are held in place by a ribbon, in the fashion of the period; over the wig are the body and tail of the vulture, the sacred bird of the goddess—the vulture's head, however, is omitted, and the uraeus is substituted; the double crown, instead of coming well over the forehead like Amon's cap, is balanced on the top of the head: this method of wearing the crown is found in all Ptolemaic representations of goddesses. The proportions of the two crowns should be compared with their proportions in the XVIIIth dynasty (p. 124. fig. 3), particularly the angle of the



back of the red crown, and the angle at which the spiral in front is set on. The head of the falcon should also be compared with the falcon-headed god of Deir el Bahri (p. 124. fig. 4); the flattened head, the small insignificant beak set on a level with the eye, the neck developed so as to form a fat gross cheek and chin, make a combination very different from the conventionalised but well-drawn and stately head of the XVIIIth dynasty. The inscriptions also show the degeneracy of the art. The signs are smaller and closer together, there is an increasing preference for more geometrical shapes, and the signs themselves are cut deeply and without detail. Note especially the form of the *ankh*, carried in the right hand of each god, and compare it with the same sign in the Old and Middle Kingdoms.

Painting

The painted tombs of Thebes are the great storehouse from which we draw our knowledge of the painting of the New Kingdom. They are contemporary with the Golden Age of Thebes, and the style follows the usual conventions of the period, rising and falling as the power of Egypt waxed and waned.

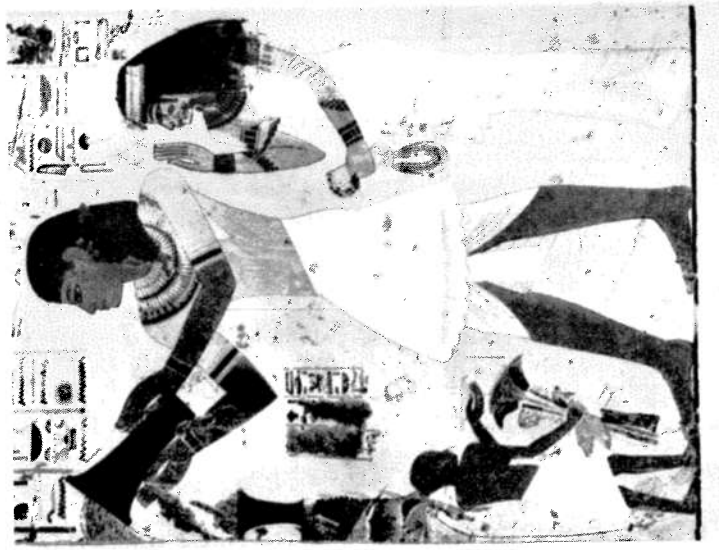
In these tombs figures of gods first occur, for neither in the Old or Middle Kingdoms are representations of gods, as such, found in the mural decorations. Here, also, the full panoply of a nobleman's funeral is set forth, such scenes offering opportunities to the painter to depict groups which differ greatly from the ordinary scenes of daily life. The mourning women, with their tossing arms and streaming hair, are often dramatic in the intensity of their grief, and the group is better suited to brushwork than to the

chisel. These groups are in marked contrast with the formal scenes of the religious ceremonies of the actual funeral, as, e.g., the mummy upraised and held in position while a priest pours libations over it and a mourning woman crouches at its feet. The type of the funerary scenes is the same as in the paintings in the innumerable papyri of the Book of the Dead.

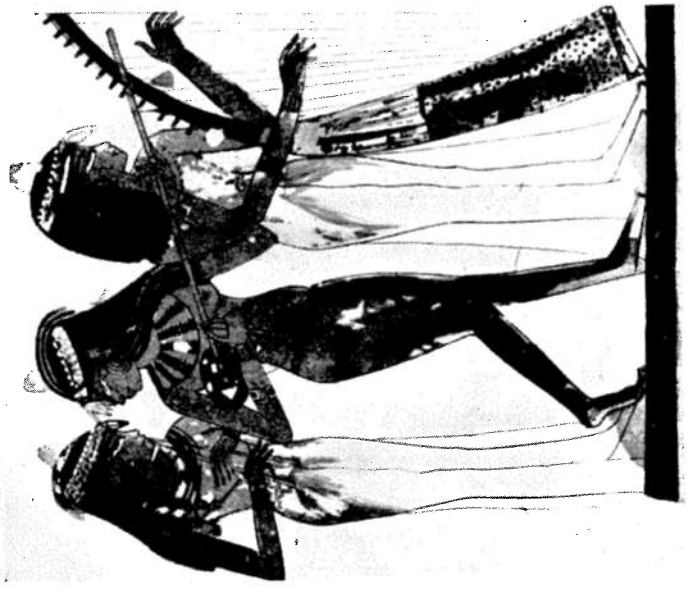
Ceiling decorations are common at this period; usually they are of geometric designs, possibly representing mat-work. Painted ceilings of this type begin as early as the Xth dynasty, but they reach their highest pitch of elaboration of pattern and colour in the painted tombs of Thebes. The so-called "Greek fret" again makes its appearance here on a painted ceiling, the first occurrence being at Qau, in the Xth dynasty; the pattern seems to be derived from the use of the continuous-spiral design as applied to textiles and mat-work, the curves of the spiral become angular by the technique of weaving.

In the scenes of daily life, with which these tomb-paintings abound, the difference between the workmen and peasants, as depicted here and in the Old Kingdom tombs, should be observed, especially the shape of the heads and the style of the garments. The little human touches of the earlier periods are also found at Thebes, but with a certain spice of humour added; the two little girls quarrelling, the man energetically filling a basket with ears of corn, the old man dozing under a shelter, are vividly portrayed.

The facility of the medium enabled the painter to increase the decoration of a given surface in a way which would have been impossible in relief sculpture. Thus Sen-nefer decorated both his tomb-chapel and his tomb-chamber with painting, and the design of a grape-vine covered with bunches of fruit is carried up the walls and over the ceiling, giving the



2. NEBAMUN AND THEPU [*To face p.* 126



1. WOMEN MUSICIANS

effect of a bower. This was, undoubtedly, intentional, for to the ancient Egyptian an arbour in which he could sit, screened from the sun yet open to the breeze, was a delight of which he never wearied.

The celebrated tomb of Nakht (formerly called the "Tomb of the Vine") is decorated in painting. The ceilings are painted with mat-work designs, and the walls are covered with figures of the deceased man and his wife and various incidents in their worship. The colouring, as is the case throughout these scenes, is flat; details are not always exact, the difficulty, for example, of representing grapes in baskets and bunches has not been overcome. These bunches are represented merely as egg-shaped masses painted dark blue, with darker dots upon them, the dots being arranged more or less symmetrically; the vine-leaves, again, are not drawings from nature, for they are represented somewhat in the shape of a Maltese cross. The artist depended for such details more on colour than on drawing, and he occasionally reaches a fine decorative effect; for example, in the panel of the two women each carrying a tray of offerings and holding over the arm a long branch of a vine with bunches of grapes at regular intervals (Pl. XXX. 2). The scenes are often more interesting than in some of the earlier tombs. The group of women musicians (Pl. XXXI. 1) is well known; the young girl playing the lute and dancing at the same time is extraordinarily decorative. The blind harper is seated in the same position as the harper of the time of Akhenaten; the face, the hands, and, in fact, the whole composition should be compared with the Tell el Amarna example. The convention of the closed eye is seen again, but the effect is greatly inferior to that masterpiece of Egyptian art, the Blind Harper, in the tomb of Paten-em-heb. In the design of

gathering grapes and making wine, the similar scene in the tomb of Ptah-hotep should be compared; in the earlier design the figures are really trampling the grapes, here they stand, apparently without motion. The same may be said of the scene of bird-catching, where the men who haul the rope are not exerting themselves in any way, so different from the Old Kingdom men, who lean back, or even lie down, to increase the force which they exert. An attempt at representing a figure in the distance as smaller than a near figure is found in the agricultural scene, where the ploughing-man, who is nearest to the spectator, is represented as larger than the men who are hoeing and cutting down trees at a distance. The idea of perspective is found here and there in many of the tombs of the New Kingdom.

Here for the first time we see the painter's delight in representing the difference in the flesh-tints as seen without any covering and as seen under a thin white robe. In the scene of Nebamun pouring perfume on an altar (Pl. XXXI. 2), he is dressed in a loin-cloth, which, by the folds, shows that it is the precursor of the Tell el Amarna garment. Below these folds the thin muslin is shown in a kind of skirt over the legs, the dark flesh shows through as a pale red; the same is the case over the upper part of the body, for the sleeves of the thin vest are painted white when they are not against the skin, and where the vest touches the skin, the colour is pale pink in contrast to the dark red of the face and arms. The wife, Thepu, has a thin garment, which is fastened in folds under the right breast and is brought over the right shoulder; over the left arm the yellow skin shows palely, so also do the colours of the bracelet which she wears on the upper arm; this should be compared with the bracelet worn on the right arm, which is not veiled. The edge of the garment has a thin fringe,

FOWLING IN THE MARSHES

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which is carried down to the feet, and across the legs and feet the folds of the garment are clearly visible. This method of representing the figure becomes more common in the XIXth dynasty; it is not known in the earlier tombs.

The well-known fresco of a man fowling in a papyrus swamp (Pl. XXXII.) is an interesting combination of convention and naturalism. The principal personage is gigantic as compared with the two accessory figures, and his attitude though spirited is conventional. The naturalistic feeling is shown in the birds, in the cat with birds in its mouth and claws, and above all in the butterflies.

The tomb of Userhêt has a peculiar design showing the man seated, with two ladies, on a background of a tree full of fruit and birds. The background is always so rare in Egyptian art that in this instance one can only suggest that it is derived from the Tell el Amarna scenes. The figures are in the usual conventional style, though with an attempt, in representing the women, to show the figure in true profile. The goddess, however, is of the conventional type, with the long, narrow figure, the thin arms without any attempt at real drawing, and the feet with only one toe; these should be compared with the feet of the human beings in the same scene. Throughout this tomb the hair-dressing of the women should be noted (p. 48. fig. 12), the long hair possibly thickened and lengthened by strands of wool, as is done at the present day; the goddesses, however, wherever they occur, have the conventional wig, as also do the mummies. The colouring consists of simple flat washes, without any attempt at shading. The outline is in red, the flesh colour of the men is red and of the women a paler yellowish colour. The background is of a warm pale neutral tint, which just allows the white of the dresses to show. In this tomb, religious scenes are even more marked than in the tombs of

the XVIIIth dynasty; the weighing of the heart makes its appearance, also various scenes of the other world, which are clearly from the Book of the Dead.

The tomb of Sethy I is a combination of painting and painted relief sculpture; it should therefore be considered only from the point of view of painting. As it was the representation of purely religious ideas, i.e. the journey of the Sun through the other world, the whole conception is conventional. Where the Sun himself is represented, the walls are divided into three horizontal registers, the lowest register representing the objects nearest to the spectator; the middle register represents the Nile of the other world, along which floats the boat of the Sun; and on the upper and lower registers are represented the inhabitants of the other world. The general effect is beautiful as regards colour, but is without the fine composition of the tombs of the Old Kingdom; there is no variety in the length of the horizontal registers, which run the whole length of the wall, and the amount of inscription filling up the blank spaces gives a certain spotty effect. It is to be noted that the journey of the Sun-god is represented only in royal tombs, and as many of these have been plundered and defaced, it is not always easy to gauge what the general effect must have been. The chief object in each scene is the boat of the Sun, in which the cabin or shrine covering the Sun-god is the principal object; it is placed in the middle of the boat, and the Sun himself, with a ram's head, is represented as standing upright in the middle of the shrine. Besides the Sun the next most important objects in the middle register are the gods who stand in the boat and the gods who pull the towing-rope. On either bank are rows of figures which have some religious import. There is therefore a certain monotony in the decoration, as the figures are not in active motion, and

there are usually several in a row performing the same action, whether sitting down, walking, or lying on their sides. The inscriptions are in vertical columns, except the bordering inscriptions, which are horizontal. The actual colouring is vivid and clear, but the preponderance of white has a disagreeable and spotty effect; and as they are religious scenes, the artist has not ventured to depict any of the smaller human touches which are found in the tombs of lesser people of this period.

The paintings in the Tombs of the Queens, although of conventional religious subjects, are often charming in their colour; this is markedly the case in the tomb of Nefertari Mery-Mut, one of the queens of Rameses II. The queen wears the vulture head-dress and the feathers of Amon, and is in the company of various goddesses who lead her by the hand. The figures are elongated and narrow to an unnatural degree, especially the goddesses, for the queen wears a spreading cloak which gives a wider effect and consequently adds dignity. The cloak falls from the shoulders to the ankles, and was apparently of some fine gauzy material through which the dark colour of the flesh can be seen as a pale red. The painter has evidently taken delight in representing the skin-colour softened and altered by the semi-transparent folds of the fine white linen. The flesh-tints of the goddesses are the same as the queen's; the garments are elaborately ornamented in patterns of vivid colours, perhaps to imitate weaving or bead-work. The background is white, which gives a less pleasing effect to the bright coloration than the more neutral backgrounds of the Old and Middle Kingdom paintings. Throughout the Tombs of the Queens the hieroglyphs painted in their appropriate colours are a great feature in the scheme of decoration.

The tomb of Puyemre, though greatly damaged, has the remains of vivid colouring. The sculpture is in low relief, painted; the outline of each object is sculptured and the detail laid on in flat colour. The figures of the human beings are often rather unfortunate, owing to unsuccessful attempts to render them in true profile, which have resulted in distortion. Here and there the artist has exerted himself to be naturalistic, as, e.g., the old man with a bundle of papyrus on his back, whose face and beard show him to be of a different race from the Egyptians among whom he dwelt; he was possibly a man of the Delta. The painter has been more successful with his birds, many of whom are charming both in form and colour. In all the scenes, as in the scenes of the Old Kingdom, the hieroglyphs are used chiefly as a decoration, only the names of the personages are given; the inscriptions for real information are kept separate and are not mixed with the scenes, as was the case later. In this, the artist of the New Kingdom preserved the old tradition.

CHAPTER VI

TELL EL AMARNA

THE era of Tell el Amarna has attracted more notice than any other period of Egyptian art. The art, the religion, the personality of Akhenaten, have all received considerable attention from every writer on Egyptian matters. The Tell el Amarna period is, however, a mere episode in art and religion, beginning with the immediate predecessor of Akhenaten and ending with his immediate successor; it therefore lasted little more than one generation.

The characteristics of the art are apparently foreign; their origin is not to be found in Egypt. But the foreign influence, which was responsible for the episode, is still to seek. Cretan art may have produced the running animals and the naturalistic forms of plants, but there is nothing in Crete to account for the marvellous school of portrait-sculpture for which Tell el Amarna is so famous. The Cretan artist could not draw human figures, nor produce them in sculpture; the Tell el Amarna artist exhibits his sitters in living, breathing form. No contemporary civilisation, as far as is yet known, was capable of the magnificent work of Akhenaten's sculptors. The art is obviously exotic, for the artistic expression of the school of Tell el Amarna never influenced the nation at large; as soon as the personality of the king was removed, the art disappeared, and it is doubtful if it ever extended to any great degree beyond the boundaries of the royal city. The individuality of the sculptor is strongly impressed on the work; it can rise to the highest examples of portraiture and sink to the lowest depths of caricature.

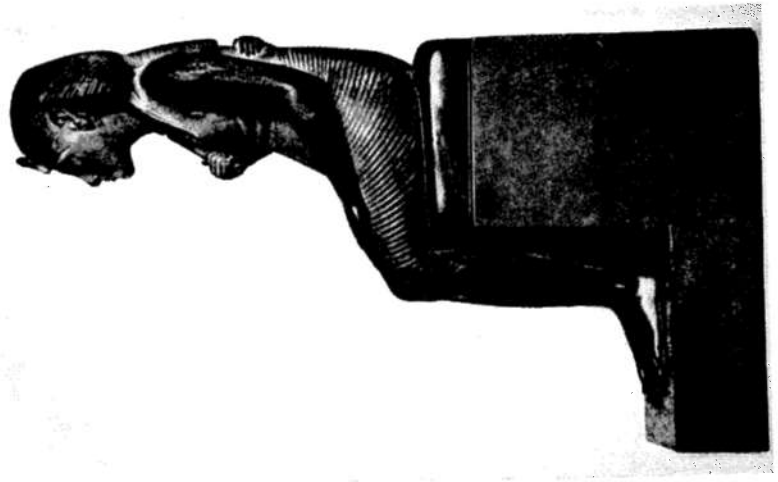
The portraits of Nefert-yti are perhaps the best examples of the widely differing types of style, ranging, as they do, from the most beautiful and delicate faces to a hideousness which is positively repulsive. Petrie sums up the art of Tell el Amarna in a few words: "The natural but ungainly attitudes, the flourishing ribbons, the heavy collars and kilt, the ungraceful realism of the figures, the loss of all expression and detail of structure—all these show the death of a permanent art in the fever of novelty and vociferation." When the novelty had passed, and the Egyptian artist returned to his old conventional style, his natural artistic expression had been destroyed by the forcible imposition of foreign ideas; he therefore could only copy what had gone before, and from this period onwards the decadence of Egyptian art sets in. Although the art of Akhenaten could and did reach very high levels, its result was the death of indigenous Egyptian artistic feeling.

Statues

The statues of Akhenaten vary so greatly that it is difficult always to recognise the man. The chin is often exaggerated, the eye is sometimes brought forward too far under the brow, though often it is in the right place. The portraits of him found at Tell el Amarna are, however, very much better and more human than those found recently at Karnak. It is possible that the Karnak statues were intended to be seen from below, and therefore the characteristic long face and chin have been exaggerated in order to allow of the foreshortening when seen from beneath.

The marked features of Akhenaten are the narrow eyes, with heavy, drooping lids, the full lips with a sharp edge, the long thin chin, and the pierced large ears. In good examples we get the impression of an actual, though often unflatter-

2. AKHENATEN (BERLIN) [*To face p.* 134



1. AKHENATEN (LOUVRE)

ing, portrait, a man of delicate health and probably peevish temper; an idealist, obstinate in forcing his opinions; a fanatic in his religion, but an artist to his finger-tips. In the portraits of him in his youth there is a delicate and ethereal beauty which is well rendered by the artist, but in many examples, whether by design or by accident, his portraiture in later life becomes mere caricature. This is markedly the case in the statues for religious purposes, and also in those found recently at Karnak. In all his statues, whether in early or in late life, the same figure is represented, the effect being of a man with some abdominal deformity or disease. The great width of the hips, the extreme thinness of the upper part of the body and of the arms, the thin, one might almost say scraggy, neck, and, in later life, the emaciated face, suggest some form of tubercular disease. The type of the face is unlike anything which goes before or which follows after. The mouth, with thick, protruding lips, the rather prognathous lower jaw, the nose, which is represented as being in a line with the forehead, suggest that the type has come from abroad. The disputed case of his parentage cannot be discussed here, but it is noticeable that his queen, Nefert-yti, is herself of the same type. The thin face, the slightly prognathous lower jaw, the thin neck, the wide hips, are all like those of her husband, but her features are softened, and the figure is naturally more rounded than that of the man.

The Louvre statue of the king (Pl. XXXIII. 1) is probably the true portrait, as it is not exaggerated in the direction either of beauty or of hideousness, and was perhaps the official statue for his mortuary temple. In this statue the sculpture of Tell el Amarna is seen at its best. The face is well modelled, the neck is also indicated with a considerable amount of naturalistic precision, and although the figure is neither dignified nor beautiful, it is in all prob-

ability a likeness of the man. The body is that of a man in whom the muscles are entirely undeveloped, probably on account of disease, quite possibly also as a result of a life of idleness. It is part of a dyad; the queen's figure has disappeared, only her hand on the king's waist still remains.

The small alabaster figure of Akhenaten (Pl. XXXIII. 2), now in the Berlin Museum, shows the usual characteristics of the king, with the exception of the fact that this statue has a definitely feminine figure. It is certainly the king, for not only does he wear the blue crown, but also it has unmistakably the physiognomy of Akhenaten. The figure lends colour to the theory, which was in vogue at one period of Egyptology, that Akhenaten was, in fact, a woman. It is not of the finest workmanship of Tell el Amarna, but shows the king at the middle period of his reign, when the beauty of youth had passed, but before the ravages of disease had quite destroyed that beauty.

The form of the head at Tell el Amarna has been the subject of much discussion, as to whether the shape of the princesses' heads is due to natural or artificial deformation. There is, however, another suggestion which I wish to make, and this is that it is simply a method of arranging the hair which happened to be then in fashion. The head of the body now identified as that of Akhenaten is elongated, though not to the exaggerated extent represented in the sculpture. This defect would necessarily be copied by the court, who would use artificial means to appear with heads of the fashionable form. The bodies of the queen and princesses have not been recovered, or, if recovered, have not been identified, and one can therefore only judge by the statues and reliefs. Taking into consideration, however, the difficulty of representing in sculpture hair which is smoothed and oiled, it is possible that the shape of the heads of these ladies is due to the taking

1. NEFERT-YTI

2. TORSO OF A GIRL

[*To face p.* 136

of the hair smoothly over a cushion applied to the back of the head. Such a method of doing the hair was in fashion in England for a short time about 1914, the hair being taken straight from the forehead smoothly over and turned in under the cushion, which was fastened to the back of the head. Such a fashion of hair-dressing is impossible to represent in sculpture except by an apparently deformed head. The Tell el Amarna style of hair-dressing continued until the time of Sethy I (p. 124, fig. 3), about the form of whose head there is no question at all. That the little princesses even as children are represented with this method of hair-dressing is not surprising, for in all art, until a certain stage of development is reached, children are represented merely as small men and women, dressed in the same fashion as their elders

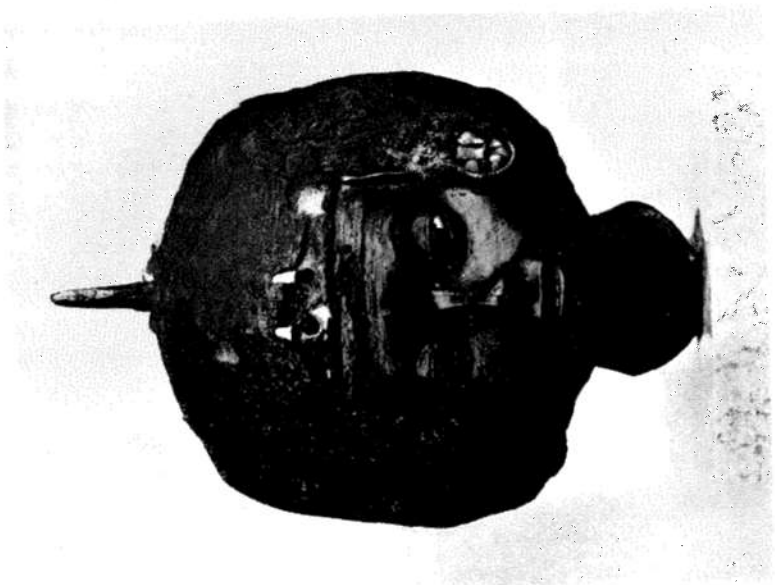
The figures of Queen Nefert-yti when young prove her to have been one of the most beautiful women of any period of the world's history. Her likeness to Akhenaten, her husband, suggests that she was possibly of the same family, but it may also be partly due to the convention of the art of Tell el Amarna. The extraordinarily fine fragment showing merely the nose and mouth and a portion of the left cheek is so fine as to modelling that it might almost have been done by one of the greatest of the Greek sculptors. It is possibly part of a composite statue in which the face and hands were of fine limestone, the rest of the figure being made up of black granite for the hair, and alabaster to represent a figure garbed in white. In this fragment the nose is straight, the nostrils very clearly cut; the lips, of the full type of Tell el Amarna, are sharp-edged. This is certainly a portrait of Nefert-yti, and not of Akhenaten. Schäfer has pointed out that in these portraits of the king and queen, which are often conventionally represented, and are almost identical, one

certain method of identifying them is by the two lines or wrinkles on the neck of Akhenaten, just below the chin. Another method, however, is by the fact that the ears of Akhenaten are pierced with a hole so large that there is often only a slight margin of the lobe left, whereas the ears of Nefert-yti are not so pierced.

Of sculptures in the round, the finest example is, of course, the head of Queen Nefert-yti, now in the Berlin Museum. It is of limestone, painted, and has never been finished, for one eye has still to be inserted; it is not part of a statue, but is a bust only; it is possibly, therefore, the sculptor's life-study for the queen's statue. The delicacy of the modelling, the truthfulness of the portraiture, mark this out as one of the great pieces of sculpture in ancient Egypt.

The standing statuette of Nefert-yti (Pl. XXXIV. 1) shows her at a more advanced age; the figure is that of a middle-aged woman, the face also shows signs of age, the rather hanging breasts and the sharper outline of the jaw, when seen in profile, are a sure indication of this. The cheek also shows the hollow of age, and the prominence of the muscles from the nose round the sides of the mouth indicates the loss of youth. The eyes in this statuette are outlined, as in the sandstone head, with dark paint, so also are the arched eyebrows, but the lines of the eyebrow and of the eye are not lengthened unduly.

A fine example of the art of Tell el Amarna is the sandstone head (Pl. XXXV. 1) now in Berlin; this was a composite statue, in that the head-dress was of a different material, and only the tenon of it remains. The body also was obviously of another material, probably white alabaster, to represent the clothing, for at the lower part of the neck the stone is cut as a tenon to fit into some other material. The head is of brown sandstone, to give the colour of the



2. EBONY HEAD OF A QUEEN [*To face p.* 138

1. HEAD OF NEFERT-YTI

skin; the profile is exactly that of the celebrated painted limestone head. The eye is set well below the brow, and the rendering of the whole face is not only naturalistic, but is executed with a delicacy and refinement unsurpassed even at Tell el Amarna. The ear, however, is conventionally rendered, and, in fact, is little more than indicated; it stands out from the head according to the convention of the New Kingdom statues, so as to be visible from the front when the head-dress was worn. The eyes are painted, the long line of paint from the eyelid goes to the edge of the orbit.

The portrait-head of Queen Tyi from Sinai shows the queen in middle life. She has long, narrow eyes set horizontally, not obliquely, like the ebony head; the nose is not like that of her son, but is at an angle from the forehead, the forehead itself being straight. The lips protrude slightly, and are not unlike those of Akhenaten, being very full and thick, especially the lower lip; the chin is long and thin, and it is clear from the whole type that Akhenaten derived much of his facial appearance from his mother.

The little torso of a princess, in sandstone, now at University College, London, is a fine example of the art of Tell el Amarna (Pl. XXXIV. 2). It is rare to find a nude figure at any period of Egyptian art, except at Tell el Amarna, where nudity seems to have been the fashion in the royal family. The figure shows a child, still unformed, as is seen by the plumpness and undeveloped condition of the body. It is part of a group of the king and queen, with the princess standing beside her parents; therefore it is only the front of the figure which has been carved, as the back is against the royal throne. The whole style of the figure is entirely un-Egyptian, and approximates far more to the Greek method of representing the human body than to anything Egyptian. Had

this been found in Greece no surprise would have been expressed at the beauty and accuracy of the sculpture, but being found in Egypt it is so different from the purely conventional methods of the periods which precede and succeed Akhenaten that it is impossible to suppose that the art which produced it was indigenous.

The well-known little ebony head of a queen (Pl. XXXV. 2) found in the Fayum and now in the Berlin Museum, is remarkable as the presentment of what is so rare in Egyptian work, a woman beyond the age of youth. The suggestion that this is Queen Tyi is hardly one to commend itself to any person who has closely studied the portraits of that queen; the only likeness is the downward curve of the mouth. The type of face follows the conventions of Tell el Amarna, but the shape of the nose, the line of the forehead, the curve of the chin, are entirely unlike the portraits of the great queen. There is, in the profile, a suggestion of negro origin. The sloping eyes are inlaid, in the usual manner, with white limestone and black obsidian; the angle at which they are set should be compared with the eyes of the portrait-head of Queen Tyi, found in Sinai, and the profiles should be compared also. The sculpture is extremely fine, as is always the case in work in wood; this is in ebony, which lends itself very well to delicate modelling and careful detail. The whole face of this little head is full of expression and of life. The head-dress is remarkable as representing a great mass of hair piled out round the head, and above it has been some form of crown of a different material, of which the tenon alone remains. The double uraeus has obviously been above the brow, for the mortise holes are still to be seen. The rosette ear-rings should also be noted.

The series of heads found at Tell el Amarna and now in the Berlin Museum are perhaps the most remarkable series of

2. HEAD OF A WOMAN [*To face p.* 140

1. HEAD OF A MAN

portraits of the ancient world; the method, the grasp of the essentials of the face, were never surpassed in ancient times, and hardly equalled even amongst the Greeks. The heads are of both men and women, and are of many types; and in every one the whole anatomy of the face is vigorous and life-like. They are possibly all from the hands of one sculptor, and as we know that in the court of Akhenaten there was at least one genius, this is probably the remains of his studio. But throughout the whole art of Tell el Amarna the portrait studies are in a class apart. It is not unlikely that the method of taking casts both from the living and from the dead face was the cause of this amazing portraiture. Before the time of Akhenaten only one death-mask is known, that of Teti, of the VIth dynasty: the death-mask of Akhenaten, which was found by Petrie, at Tell el Amarna, shows a difference in the conception of the use of death-masks by the fact that the sculptor has cut the cast so as to make the eye appear open, an impossibility in taking a cast of either the dead or the living face.

One of the finest of the plaster casts is the head of an elderly man (Pl. XXXVI. 1). It is, in all probability, cast from a statue and not from life. The features are strongly marked, the cheek-bones protrude in a way that is seldom seen in Egyptian art; the least satisfactory part of the sculpture is the eye and its setting, the sharp edge of the brow is too strongly indicated and the form of the upper part of the orbit is so unusual as to suggest that it is not true to nature. Details have been most carefully observed and indicated, as, for example, the horizontal wrinkles across the forehead. Seeing the fine observation and execution preserved by this cast it is a matter for regret that the statue itself has not survived, or that the cast had not included the figure as well as the head.

Another face of a man, though rather damaged, is again obviously a portrait. This may have been a cast from life, but, if so, it has been finished with the chisel; the eye has certainly been worked over by hand. More probably it is a cast from a statue, as the style of it is hardly exact enough for a life-mask, though there is not that careful selection which is necessary in all artistic work.

The head of a woman is also from a statue (Pl. XXXVI. 2). The rounded forms and the downward-drooping mouth are so life-like that it must be an actual portrait of the lady. The face is unpleasing in expression, due probably to the narrow eyes and to the acid curve of the lips. The hair is arranged in short curls cut straight over the forehead, and large stud ear-rings are in the lobes of the ears. The modelling, though fairly good, is not of the same delicate type as in many of the heads from the studio of this sculptor. It is possible that the cast was made from an unfinished statue.

In the tomb of Tutankhamen we see the art of Tell el Amarna, but under other conditions. The youthful king returned to Thebes and to the worship of Amon before his death; therefore, although the style of the Tell el Amarna art still had influence, there are many indications, including the return to the old canon of proportion, to show that the artists were returning to the old conventions. For example, the figure of Tutankhamen as the god Horus in a boat, holding the lance, is far more like a true Egyptian figure than like those of Tell el Amarna; it is a spirited figure, and the position of the feet gives a feeling of energy and force. The little *ushabti* figure is charming in its youthful roundness; it is one of the few examples in the history of Egyptian art of the representation of a young boy who is not merely a man of small size. The *ushabti* figures, of which there are a considerable number are in stone or wood.

1. TRIAD OF TUTANKHAMEN AND DEITIES

2. NEFERT-YTI OFFERING

[*To face p.* 142

Here the early convention of the form of the figure is resumed, but the face and the upper part of the body are certainly those of a child; it is specially noticeable in the three-quarter and side-views. The wood figures wear the blue crown, which here is carved out of ebony, and the decorations are of sheet-gold, the eyes are inlaid, the implements carried in the hand are of gilt copper and are entirely separate from the figure. In this, as in many of the statues of Akhenaten, the form of the uraeus should be noted. The statuettes of goddesses who guard the canopic shrine in the tomb of Tutankhamen are again a mixture of the art of Tell el Amarna and the conventions of the Egyptian artist. The figures have the long neck of the Tell el Amarna statues, but the body conforms more to the Egyptian convention. It is also noticeable that although the goddess wears the pleated cloak, she wears also a pleated underdress, which completely covers the whole figure. The head-dress is apparently a linen one, in the front somewhat of the form of the *nemes*, but without lappets over the shoulders; wide bead necklaces are hung round the neck, and fall over the shoulders. The arms are unnaturally thin, so also are the hands; the feet are represented as bare, but, from the space between the big toe and the second toe, it is obvious that the model who sat for this figure had been in the habit of wearing sandals with a strap.

The triad of Tutankhamen between the god Amon and the goddess Mut (Pl. XXXVII. 1) is interesting not only because it marks the fact that the king had returned to the old religion, but it shows also how the artistic influence of Tell el Amarna still persisted. Although the technique of the sculpture is beautiful, and the faces of the king and of the god are still perfectly preserved, the style shows a want of modelling as in the later periods, while the repre-

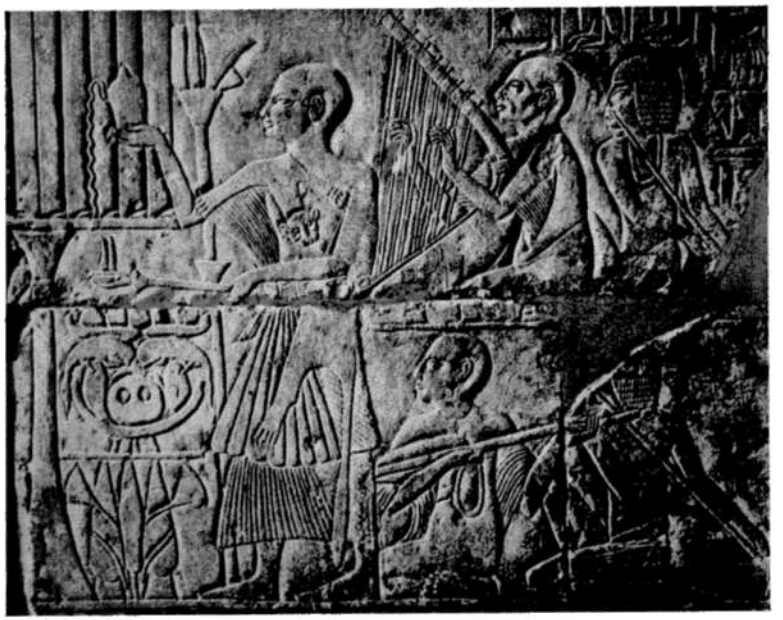
sentation of the eyes and of the mouth is reminiscent of Tell el Amarna. The figures of both god and goddess are also of the type of Tell el Amarna; the god has the pendulous abdomen which is so familiar in the figures of Akhenaten.

The statue of Horemheb also shows the Amarna influence. The king stands holding a long staff between his pendent left hand and his body; he steadies the upper part of it by the right hand laid across his chest. The face, particularly about the mouth, is of the type of Tell el Amarna, but the representation of the body is a return to the Egyptian canon. The eyes have been inlaid, the ears are large and are not pierced; the head-dress is the blue crown with the outstanding uraeus, the tail of which goes in a wavy line to the top of the head-dress.

Reliefs

In the relief sculpture, the characteristic figures of the king and queen are emphasised to the point of caricature. The abnormal width of the hips in Akhenaten, the narrowness and thinness of the arms and legs, the prognathous face, the large lips, the enormous ear with its exaggerated hole, are all markedly in evidence. The representation of the king is cruel in its hideousness. The queen's figure is equally exaggerated, and were she known only from the relief sculptures, nothing more inhumanly ugly could be imagined; the enormous mouth, the thick lips, and the thin long chin, the ear set too high, and the whole *ensemble* placed upon a neck far too long, suggest that the artist desired to represent her in the worst possible manner (Pl. XXXVII. 2). It is more likely, however, that the deformity was more by accident than design, and that the artists to whom the relief sculpture is due were not the great artists of Tell el Amarna, for the reliefs are the least satisfactory manifestation of the genius

1. NEGRO SLAVES



2. BLIND MUSICIANS

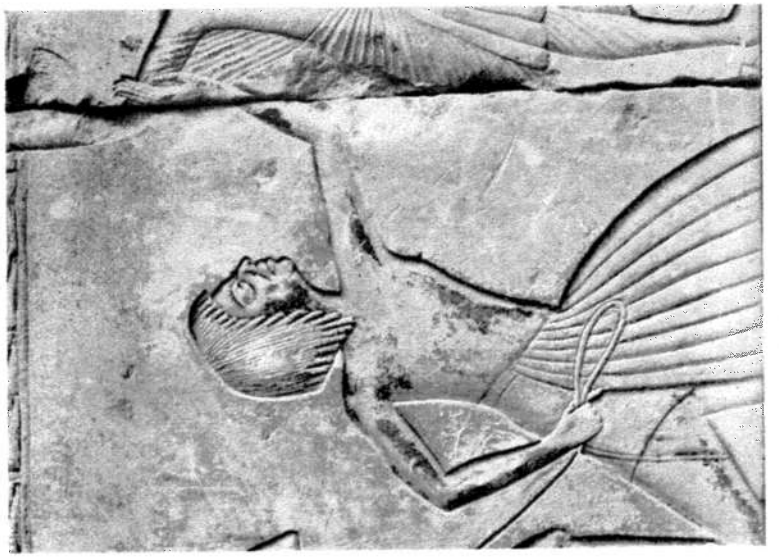
[*To face p.* 144

of the period. It is quite likely that Akhenaten was not so interested in these relief sculptures, which are usually from the tombs of his officials, and were not necessarily executed under his own eye like some of the fine statues and paintings. There is no relief sculpture remaining in the palace or temple, probably because it was removed when the place was destroyed, though it is from the palace itself and from the Temple of Aten that we obtain some of the finest statues and paintings. But, as already suggested, it is not unlikely that the relief sculptures for the purpose of tomb decoration were done by artists of a different calibre from the artist of the statues. The technique of the reliefs is not of the highest, it is almost invariably the hollow relief, often rather deeply cut and without the delicacy of modelling which is found on the sculptures in the round. These tomb-sculptures are more important for the history of religion and of manners than for the history of art; for here is shown, in a manner that could never be represented in the round, the God of Akhenaten, the sun disk, with the rays ending in hands. The hands come to the king and queen, they receive the offerings, they hold the sign of life to the royal nose so that the king may breathe into his nostrils the breath of life, they support the royal hand and the royal body in every action. It is a plastic representation of one of the main theses of Akhenaten's religion, the entire dependence of the creature upon the Creator.

Another characteristic of the figures in the reliefs is the number of running men (p. 124. fig. 5); the action of these is vividly expressed, the technique of motion is extremely well developed. Other characteristic figures are those who stoop, so that the back is almost at right angles from the legs to the neck, the head is raised so as to bring it again into the vertical position (p. 124. figs. 6. 7). This attitude, which

is a difficult one to maintain for long, is represented continually in the Tell el Amarna tombs amongst the inferiors in attendance on the king and queen, both within doors and without, for, in the driving scenes, the guards run in this stooping position. In no other reign is the marked inferiority of the lower classes so emphasised as under Akhenaten. Hatshepsut's soldiers march upright, the courtiers in the presence of the earlier Pharaohs, even of the god, stand erect. Akhenaten alone insisted on his position as the son of the Sun-god, to whom all other creatures must bow. That it was not the natural position of the peasant is shown by many small scenes which occur in the tombs, where peasants are represented as following their usual avocations in the ordinary posture. The well-known scene of the Master's Return (P.T.A., Pl. V.), with the servants preparing for his arrival, shows none of this extreme humility; the only stooping figure is stooping to pursue his occupation of sweeping the floor.

The Egyptian artist, although attempting to follow the new conventions of Akhenaten, which in many cases completely ruined his artistic feeling, still retained his marvellous facility for representing the facial character of any nation. The group of negroes (Pl. XXXVIII. 1) squatting on the ground are a party of slaves waiting to be sold; they are guarded by three men armed with clubs, one of whom is using his weapon freely on the heads and backs of the captives; a scribe is noting the numbers and condition of the human cattle. The artist of this relief has caught the various facial types of the negroes and has represented them without exaggeration or forcing. The captive Semites form another well-known group. They are being led into Egypt by Egyptians, and the methods of securing the prisoners are still the conventional methods of the earlier periods. The



2. EGYPTIAN SOLDIER [*To face p.* 146

1. TUTANKHAMEN AND QUEEN

Semitic character of the captives is well represented; the different races have been carefully observed and studied, so that the heads are without the exaggeration of the usual Tell el Amarna sculptures.

The finest piece of relief sculpture is perhaps the scene of the blind musicians in the tomb of Paten-em-heb (Pl. XXXVIII. 2). Blindness is not represented in the scenes of the Old and Middle Kingdoms, but in the New Kingdom the blind musician occurs frequently. In this scene, as elsewhere, the condition is indicated by the eye being closed and deeply sunk in the socket. The harper is an elderly man, and the lines of the face are given with absolute truth and accuracy; the sculptor has realised, as few Egyptians did realise, the actual structure of the face and head. The figure is in absolute profile. Note the delicacy of the fingers which strike the strings of the harp. Below the harper is the lutist; this is a young man, also blind, or partially so. The faces of the two musicians should be compared: the lutist, who is playing mechanically, and the harper, who is rapt away from the world by his music. Note, too, the unusual attitude of the lutist; as he kneels on the ground the left foot is so turned that the sole is presented to the spectator. The garments of the musicians should be observed; the hanging sleeve, introduced at the end of the XVIIIth dynasty, becomes more common in the XIXth dynasty.

Scenes from the tomb of Horemheb, sculptured in the reign of Akhenaten (Pl. XXXIX. 2), are remarkable for the brutal faces of the Egyptian soldiers who drag the prisoners of war. A captive's hands are fastened through an instrument of wood, by which he is roughly pulled forward. The types of foreigners are well differentiated, and the scenes are probably truthful transcripts of fact (Pl. XL.).

A charming example of the delicate work of the Tell el Amarna artists is seen in the scene of Tutankhamen and his queen (Pl. XXXIX. 1). The grace of the girlish figure in her flowing robe is very beautiful, and the weary attitude of the young Pharaoh is well rendered. The composition, though well designed, has the defect of so much of the Amarna work in verging on the "pretty-pretty."

Painting

In painting, the Tell el Amarna artist struck out an entirely new line; as Petrie expresses it, "the new movement suited the brush much better than the chisel."

The most important painting, which has survived, was in the palace of the king—the painted floor. The colours were laid on a mud-plaster basis, and the subject is a pond, bordered at each end by one row of plants, animals, and birds, and on the sides by two rows of similar decoration. It is in these paintings that we see the desire of the Tell el Amarna artist to express himself in naturalistic forms, and for the first time in Egyptian art we find an attempt to represent animals in rapid motion. The running position of the jumping calves (Pl. XLV. 1–3) shows an observation of nature which is never found before. The fluttering birds are more conventional; such birds are known in the earlier periods. The vegetation is amazingly naturalistic. Here and there are groups of the papyrus plant, represented in the usual conventional manner; these should be compared with the forms of the various kinds of reeds which the artist has delighted to depict. This is the first time in Egypt that the forms of plants are shown with any attempt at true form and colour. Here also we find the animals placed against a background, a method of composition never

SOLDIERS AND CAPTIVE

To face p. 148

employed in the earlier periods. The pond in the middle is conventional, and is therefore closely allied in style to the representations of such ponds in previous times. The fish are drawn from the broadest aspect, and apparently on the same plane as the fluttering birds. The pond is full of lotus-leaves and blossoms arranged with a certain symmetry, and the spaces between the plants and the living creatures are filled up with the conventional zigzag which represents water.

The figures of the two little princesses (Pl. XLI. 2) are a landmark in the history of painting throughout the world; not only are the attitudes of the two little girls carefully copied from nature, but it is the first attempt (after the Palaeolithic period) so to represent a rounded object on a flat surface as to make it appear round; in other words, by the use of light and shade. Though it is but a tentative effort, the artist has broken away from the convention of flat masses of colour, and has painted a dark colour for the shadows and a light colour for the lights. It is the only instance of true painting until the time of the Greeks.

One of the most noticeable features of the art of Tell el Amarna is the use made in decoration of natural forms of plants, and though this is outside my subject, I cannot avoid reference to it. The palace was decorated in this way with designs of plant-forms both in sculpture and in inlay. Another noticeable feature of the art is the insistence on the domestic side of the life of the royal family. Though Akhenaten is represented in many cases as conferring honours upon his followers, he is also shown in the more human attitudes of embracing his wife, nursing his children, entertaining his mother at a feast, and partaking of an ordinary meal. Although his dignity as a king and as a son of the god is

never forgotten, he appears also to emphasise the fact that he was a man as well as a god. The *motif*, which is so well known, of the queen sitting on the king's knee is an early one, and is found in a small fragment of carved ivory from the Royal Tombs of the Ist dynasty; that it was never repeated until the later XVIIIth dynasty may perhaps be due to its having fallen completely out of fashion. The domestic scenes are found chiefly in the tombs of the courtiers at Tell el Amarna. One of the most spirited is the driving-scene, where the king turns to kiss the queen, while the little daughter, who sits in front, takes the opportunity of her parents' preoccupation to stir up the spirited horses with a stick.

The costumes of this period are distinctive and unmistakable. Both the king and queen wear a loose cloak, which is gathered together and tied under the breasts in a knot. The queen's cloak appears to fall away from the figure, which is otherwise nude; in the case of the king, the cloak falls to just above the ankles, while that of the queen falls to the ground. The king wears another garment as well, which appears to be tied round the lower part of the body, and is secured in place under the pendulous abdomen. The folds of the thin material were the delight of the sculptors, who emphasise this garment with obvious pleasure. The clothes of the male courtiers and attendants were a modification of the royal dress; the loin-cloth is brought in folds over the body and is gathered in full pleats in the front; this appears to have been worn over an underskirt, which comes, in most instances, almost to the ankles; the upper part of the body is covered by a vest, or jacket, with short sleeves. The women are represented as being dressed in the same way as the queen, nude, but with a thin cloak over the shoulders fastened under the breasts and falling to the ground.

PAINTINGS IN AKHENATEN'S PALACE

[*To face p.* 150

The form of women's dress so universal during the other periods of Egyptian art—the long, straight robe—is not found at Tell el Amarna. The king wears, as a rule, the so-called "blue crown," but he also wears a plain head-dress, possibly some kind of cap; only rarely does he appear in the crown of Upper Egypt. With the blue crown he wears the uraeus on the brow, and from the back fall two streamers over the shoulders. These streamers are represented as flowing out behind his head, and give the effect of rapid motion when he is driving. The general effect of Akhenaten's costume is of a thin material with fluttering ribbons; there is little or none of the dignity of the earlier Pharaohs. The king and queen almost invariably wear sandals, the wide strap across the instep is fastened to the sole of the sandal near the heel, and a strap is brought between the big and second toes. Similar sandals are worn by the courtiers, both men and women, and they are seen occasionally on some of the servants.

The double line round the cartouches of the king and queen is a marked character of the inscriptions of Tell el Amarna; the cartouches of the Aten also are engraved in the same way. As a rule the hieroglyphs are incised, and not in relief.

CHAPTER VII

LATE PERIOD

AFTER the XXth dynasty Egypt fell into a poverty-stricken condition, and art fell with it. There are few remains of the XXIst to XXIVth dynasties, probably because only the royal family and the most wealthy nobles could afford to be patrons of art. A few of the statues show a style intermediate between the late New Kingdom and the delicate work of the XXVIth dynasty. Most of the sculpture at this time is small, with the exception of the portrait-coffins. In these, the faces are clearly likenesses and are sculptured with the utmost care, and often in a hard wood, while the coffin itself is in sycamore. The elaborate detail of the decoration of the coffin is purely conventional, the only part which can be truly said to be sculptured is the face itself. Of these, the coffins of Maatkara (Pl. XLII. 1) and of Isiemkheb are fine examples of the XXIst dynasty. Statuettes of this period are often in metal, and there are a few in wood.

The XXVth dynasty was the time of the Ethiopian domination. As was always the case in Egypt when an invasion occurred and the country was taken over by a foreign ruler, there came a rise in the art. Therefore a certain number of fine statues survive, as, for example, the alabaster statue of Queen Amenardus and the head of Mentu-em-hat. The impulse was not strong enough to withstand the savage raids of the Assyrian armies, and was crushed, but it has left a few fine portraits which show what might have been

the result if the art of the XXVth dynasty had been permitted to come to full fruition.

When the country revived under the Hellenised Psammetichus, the artist was no longer able to create, but the remembrance of the recent impulse was still an influence, and it resulted in the copying of the old work, not of the XXVth dynasty, but chiefly of the Old Kingdom. As in all systematic copying, the result is not successful, for, as Petrie puts it, "in general there is only a regular imitation of various parts, clumsily put together." In many cases the imitation is very close, and to the untrained eye is difficult to distinguish. It is only necessary, however, to compare the modelling of the body in any XXVIth-dynasty work, especially the articulation of the joints, with the modelling in Old or Middle Kingdom sculpture, in order to see the difference. Technique was all that appealed to the sculptor of the Late Period, all the sculpture was smoothed and rounded, and the stone statues were polished to a mirror-like surface; this high, vitreous polish is characteristic of the XXVIth dynasty.

After the XXVIth dynasty the country fell into the hands of the Persians. Statues of this period are very rare, but the great tomb of Petosiris, at the end of the period, shows that relief sculpture and painting owed their inspiration to Greek influence.

It was not until the rise of the native kings in the XXXth dynasty that Egyptian art once more revived. Egypt was merely a province of the vast Persian Empire, and had very little life of its own until the XXXth dynasty; then there was a Nationalist rising, and three native kings in succession came to the throne. Under them came a slight rise in art, but the period of the native rule was not sufficiently long to allow of many statues being made; a few only of these

survive. The Persians returned and drove out the native dynasty, and were themselves defeated and finally expelled by Alexander the Great.

Statues

The slate statue of Painezem (Pl. XLII. 2) is of the period of the priest-kings, as the uraeus and the sculptured title show. The material is fine-grained, and therefore one can conclude that this is a good example of the art; the style should be compared with the slate figure of Menkaura, in the triad. The eyes are of the large type with the sharp angle at the nose; they project beyond the brow and the line of paint is continued to the temple as a raised band; the eyebrows are also a raised band. The drill-holes at the corners of the mouth are still *in situ*, which gives a smiling appearance. The ear is not greatly exaggerated and the modelling is fairly naturalistic, but the smoothness of the face, the want of any real appreciation of the underlying structure, show the decadence of the art. The king kneels, and has had in his hands two little offering-vases; the hand should be noticed for the absolute ignorance and clumsy work of the sculptor. The modelling of the body is better than the work in a less kindly material. This is an example of the brutal method—so rare in Egyptian, and so common in Assyrian, sculpture—of carving the inscriptions actually on the figure. It shows how little the sculptor appreciated the form of his own work that he should be capable of such barbarism.

The figure of Nesi-pa-Her-em-hat carries on the form of squatting statue which first makes its appearance in the XVIIIth dynasty, the most celebrated of these being the statue of Senmut holding the little daughter of Queen Hatshepsut. The man is always represented as sitting on

1. MAATKARA

2. PAINEZEM

3. ETHIOPIAN KING

4. TAKUSHET

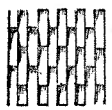
[*To face p.* 154

the ground with his knees raised and his arms crossed above the knees; the figure is wrapped in a cloak which covers the whole body and legs, and affords a flat surface on which to engrave inscriptions. This figure is of the time of the XXIInd dynasty, and is one of the best examples of the art of that period. The eyes are unusually large and well opened, they project to the level of the brow or slightly beyond, but the depth at the corners beside the nose is deepened to the requisite degree, and therefore the projecting part of the eye is not so noticeable. The smiling mouth still shows the drill-holes at the corners, which the sculptor has not completely cut away; the chin is pushed forward in rather an ungainly manner by the short beard, otherwise the modelling of the face is almost as good as in the statues at the end of the New Kingdom. The hair is represented by straight horizontal lines across the forehead, which flow outwards to the shoulders. The ears are exaggerated in size, and project too much from the head. The appearance of the arms under the cloak is well rendered, but the upper part of the arm is slovenly in execution, and the hands are hardly recognisable as such. The front of the statue is decorated with a scene of the man himself offering incense and a libation to the god Amon and to a goddess who wears the crown of Lower Egypt. The feet, which project forwards, are indicated in so conventional a manner that unless the type of statue were known from the finer examples of the early New Kingdom, it would be impossible to say what the curve at the base of the statue represents.

The statue (Pl. XLII. 3) representing a king kneeling and holding forth a cartouche on which his name, now destroyed, was once inscribed, is in a style unlike that of the New Kingdom, but it has at the same time certain characteristics which differentiate it from the work of the later periods.

I suggest that it may be of the XXIInd dynasty. The face is merely roughed out, but the eyes do not protrude beyond the brow, as in the Late Period. The hollow beneath the brow and the line of the eyelid are cut with harsh outlines; the mouth is little more than a slit. The whole effect is of an unfinished piece of work, probably unfinished because of want of skill on the part of the sculptor. The squareness of the modelling of the body and the sharp edges of the representation of the muscular development again suggest that it is unfinished. The *nemes* head-dress has unequal stripes both on the head and on the lappets. The uraeus is extremely large, in proportion to the face of the king.

The statue of Takushet (Pl. XLII. 4) is of bronze, and is of great interest as showing the type of work in the XXIst dynasty; the style is better than is often found in the stone statues of this period. The figure shows a woman well developed, rather inclined to *embonpoint*, in the conventional attitude of one foot advanced, and with the left arm laid across the breast in a position reminiscent of Nefert. The face is round and full, the eyes have been inlaid, and the loss of them takes the eye to its proper position under the brow; had the inlay remained, the eye would have had the staring effect of the period. The eyebrows have also been inlaid and the inlay is lost. The full mouth, the straight, though rather wide, nose, and the full round chin and cheeks suggest that this is certainly a likeness. The extremely conventional method of representing the hair makes it impossible to say whether the hair-dressing represents a wig or the short-curled hair of the negress; the name of the lady suggests that the latter is the correct interpretation. The garment which she wears is the long narrow dress common to all periods of Egyptian history, but in this case it is covered



with scenes of religious import which may represent weaving or embroidery. The designs are made by inlaying gold wire in the bronze, the lines having been grooved out in the bronze and the gold beaten into the hollows.

The XXVth dynasty saw a rise in the art of Egypt which found further expression in the XXVIth, though hampered and finally stifled by mere copying of the archaic. In the XXVth dynasty, however, the artist had broken away from the purely conventional representation of faces and was attempting true portraiture. The figure was still in the formal attitude of all standing statues, with one foot advanced and one arm hanging at the side. In the figure of Queen Amenardus (Pl. XLIII.) the proportions are well preserved; she was *petite* and slender, beyond girlhood but still young, a woman of perhaps thirty. The actual modelling of the figure shows no real observation; the work having probably been done by the juniors and less-skilled sculptors, as seems to have often been the case. To realise this point the shoulders of the statue should be compared with those of the early figures (Pls. VII.; XI. 2). At the same time it must be remembered that the sculptor was at least attempting to represent shoulders, and was not shirking a difficulty like his immediate predecessors, even as far back as the latter part of the New Kingdom. The sculptors of that debased period saved all anatomical difficulties by covering a woman's shoulders with a long wig, which fell round her like a little cape—to the breasts in front and to the shoulder-blades at the back. The hair of Queen Amenardus is so arranged as to show the whole shoulder, and though the sculptor was not sufficiently observant to render it correctly, he has at least made a gallant attempt, without any shirking. That he had some knowledge is shown by the way the muscles of the right

arm are indicated, and the hands show a considerable amount of character, the fingers close firmly over the objects they hold; they contrast favourably with the pudgy hands of the late New Kingdom. The globular breasts follow the New Kingdom convention, which always represents them as those of a very young woman, even when the age is contradicted by the face, as here. The legs are more shapely than in the figures of the preceding and succeeding periods, the ankles more slender, the feet better rendered. The face is remarkable for the keen expression of life; the level brows and firm mouth give definite character, while the regular features and oval contour show both beauty and charm. There are two striking faults; one is the position of the eyeballs, which protrude too far; this is counteracted to a great extent by the shape of the eyes, which are large and well opened. The other fault is in the representation of the ears; they are set in the right place, but are exaggerated in size, and, in order that they may be seen from the front, are made to stand almost at right angles from the head. The elaborate wig is the precursor of the hair-dressing of the Ptolemaic period, with which it should be compared (Pls. LI. 3; LV.) in order to appreciate the delicate work of the XXVth dynasty. The queen's ornaments consist of anklets, bracelets, vulture-wings over the head, a triple uraeus on the brow, and a circular crown of uraeus-heads. The triple uraeus is, I believe, unique, or at any rate extremely rare. Professor Petrie suggests that it represents Upper and Lower Egypt and Ethiopia, the double uraeus representing Upper and Lower Egypt. The circular crown of uraeus-heads begins in the New Kingdom, and when first introduced has either vertical sides or sides which slope slightly outwards; the crown of Amenardus slopes slightly inwards. The material of the statue is alabaster, a soft stone

1. AMENARDYS

2. STATUETTE OF A QUEEN

[*To face p.* 158

with a fine smooth grain; these two qualities may be, in part, the cause of the beauty of the statue. But the material can only account for technique; the underlying reason for this remarkable work was the artistic ability of the sculptor, whose genius raised not only himself but the whole art of his time above the level of the generations which had preceded him.

The head of Taharqa (Pl. XLIV. 1) is an interesting example of the rise of art under the Ethiopians. Professor Petrie calls it "a massive individual portrait." The eyes are unusually well represented, and the muscles of the cheeks are also intelligently shown. The whole style is entirely different from that of the period which immediately precedes it, as well as from that of the period immediately following —the style of the XXVIth dynasty. The face is certainly negroid, and as the work is in black granite, the coloration of the statue enhances the negro effect. The head-dress is unique; unfortunately it has been so badly damaged that it is impossible to see what the exact form of the upper part could have been.

As a rule the figures of the XXVth dynasty represent men of considerably greater age than in the earlier periods. Though the kings of the Old, Middle, and New Kingdoms lived often beyond middle life, they are, with few exceptions, represented as under forty, usually as between twenty-five and thirty; this is also customary among the statues of lesser folk. In the XXVth dynasty and later, middle age is often represented; the celebrated head of Mentu-em-hat, for instance, shows a man over fifty. In the example given here (Pl. XLIV. 2) the face is quite mature, though not yet of middle age; the features are large and rather coarse, totally unlike the kindly gracious beauty of the New Kingdom or the harsh stern faces of the Middle Kingdom. The anatomy of the

face, with the exception of the eye, is carefully rendered, particularly in the parts round the nose and mouth. The position of the eye is the chief fault, for the eyeball stands out beyond the level of the brow; this position of the eye should be compared with the heads of the Old and Middle Kingdoms (Pls. VII.; XVI. 1). Otherwise the eye is well rendered; it is open, with a steep angle at the inner corner and a deep fossa. The eyebrows are represented as raised bands along the brow and following the line of the orbit on the outer side; it is to be noted that the extended line of paint, so usual in statues of the New Kingdom, is omitted. The hair is parted in the middle, and brought stiffly down across the forehead and over the ears to the shoulders, standing out from the face and neck as though stiffened artificially. The top of the head is flat and low, yet entirely different from the low, flat heads of the Old Kingdom, with which it should be compared (Pls. IX. 1; XVI. 2).

The head of an unnamed statue (Pl. XLIV. 3) shows that, already in the XXVth dynasty, the sculptors had begun to copy early work. The method of dressing the hair is like the statues of the Old Kingdom (cp. Pl. XI. 2), though the representation is somewhat unintelligent. The modelling of the face has the boldness and firmness of the period, and should be contrasted with the expressionless faces and smooth technique of the XXVIth dynasty.

The basalt head, now in Berlin, is difficult to date. It is certainly earlier than Roman, but there is nothing to compare with it in the Ptolemaic, Persian, or Saite periods. The lifelike modelling and the accuracy of the anatomy are not unlike the head of Mentu-em-hat, of the XXVth dynasty, and in style it resembles the work of that period. The strongly naturalistic school which arose at that time may well be responsible for this extraordinarily fine head.

1. TAHARQA

2. MENTU-EM-HAT

3. HEAD OF UNKNOWN MAN

4. HAKAR

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The bronze statuette of Queen Karomama (Pl. XLVII. 1) is of the XXVth dynasty; it is probable that it has been cast by the *cire perdue* process. The figure has at some time held between the hands some object which is now lost. The face is not entirely conventional, and the workmanship is good—as it always is in metal—especially when compared with the stone statues of its period. The head-dress is the conventional wig, under which the lady's own hair is seen, cut in a fringe across the forehead, not unlike the figure of Mertitefs. It is difficult to say whether the circle on the top of the head is in itself a crown or is the support to which a crown of a different material would be attached. The modelling of the figure owes much of its charm to the arrangement of the dress, which is brought in folds across the breast and tied with a ribbon in the high-waisted style which was fashionable in Europe at the beginning of the nineteenth century. The skirt is represented as if made of wings folded round the figure, as in the wooden statue of the Ptolemaic period. The short pleated sleeve is like the sleeve of the XIXth dynasty, as in the basalt statue of Rameses II, now at Turin.

The well-known basalt statues of Osiris and Isis (Pl. XLV. 1, 2) are purely conventional in type, but are good examples of the style of the XXVIth dynasty. The two deities sit on thrones in the usual stiff attitude of the enthroned god. Osiris holds the emblems of divinity and wears his usual head-dress with the uraeus in front, the tail going in a wavy line up the crown. The god's figure is covered by the long swathing garment from which the hands only protrude; the points of the elbows are represented very sharply, but otherwise there is no modelling in the figure. The face is entirely conventional, the long, narrow form and the sharply-cut features are characteristic of the period. The figure of Isis is in more detail; she wears the ordinary costume of the women, and it is

therefore possible to see how entirely devoid of modelling is the figure; the only attempt at representing the human form is in the rounded ball-like breasts and the marked navel. The face is again of the same narrow type, with the mouth slightly curved upwards in a smile, but without any real expression. The head-dress is the long wig, here represented without detail; the uraeus is on the brow. It is to be noted that it is only in the Late Period that the uraeus is represented on the heads of divinities, in early periods it belongs to the king and queen only. Isis wears as her head-dress the circular crown from which rise the horns and disk of the goddess Hathor. The want of appreciation of artistic work is shown by the fact that the stone has not been cut away between the horns; in an earlier period this would never have been allowed, the design would have been altered rather than permit such an inartistic effect. Many of the statues of this period, however, are more the work of the stone-cutter than of the artist.

The figure of the cow-goddess Hathor protecting the priest (Pl. XLV. 3) is a type of statue which is first introduced in the New Kingdom; the great cow-statue of Deir el Bahri is one of the first examples. Here the figure of the priest is considerably better than the figures of Osiris and Isis. The face, although conventionalised, has a certain amount of character and an attempt at portraiture, though the attitude and the whole conception of the group are entirely conventional. Again we see the stone left between the horns of the cow, as it is left in the case of the horns of the goddess Isis. These three statues are in basalt, polished highly to a mirror-like surface in the usual style of the XXVIth dynasty.

Figures of the child-god Harpocrates are found from the end of the New Kingdom till the introduction of

1. OSIRIS

2. ISIS

3. HATHOR AS A COW

4. HARPOCRATES

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Christianity; bronze statuettes of the god become common in the XXVIth dynasty. He is represented nude, wearing the "lock of youth," and either sucking his finger or raising it to his mouth (Pl. XLV. 4). The type varies very little, though the artistic merit depends upon the individual sculptor.

The statue of Isis holding a figure of Osiris, now in the British Museum, is a good example of the conventional statues of gods of this period; it is probably later than the XXVIth dynasty. The goddess is winged, the wings attached, as is customary, to the lower side of the arm and stretching a considerable distance beyond the hand. This figure should be compared with the winged goddesses on the sarcophagus of Horemheb, and with the winged figures on the shrine of Tutankhamen. In the earlier forms of winged figures one arm is raised and the other is lowered, or both arms are spread wide, as on the sarcophagus of Tutankhamen; in the late winged figures both arms are lowered, as in this example. The figure of Isis shows the usual faults of the period, the face is expressionless, without any attempt at representing the muscular or bony structure beneath; the body is merely smoothly rounded, and the extremities also are entirely conventional. The head-dress is the circular crown of uraei, from which rise the disk and horns, the characteristic insignia of the goddess; she also wears the uraeus on the brow. The figure of Osiris, being purely conventional, calls for no comment. The style and the workmanship are even worse than those of the XXVIth dynasty, the stone between the two horns is left, although the support up the back would have been sufficient to prevent their breaking away; but even worse is the piece of stone which is left between the head of the Osiris figure and the body of the supporting goddess. Compare this inartistic labour-saving device with the work of the XVIIIth

dynasty, where the figures are always represented as being quite detached from one another.

The statuette of a queen (Pl. XLIII. 2) shows again the characteristics of the Late Period. It is not unlike the statue of Amenardus, in type, but has not the same feeling of artistic expression as that of the XXVth dynasty. The face is without any modelling, the lips are full but expressionless, the eyes are too far forward under the brow, and there is no representation whatsoever of the facial muscles. The ears are gigantic, and the ear-studs are in proportion. This should be compared with the ear of the Amenardus statue. The figure itself is represented as wearing the long garment of the women with a sash round the waist, the knots falling down in front of the ankles. The lines of the sash emphasise the protuberant abdomen with the enormously enlarged navel. The arms are without any modelling. The head-dress is a long wig round which there is a fillet; the crown is circular, and from it rise the two horns of Isis enclosing the disk, surmounted by two feathers. On the brow are two uraei; the ornaments are a necklace and bracelets on the upper arm and wrist. The lady holds one arm across the body, and grasps a flail. The polish on the stone as well as the style shows that this is a figure of the XXVIth dynasty or even later.

The bronze figure of a priest holding the statue of Osiris (Pl. XLVI. 1) is one of the best pieces of artistic work of the Late Period. The head is certainly a portrait; the man is represented as being shaven, the eyes are well set under the brow, the nose and mouth are obviously copied from nature, and the facial muscles are so represented as to indicate a man of considerable age. The modelling of the figure is not so good as that of the face; only the shoulders and arms can be seen, for the garment

1. PRIEST HOLDING OSIRIS

2. PETE HAR-SI-ESE

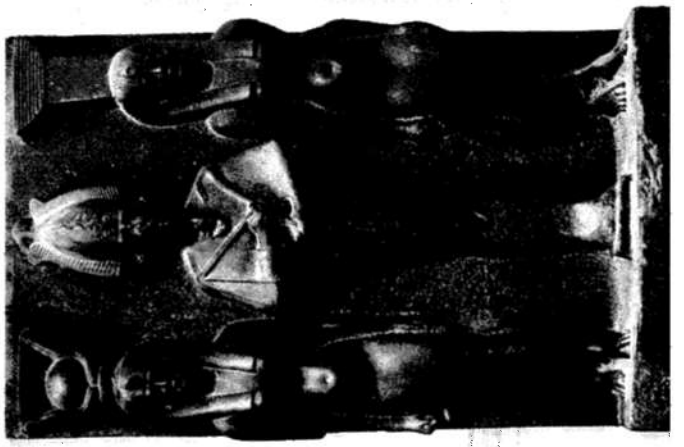
[To face p. 164

falls from the arm-pits almost to the ankles, and completely hides the whole of the body. The legs, as far as they can be seen, are of fairly good workmanship, and so also are the feet. The figure of the god Osiris, held between the hands of the priest, and standing on a little altar, is of the conventional type, except for the face, which has more expression and is more human in character than is usual in such figures.

The wooden anthropoid coffin of Pete-Har-Si-Ese (Pl. XLVI. 2), although it bears a man's name, is in the form of a woman. Petrie calls attention to the Greek feeling in the long, narrow face, with thick waved hair across the forehead; the style is as essentially un-Egyptian as the garment. The face has unfortunately been damaged by the disintegration of the wood under the stucco, but even in its present condition it is in many ways better than many of the statues of this period. It has also some of the usual faults of late-Egyptian work; the ears are too large, and are spread out in the way that is common in the New Kingdom, and there is no attempt at any modelling in the neck, which is hardly more than a cylindrical column. The figure is naturalistic in that the width at the hips is more in keeping with the actual human body than is usual in Late statues. The breasts are represented as entirely globular, covered by the pleated garment, through which the nipples show. The hands and arms show observation, and are rendered with some naturalistic effect. The feet suggest that the lady has worn shoes, for there is no space between the big and second toes, and the little toe turns in sharply. The dress is represented as of a closely pleated material—note the pleats over the arms and at the ankles, and note also the band which confines the pleats at the ankle; across the skirt is a design of enwrapping wings, which is not uncommon in the XXVIth dynasty. Though the figure has many faults, it is interesting as showing what

the artists of the time of Alexander the Great could produce before the extreme decadence of the Ptolemaic era set in.

The triad (Pl. XLVI. 2) represents three deities—Osiris in the centre, with Isis on his right and Nepthys on his left. This group should be compared with the triad of Menkaura, for though it follows the same tradition, there are great differences in style, treatment, and conception. In the early example the divine king stands between the goddesses, the sculpture being made for his glorification and the decoration of his temple; here, no human element is permitted to enter, the group was not for earthly use, but shows pious feeling towards the gods who were thus supposed to protect the dead in his tomb. The central figure, Osiris, is considerably taller than the others, but, his crown being lower, the tops of the three head-dresses are on a level. He stands almost clear of the two female figures, whom he touches merely with the points of his elbows. He is represented in the conventional wrapping-cloak, from which the hands only emerge; compare the veiled arms in this figure with the similar effect in the statue of Nefert (Pl. VII.). The knees are indicated and the outward curve of the calf; this is little more than outline and can hardly be called modelling, the same may also be said of the upper part of the body. The left hand, which holds the crook, is better than the right, on which the flail appears to be balanced rather than grasped. The head-dress is peculiar to Osiris, and consists of the crown of Upper Egypt between two conventionalised ostrich feathers. The addition of the royal uraeus is not found on the heads of divinities in early sculptures. The face is unfortunately mutilated; what remains shows the careful unintelligent work of the Saite tradition. The figures of the goddesses offer an interesting comparison with the early examples. The elongated effect of both face and figure is



2. TRIAD OF OSIRIS, ISIS, AND NEPHTHYS [*To face p. 166*

1. KAROMAMA

very marked, especially in the case of Hathor (here called Isis). The chief characteristics of the head are the long narrow face, the height of the head, the close-set eyes and pinched features, the position and size of the ears, the straightness and stiffness of the neck and the wig-lappets. On comparing these with the Hathor of Menkaura, the difference in style leaps to the eye. In the rendering of the body the same contrast is found. In this figure the shoulders slope without any attempt at modelling, there is no indication of muscular structure in the arms, the hand is merely closed and does not grasp the object it holds. As in all later sculpture, the abdomen is made prominent and the navel is too large and important; there is no modelling whatsoever in the body, merely rounded masses; there is no indication of the dress, except at the ankles. The difference in the method of representing the disk and horns in the early and the later examples should also be noted. The figure of the second goddess is a replica of the first, except for the head-dress, whereas in the triad of Menkaura the faces are carefully differentiated.

The head of the Pharaoh Hakar (Pl. XLIV. 4) is one of the latest examples of the purely native art before the Ptolemaic period. It has the conventions of the XXVIth dynasty, and though not good, has in it the promise of a finer and more original school of sculpture which might have come into existence had the condition of the country been favourable to the development of art. The facial muscles are not indicated, the cheeks being merely rounded masses and the eye entirely conventional, but there is a good deal of observation shown in the mouth and nose. The style of the *nemes* head-dress should be compared with that of Khafra.

The head of Nectanebo, found at Abydos, is perhaps the very last piece of sculpture in the round belonging to the pure

Egyptian art, before the Greek influence overwhelmed Egypt under the Ptolemies. The style is not so good as the head of Hakar, but there is something pleasing in the expression of the face which partially atones for the roughness of the work. Note how the eye protrudes beyond the brow, and how thoroughly conventional is the treatment of both eye and ear. The *nemes* head-dress is represented as sketchily as possible; compare it with the same type of head-dress even as late as the New Kingdom.

The torso of Nectanebo I shows the want of artistic appreciation so noticeable in the Late Period. It is carved in black basalt; unfortunately the head and arms are broken off, so that nothing remains but the figure from the shoulders to the knees. The lappets of the head-dress are of the type of the Late Period, so also is the pleated loin-cloth which the king wears. The muscles of the body are indicated merely by rounded masses, for the artist has not realised, as did his predecessor of earlier times, that there is a bony as well as a muscular structure underlying the skin. The collar-bone is indicated as a thick, circular ring at the base of the neck; the breast muscles are represented by a rounded swelling set below the lappets of the head-dress, considerably too low for their natural position. As in all these late statues a great feature is made of the navel, which here is represented in the hollow of the abdominal muscles as a round hole with a sharp edge. The general effect of this statue is of infinite care combined with unintelligent and unobservant copying. The polish on this fragment should be noted, as it is of the vitreous quality so characteristic of the Late Period.

Reliefs

The great sculpture of Shishak I in the temple of Karnak is one of the chief examples of hollow relief of the Late Period.

It is clearly unfinished, for the figure of the king is not sculptured. What remains is the figure of the god Amon raising a scimitar in his right hand, while in his left hand he holds five cords by which he leads captive five rows of conquered towns. These towns are represented by walled enclosures containing the name, and above the enclosure rises the upper part of a human body with the hands tied behind the back. The sculpture is interesting from the religious point of view, as showing that at this period the king receives his victories and conquests from the god, who presents the captured towns to the king; whereas in the earlier periods the king presents his conquests to the god. The figure of the god Amon calls for little remark, the face is a good example of the period; the hollow relief is not too deep and the outline is fine and delicate. The heads of the conquered cities are distinctly Syrian in type, as would be expected from the fact that they represent Syrian towns. The Egyptian, even at the worst period, had a remarkable faculty for catching a likeness and showing the racial characteristics of any people. These heads have the fine aquiline nose, the full lips, and the forward growth of narrow beard so typical of the Syrian. The outline has clearly been of more importance to the sculptor than the modelling, for in the outline lay the racial character, though in some of the faces the muscles running from the nose to the cheek and forming the "parenthesis" are clearly indicated. In all the figures the ear is invariably set too high. The work is rough, and the general effect of the whole composition is monotonous and spotty (Pl. XLVIII. 1).

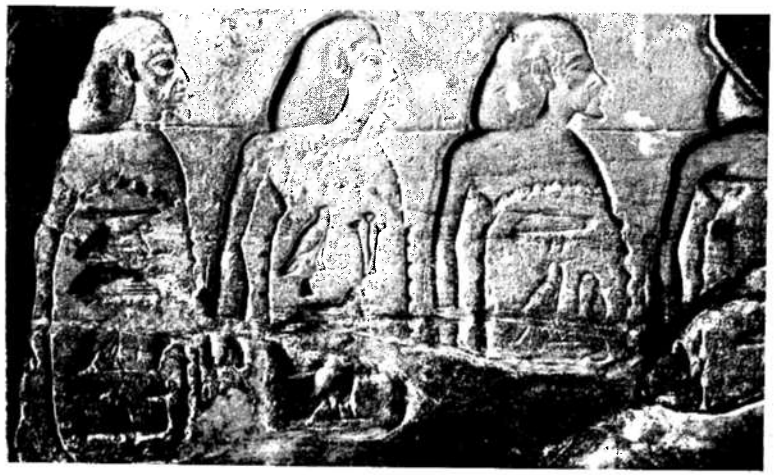
The XXVth and later dynasties are remarkable for a series of sculptured slabs, known to Egyptologists as Cippi of Horus. On these the figure of the child-god Horus is carved in such high relief as to be almost in the round. The

young god stands upon crocodiles, which are often realistically represented; the sinewy tail and muscular scaly body are finely rendered. In many instances the artist has succeeded better with the reptiles than with the human figure, although in all examples there is a strenuous attempt to render the rounded forms of childhood in the nude figure of Horus. The fat chubby face and the soft curves of the young body are always indicated; but it is only rarely that an artist is found who had skill enough to carry out the intention in a convincing manner. In his hand the god holds various magical animals, usually scorpions, sometimes a lion or gazelles. On the slab beside him are emblematic figures in hollow relief. The best examples of Cippi date from the XXVIth dynasty, and follow the fine detailed type of work of the Renaissance, more attention being paid to detail than to construction. As the Cippi were for religious purposes they are always of one type, with little variation in the main figure (Pl. XLVIII. 2).

It is interesting to see, in the few relief sculptures of the XXVth dynasty, that the later canon of proportion was already established; at the same time the figures have reached their narrowest outline, narrower even than in the XXth dynasty and in the Ptolemaic period.

The relief sculpture of the XXVIth dynasty is, like the sculpture in the round, an imitation of the work of the Old Kingdom. Bearers of offerings are not at all uncommon; they should be compared with their prototypes of the Old Kingdom, in order to realise the superficial likeness and the vast intrinsic difference. The attempt of the artist to represent the figure in profile results, as in the case of the paintings of Beni-Hasan, in a distortion which is most unpleasing. Here, as in all the later sculpture, the articulation of the joints is not rendered in any way, the surfaces are merely rounded;

PLATE XLVIII



1. CONQUERED CITIES

2. CIPPUS OF HORUS

To face p. 170

even in the bent arm, unless it is bent back on itself, the point of the elbow is not seen, the arm merely curves round without any attempt at representing the bony or muscular structure.

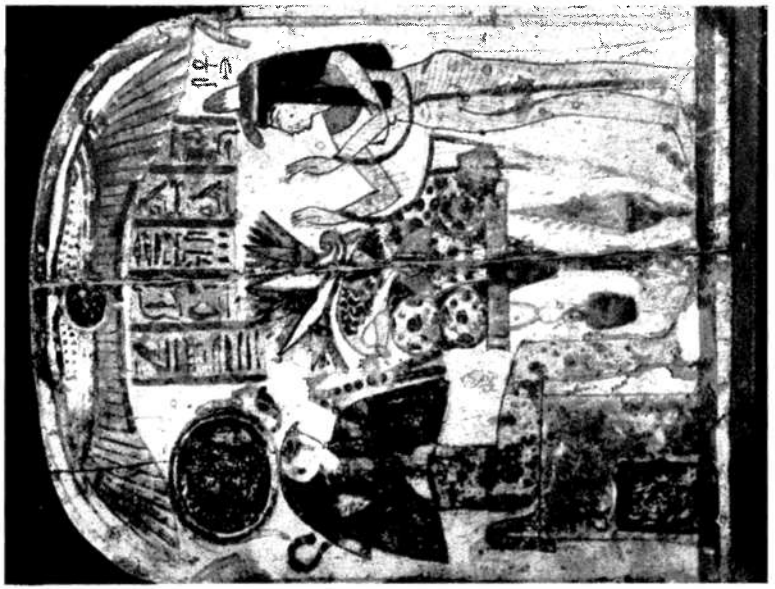
Painting

Small wooden painted stelae are common from the XXIst dynasty onwards. They are merely a cheap form of the magnificent sculptured and painted monuments in stone of the earlier periods. The deceased is represented worshipping a deity, usually by making an offering. Sometimes there is more than one deity, sometimes there is more than one worshipper, but the *motif* is always the same. Stelae with curved tops belong to all periods, and perhaps originate from decorated end-walls of a barrel-vaulted tomb-chapel. The colouring is often a redeeming feature, the colours used in the painting are white, black, yellow, red, and blue, and the style is the same as the painted coffins of the period; thus the earlier stelae have yellow grounds while those of the XXVIth dynasty and later have white backgrounds.

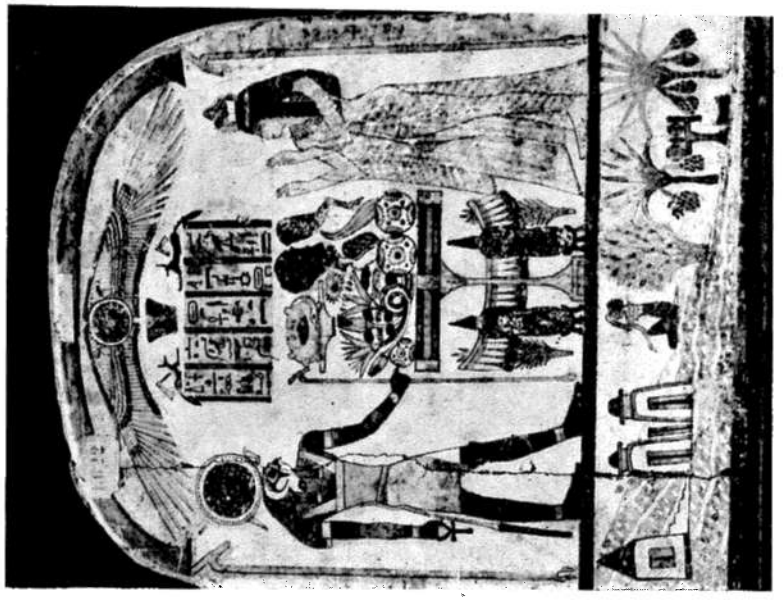
The stele of Zed-Amon-auf-ankh (Pl. XLIX. 1) is more elaborate than many of the same period. Above is the sign of the heavens; this is usually horizontal at the top, but in this example it follows the curve of the top of the stele. Immediately below is the winged sun disk, the serpents which issue from the disk are uncrowned, the wings droop, and the feathers are represented in considerable detail. The early examples of the winged disk always show the wings horizontal and with only two layers of feathers. Below the disk is a hieroglyph, with a couchant jackal bearing the flail on each side; below these again is an inscription in vertical columns. Though this is not the

best period for hieroglyphs, the forms of the signs should be compared with the Ptolemaic inscriptions, and it will be seen at once that the Pharaonic artist is superior to his successor in better spacing as well as in the rendering of more slender and graceful forms. The sun-god Ra, who is the deity adored here, is represented in the usual form of a human being with the head of a falcon, surmounted with the disk of the sun. From the disk there emerge the head and tail of the uraeus; this combination of disk and serpent is not known till the New Kingdom. The flat slope of the falcon's head-dress from the crown of the head to the shoulders is also characteristic of the Late Period; so also is the corselet with shoulder-straps, reminiscent of a woman's costume. Armlets, bracelets, and anklets are rare on figures of gods till the later times. The long transparent cloak and long wig of the worshipper are features which begin in the XIXth dynasty, but the method of arrangement of the cloak and the elaborate ornament on the head show a late date. The drawing of the figure is entirely conventional, indicating no real knowledge; there are, for instance, two right hands. There is, however, an unsuccessful and unconvincing attempt at realism in the feet. The table of offerings in the middle, piled with fruit, flowers, cakes, and other food, is completely conventionalised; the objects below the table, which should represent wine-jars decorated with garlands, are hardly recognisable. A rare adjunct to the main *motif* on a painted stele is the scene of the cemetery in the desert with a solitary mourner sitting among a group of trees, among which stands a table covered with offerings. The trees are represented in the same style as in the XIXth dynasty, though more crudely. Landscapes are so rarely represented in Egyptian art that they are interesting wherever they occur.

The round-topped painted stele of Zedsankh (Pl. XLIX. 2)



2. STELE OF ZEDSANKH



1. STELE OF ZED-AMON-AUF-ANKH

[To face p. 172

represents the lady in flowing robes standing in the attitude of adoration before the figure of the falcon-headed Ra. The folds of the transparent dress should be noted.

Though paintings on papyri do not fall within the scope of this book, the papyrus of the Lady Her-uben is worth noting from the artistic point of view. Her-uben is represented worshipping various gods, the most remarkable scene being the worship of the ram-deity (Pl. L.). She kneels before him with both arms upraised in the attitude of prayer, her hair streams over her back in long ringlets. Though the attitude of the legs is frankly impossible, the spirited drawing suggests that she has rushed forward and flung herself on her knees in a sudden ecstasy of adoration. As a rule, the illustrations in the religious papyri are so utterly conventional and follow the set forms so slavishly that they hardly come under the head of art, but Her-uben employed an artist who had a spark of originality and was not afraid to use it.

The Late Period is best represented by the amazing tomb of Petosiris. By the internal evidence, the tomb is dated to about 330 B.C., a date which is borne out by the sculpture, for the style of the decoration is Greek of the fourth century. Though belonging technically to the Persian period or to the time of the Nationalist Revival under Nectanebo, it belongs artistically to Greece as much as to Egypt. It shows that before Alexander entered the country, "peaceful penetration" had taken place to an extent hardly surmised. In many of the figures the drawing is free and natural, while others again are of the archaic Greek type, and mixed with them are scenes in which the figures are entirely Egyptian. The mingling of Egyptian and Greek *motifs* and style makes this tomb peculiarly interesting. The processions of bearers of offerings is Egyptian in *motif* but Greek in style; the garlands

worn by the women are of lotuses and other Egyptian flowers, but the rendering of the forms is Greek. It is not surprising, then, to find that figures are drawn with equal facility in true profile or full-face. The convention of the front-view eye is found, but so modified in the painting by placing the iris far forward as to give almost the effect of a foreshortened eye (p. 124. fig. 8). The figure of the woman tossing her little child up to kiss it, the calf raising its head to nibble the swinging lotuses carried by the man who leads it, are naturalistic touches not found in Egyptian work. The costumes of the women are worth noting; the very slight garment of the young girl, the fuller dress of the young woman, and the robes of the matron, are differentiated, and should be compared with the conventional dresses of Egyptian representations of a woman's garment. The common *motif* of Egyptian wall-sculptures of the early periods, of hippopotami and crocodiles in a marsh with birds flying and fluttering in the reeds, is here represented in a more naturalistic manner than by the Egyptian artists; the heads of the reed-flowers are seen both in profile and from the front view. The hippopotami, however, are not drawn from life, the artist probably had never seen one, and has drawn them from description, with the result that they are merely unusually large and fat pigs. The colour of the painting is remarkable for the brilliancy and preponderance of the blues, unlike any of the coloration of earlier work. The background appears to have been a pale grey; the flesh-tint for the men is the usual dark red of the Egyptian tomb-paintings, but for the women it is pale pink. The animals are not painted in their natural colours, and the flowers, of which there are a great number and many varieties, are painted chiefly blue and red. The scene of the beetle between the goddesses of Upper and Lower Egypt is a fine piece of

PAPYRUS OF HER-UBEN

[*To face p.* 174

decorative work; the long wings of the goddesses, of which the main pinion feathers are bright blue, make a very decorative scheme of colour. In this scene there is the *motif*, which was so noticeable in the slate palettes, of a central object with a supporter on each side; at the same time, the *motif* of the beetle and goddesses is entirely Egyptian. Another Egyptian touch is the use of hieroglyphs as a decoration; here the artist has followed his predecessor of the Old Kingdom and has inserted them as an effective background.

CHAPTER VIII

PTOLEMAIC PERIOD

THE statues of the Ptolemaic period show the continuous degradation of the art, though there seems to have been an unsuccessful attempt at the beginning of the period to approximate to the Greek. This attempt soon failed, and the sculpture reached a lower level than at any other period. Many of the conventions were retained, and in the degradation of art the faults of those conventions are increasingly marked. The exceedingly long, narrow figure, with the exaggeratedly long neck, is the direct descendant of the statues of the XXVIth dynasty, and should be compared with the sturdy figure of the Sheikh el Beled or other statues of the Old Kingdom. The modelling is simply represented as rounded masses without any construction whatsoever. In many of the figures, especially those of women, the navel is over-emphasised; under the skirt the knees are represented merely by transverse cuts. The hands are without any kind of modelling, the fingers being very coarsely represented; the modelling of the arms as well as of the body is much inferior to any of the Egyptian work, even of the Late Period. In the face, however, the Ptolemaic artist occasionally produced some good effects. Although the face is always represented as extremely fat, with fat round cheeks and a round chin, the features themselves are often well sculptured. The mouth has curved lips, highly modelled like the Greek mouth. The eyes, however, are entirely different from those of the Greek statues; they are always wide open, the angle

1. HEAD OF A WOMAN

2. PTOLEMY AULETES

3. CLEOPATRA

[*To face p.* 176

at the corner going steeply up under the eyebrow. The Greek influence has, however, forced the Ptolemaic sculptor to represent the ears as being fairly flat against the head; in spite of the head-dress they do not stand out almost at right angles, as in the case of the late Middle Kingdom and of the New Kingdom.

Statues

The Ptolemaic artist, however, excelled most in the portrait heads for mummy-cases (Pl. LI. 1). These were laid on the mummy and took the place of the wooden anthropoid coffins of an earlier period; many of them are portraits in the best sense of the word. There is in them no convention, no adherence to a canon, but they are clearly portraits taken from life. Many examples occur in museums and can be studied there. The eyes are often inserted in the usual way of the Egyptian sculptor, but as often they are painted. The anatomy of these heads shows a considerable degree of artistic ability, and they are in many ways greatly superior to the more formal statues of the period.

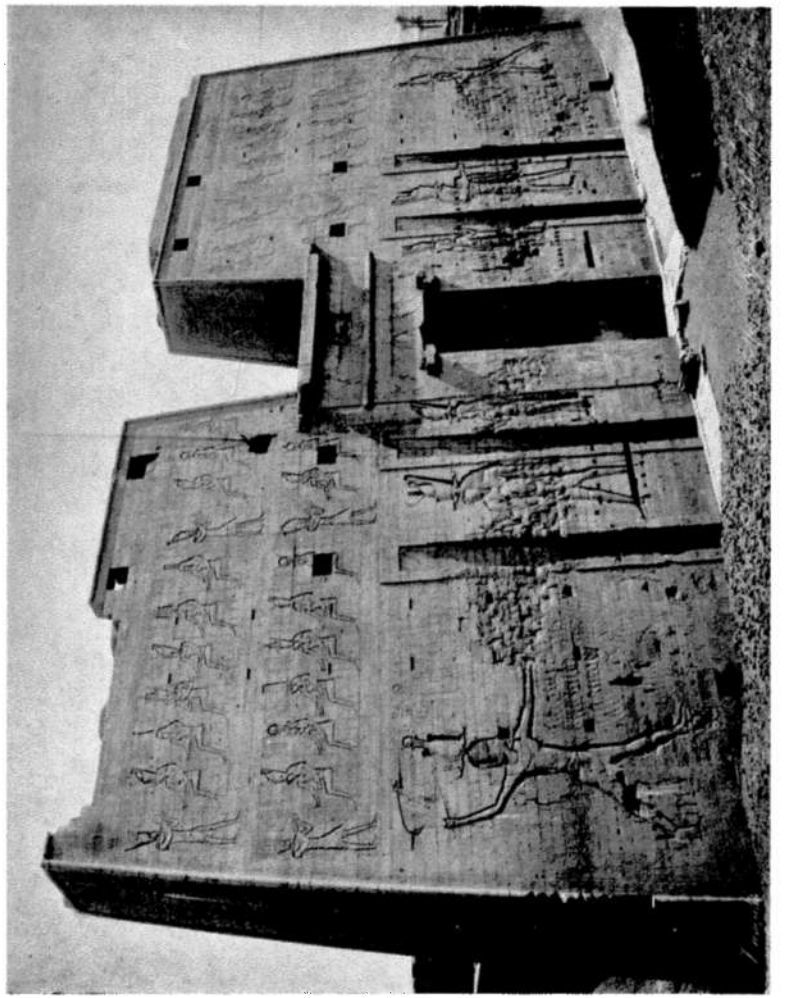
The upper part of the statue of Ptolemy Auletes (Pl. LI. 2), now in the British Museum, is of basalt. Here the artist has aimed at a likeness and has probably succeeded. The long, narrow eye and the upward curve of the mouth give a character to the face which is probably intentional. The eye, however, is set too far forward, as can be seen by following the outline of the farther eye in the photograph. The rounded forms of the fat full face are characteristic of the period; the ear is, as usual, too large, but does not stand out as in the New Kingdom statues. The head-dress consists of the *nemes*-cloth, which has no lines across the head, but has horizontal lines on the lappets. The uraeus, which is damaged, has two coils

behind the head, and the tail goes over the top of the king's head. In this, as in all the statues of the Ptolemaic time, the stone separating the various parts of the statue from one another is not removed. Note the method of carving the uraeus, and compare it with the same ornament on the heads of kings of the XVIIIth dynasty.

Reliefs

Early Ptolemaic work shows a certain Greek influence overlying the decadent Egyptian sculpture. The figures of Alexander the Great, and of Philip Arrhidaeus, although conventionalised in the usual Egyptian fashion and worked in the style of the Late Period, are finer than those of the later Ptolemaic era. In the wall-sculptures the figures, whether in low or in hollow relief, follow the Egyptian conventions, though the canon is different from that of the earlier time. It must also be noted how often the hands are wrongly represented, the thumbs often being both on the side towards the spectator; this is evidently the result of inattentive copying, for the artist has often realised that the big toes are not both on the same side and has therefore represented the feet correctly. In this he was both more and less observant than his predecessor of the Old Kingdom, who always put the big toe of each foot towards the spectator, but generally realised the difference between the right and left hands.

The characteristics of the Ptolemaic relief sculpture are: (*a*) The lumpiness of the faces, the cheeks being represented as very fat, without any true representation of the structure; the same can also be said of the figures. (*b*) In the women's figures the breast—there is only one—is represented as being absolutely horizontal and often shaped like a ball.



PYLON OF TEMPLE AT EDFU

[*To face p. 178*

(*c*) In both male and female figures the abdomen is one of the marked features of the body, represented as a rounded protuberant mass with a large hole in the middle to indicate the navel. (*d*) The shoulders of the figures have no form or structure, the arms appear as though stuffed with cotton-wool, even when the arm is bent the point of the elbow is not shown. (*e*) The form of the figure at the back is again entirely unnatural; the back is too long, the buttock too small and too sharply defined (compare this with a figure of the Old Kingdom); the legs are in some ways the best part of the figure, for the curve of the calf of the forward leg is often not badly indicated, but the ankles are even thicker in proportion than in figures of the Old Kingdom. (*f*) The narrowness of the female figures should be remarked; the male figures are always better in this respect, though in them the shoulders are exaggerated in width. (*g*) The hands are coarse, the fingers being all of the same width.

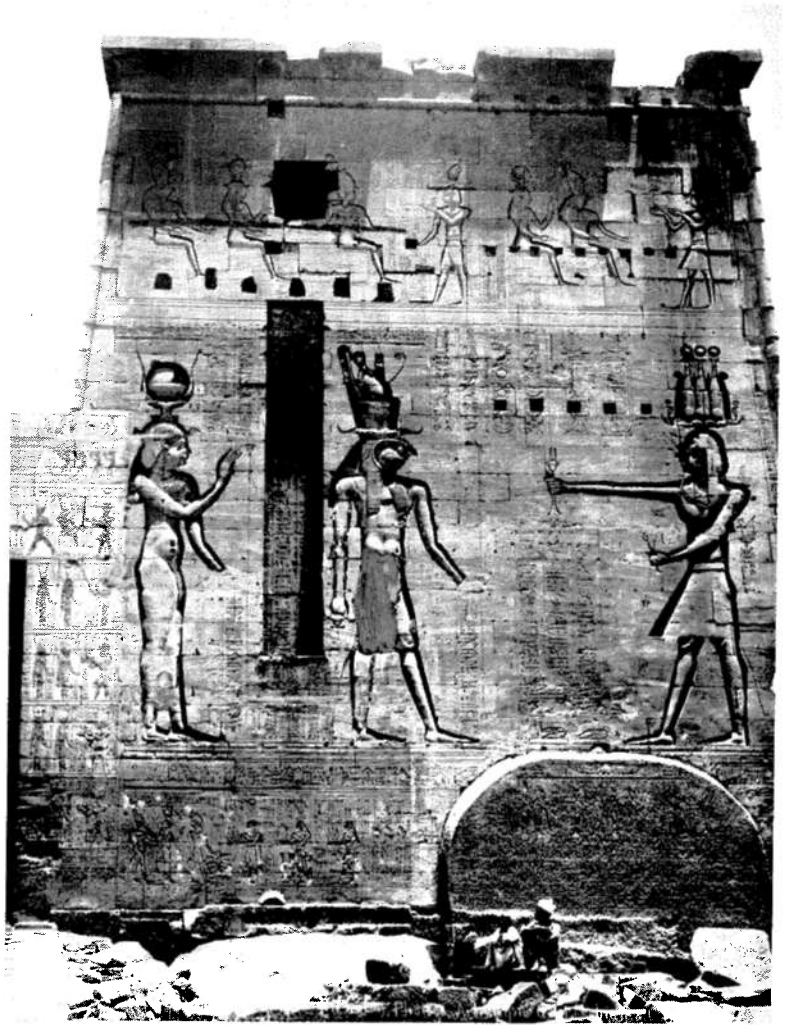
The Ptolemaic method of representing the hair (p. 124. figs. 9, 10) should be compared with the earlier periods (p. 48. figs. 1, 5, 11).

It should, however, be noted that the Egyptian artist, even at this late and decadent period, had not lost his skill in representing either a seated or a standing figure as being firmly planted. There is no suggestion of a figure slipping off its chair, and every standing figure stands firmly upright. This is also the case when priests are represented carrying an object; they stand or walk quite firmly and the general effect is one of strength and stability. The Ptolemaic sculptor did not exert himself to produce a decorative effect or to represent a living being, he devoted himself to small details, which he rendered with great minuteness, regardless of whether the detail enhanced the beauty of the design or not. The hieroglyphs, which were used in great numbers

to fill blank spaces round the figures, are merely small rounded signs with no real drawing in them, but with as much detail as possible.

The decoration of large walls, as. for example, on the pylons at Philae (Pls. LII., LIII.) and elsewhere, is effected by gigantic figures representing the king in the presence of divinities or the king as Horus slaying his enemy. The doorway between the pylons is covered with panels, each of which is filled with small figures and small clumsy hieroglyphs; the effect is spotty though intended to be rich, and is not in keeping with the huge figures on the pylons. The scenes are invariably religious, the Pharaoh offering to the gods; the favourite deities are Osiris, Isis, and Horus, and in many examples the king himself is represented as Horus, the queen as Isis. Here and there among these sculptures are various scenes and incidents in the life of a god which throw considerable light on the Egyptian religion. The decorative panel of the hawk in the bulrushes is found nowhere else in Egyptian art, and shows that even when most bound down by religious convention, an occasional trace of true artistic spirit can be found amid the weary sameness of Ptolemaic reliefs.

The figure of the king hoeing shows some of the chief characteristics of Ptolemaic relief sculpture. Little, if any, anatomy is seen, unmeaning rounded protuberances take the place of the muscular structure so well rendered in the Old Kingdom and the Middle Kingdom. The attempt to represent a profile figure is entirely nullified by the wrong curve of the shoulder and by the position of the navel. The sculptor had no knowledge of the bony or muscular structure underlying the skin, and has made the whole figure—face, body, limbs—appear as though stuffed with cotton-wool like a doll. The hoe in the king's hands is also late in form;



PYLON OF GREAT TEMPLE OF PHILAE

[*To face p.* 180

there are two loosely twisted cords (Pl. LIV.) instead of one thick binding-rope, as in the earlier periods. The little figure of the *anmutef* priest on the right is in an attitude like that of some of the figures in early Greek and Cypriote work; though walking to the left, the head and upper part of the body are turned to the right. Though not so bulgy as the larger figure, the same faults are visible; the want of observation in the drawing, the wrong position of the navel, and the disproportionate size of the feet, are very marked. The form and arrangement of the hieroglyphic signs are also worth noting; the small cramped signs, packed closely together, contrast unfavourably with the well-drawn and well-spaced decorative script of the Old and Middle Kingdoms. Compare, for example, the cartouches of the Ptolemaic kings with those of the XVIIIth dynasty, which, though more crowded than in the earlier periods, are well balanced in composition and well chosen and well drawn as regards the signs themselves.

The sculpture of the temple of Kom Ombos is probably better than that of any other Ptolemaic temple; the figures and faces are less repulsive than at Edfu. The figures of the goddess Bast in both temples should be compared with one another; at Kom Ombos, in the group of the king surrounded by four gods and goddesses, the grouping, though conventional, is not unpleasing. The king stands in the centre, and the goddess Bast with a lion's head faces him, while behind him stands Isis in human form. The heads of the two bird-headed gods, Horus on the one side and Thoth on the other, are on a lower level than those of the main figures. The hands of the goddesses should be noted, for the thumbs are on the same side. In these figures the exaggeration of the abdomen and navel is hardly noticeable, showing that the Ptolemaic artist could, at times, represent

the human form without extreme distortion. The detail of the hair and ornament is not over-emphasised.

In the well-known sculpture, in the temple of Edfu, of the king offering to the goddess Bast, where he holds out an offering and at the same time shakes a sistrum, is curious for the attitude of the king, who, though offering to the deity, turns his head in the opposite direction. In the figure of the goddess the worst faults of the Ptolemaic artist are seen; the long, narrow body, the elongated, horizontal breast, the abdomen twisted so as to show the navel, which is therefore in the wrong place, and the unformed arms and legs combine to make one of the most terrible examples of so-called decoration. The lioness-head of the goddess has, however, some redeeming features; it is more like a lioness than that at Kom Ombos, and the face of the king, which is turned away from the goddess (perhaps to represent the fear he felt at the divine power), is slightly better than that of the king in the Kom Ombos sculpture. As to the figure of the king, it is difficult to say anything of it except that it is in keeping with the rest of the sculpture. These two reliefs, the one at Kom Ombos and the other at Edfu, are of the same period; it is therefore obvious that there were, even in the Ptolemaic period, different schools of art in which some of the workers had still retained a true artistic feeling, and some had little or no idea of how to represent the human form, or to design a decorative panel.

A well-known scene from the temple of Edfu (Pl. LV. 1) shows the coronation of King Ptolemy X by the goddesses of the South and North, each of whom embraces him with one arm while with the opposite hand she holds the crown on his head. The composition is not unpleasing when viewed as a whole, the lines formed by the arms are decorative, and the scene fits in with the rest of the

PLATE LIV

PTOLEMY IX HOEING

[To face p. 182

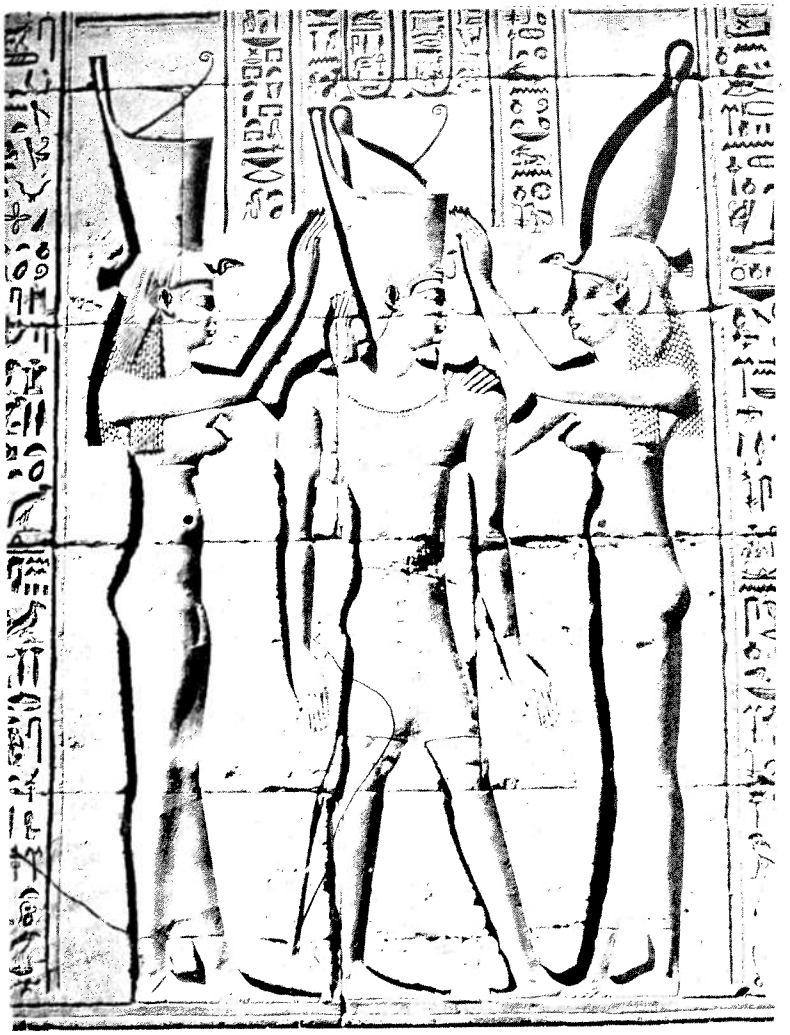
decoration of the temple wall. But if it is examined more closely the detail proves to be startlingly bad, especially when it is remembered that this, as a representation of a religious subject and as an important piece of temple sculpture, would display the sculptor's powers. The figure of the king is moderately well proportioned, in spite of the narrowness of the waist and hips; the outline is not worse than many figures of a slightly earlier date; but in the matter of detail it is worth while noting the attempt to render the modelling of the knees by one deep transverse cut. The ignorance of the artist is shown in the hands of all the figures; the king has two left hands; and in order to show the thumb, the upraised hands of the goddesses are on the wrong arms. The royal garment appears to be so tight as to make a ridge across the chest, the necklace is hardly more than indicated, the ritual tail has become a spike. To realise the complete decadence and degradation of the sculpture of this period, compare this figure with Narmer slaying his enemy, with the Running Senusert (Pl. XX. 2), and with the Kneeling Sethy I (Pl. XXVII. 1).

The figures of the goddesses are noticeable for the artist's complete disregard for nature. The faces, especially the goddess on the left, have a certain dignity, and the outline, though conventional, is at least possible; but the outline of the bodies and legs is extraordinary. As is usual with Ptolemaic female figures, there is only one breast, which is over-emphasised; the next emphatic point is the abdomen, which is represented as almost globular, with a large round hole for the navel; the extreme length of the body, from the arm-pit to the top of the hip, should be remarked. The back of the body is curved almost symmetrically with the front, giving the effect of a kind of cylinder. The outward curve of the further thigh is an Egyptian convention particularly

emphasised by the Ptolemaic artist. The forward arm of each goddess is not articulated to the shoulder; and I have already called attention to the mistake as to the hands. The crowns of the goddesses are poised on the tops of their heads; the shapes of the crowns should be compared with the white crown worn by Narmer, and the red crown worn by the Running Senusert (Pl. XX. 2). The inscriptions of cramped little hieroglyphs, crowded together, are also characteristic of the period; there is not one generous curve throughout the signs, and the vertical lines between the columns are not straight nor of an even width.

The celebrated relief of Cleopatra the Great (Pl. LI. 3) as the goddess Isis is from the temple of Denderah. It has the characteristics of the period, but the artist has obviously attempted to make a likeness, for the face should be compared with that of Ptolemy Auletes (Pl. LI. 2), when the likeness between father and daughter can be remarked. The style accentuates all the faults of the figure, as is common at this priod. The arms and body have no modelling whatsoever, the surface is merely rounded to the outline; the face, however, has received more attention, the long, narrow eye is unusually well represented, the delicate aquiline nose, the upward curving mouth, so like that of Auletes, and the rounded chin, make up an *ensemble* which, though not beautiful, is interesting. The head-dress represents the vulture, whose head stands out above the forehead of the queen, and the wings spread down on each side of the head beyond the ear. The lady's hair is elaborately dressed in short curls; the upper part of the head-dress shows the uraeus-crown, from which rise the horns and disk of Isis, surmounted by the hieroglyph of the name of the goddess. The detail, though elaborate, is coarsely worked, and the general effect of the figure is barbaric.

PLATE LV



1. CORONATION OF PTOLEMY X

2. COINS OF PTOLEMY I SOTER

[*To face p.* 184

Though statues and temple reliefs of this period are on a lower level than in earlier times, the Ptolemaic artist excelled in small ivory carvings and in coins. The ivory panels for inlay in caskets are often charming in design and execution, though there was no real school of ivory-working such as must have existed under the Proto-dynastic and Old Kingdom Pharaohs.

Coins (Pl. LV. 2) were introduced from Greece into Egypt under the Ptolemies, and therefore retain the Greek touch till the end of the dynasty. The heads of the various kings and queens are often extremely fine and are clearly portraits. On the reverse of many of the coins is a finely decorative design of an eagle.

NOTES

CHAPTER II

Proto-dynastic Period

1. Narmer head. W.W.A., p. 8, Fig. 2. P.A.C., Figs. 19, 20. University College, London.
2. Ivory King. W.W.A., p. 10. P.A.C., Fig. 21. P.Ab., II, Pl. XIII, p. 24. Found in the ancient rubbish-heap of the temple of Osiris at Abydos. British Museum.
3. Khasekhem. W.W.A., p. 12. P.A.C., Fig. 22. Found within the temple of Hierakonpolis. Ashmolean Museum, Oxford.
4. Zoser. A.S., 1925, Pl. IV, 1, p. 149. Found within the temple of the Step-Pyramid at Saqqara. Cairo Museum.
5. Bull palette. P.A.C., Fig. 4. No provenance. Louvre.
6. Battlefield palette. W.W.A., p. 5. P.A.C., Fig. 52. No provenance. Part in the British Museum, part in the Ashmolean Museum.
7. Libyan-booty palette. C.P.A., p. 236, Figs. 175, 176. No provenance. Cairo.
8. Animals palette. P.A.C., Fig. 53. Found in a store-room of the temple of Hierakonpolis. Ashmolean Museum.
9. Palm-tree-and-giraffes palette. C.P.A., pp. 234–5, Figs. 173, 174. No provenance. Louvre.
10. Hunters palette. C.P.A., p. 230, Fig. 170, P.R.C., Fig. 6. No provenance. Louvre.
11. Narmer palette. Q.H., I, Pl. XXIX, p. 10. Found in the temple of Hierakonpolis. Cairo.
12. Knife-handle. A.E., 1917, pp. 27, 29. Said to have been found at Gebel Araq. Cairo.
13. Tomb of Ra-hesy. Q.Hesy.

CHAPTER III

Old Kingdom

1. Ra-hotep and Nefert. W.W.A., pp. 21, 22. Found in the tomb of Ra-hotep at Meydum. Cairo.
2. Khafra. W.W.A., pp. 24–26. P.A.C., Figs. 27, 28. Found in the Granite Temple at Gizeh. Cairo.

3. Khufu. P.A.C., Fig. 123. P.Ab., II, Pl. XIII, p. 30. Found in a store-room of the temple of Osiris at Abydos. Cairo.
4. Mertitefs. P.A.C., Fig. 23. No provenance. Leyden.
5. Triad of Menkaura. Found in the temple of the Third Pyramid at Gizeh. Cairo.
6. Menkaura. A.E., 1923, Frontispiece. University College, London.
7. Ateta. M.S., I, Pl. XIX, p. 18. Found in the tomb of Ateta at Saqqara. Cairo.
8. Ha-shet-ef. A.E., 1921, pp. 65, 66. P.S., I, Pl. VIII. Found in a tomb at Sedment. British Museum.
9. Ra-nefer. W.W.A., pp. 45–47. P.A.C., Fig. 31. Cairo.
10. Sheikh el Beled and Wife. W.W.A., pp. 40–42. P.A.C., Fig. 25. Found together in one tomb at Saqqara. Cairo.
11. Pepy I. Q.H., II, Pls. L–LVI., p. 46. W.W.A., pp. 66, 67. Found in the east chapel of the temple of Hierakonpolis. Cairo.
12. Boatmen Fighting. P.R.C., Fig. 12.
13. Cranes. W.W.A., p. 68. F.P.A., p. 139. Berlin.
14. Farm-women. P.M.M., Pl. XX, 4–6. From the tomb of Nefert at Meydum.
15. Pulling down Bulls. Tomb of Mereru-ka at Saqqara. *In situ.*
16. Geese. W.W.A., p. 20. P.A.C., Fig. 68. Forecourt of the tomb of Nefer-maat at Meydum. Cairo.
17. Offering-bearer. M.S., I, Pl. XXVII, pp. 24–26. From the tomb of Ptah-shepses II at Saqqara. *In situ.*

CHAPTER IV

Middle Kingdom

1. Mentu-hetep. A.E., 1920, p. 33. Said to be from the XIth-dynasty temple at Deir el Bahri. Height, 27 in.
2. Sphinx. W.W.A., pp. 102, 103. P.A.C., Fig. 34. Found at Tanis. Cairo.
3. Senusert I (limestone). W.W.A., p. 84. P.A.C., Fig. 32. Found in a chamber leading off the funerary chapel of the pyramid at Lisht. Height, 1 m. 90 cm. Cairo.
4. Senusert I (black granite). A.E., 1928, p. 107, Fig. 4. E.S., Pl. 44. No provenance. British Museum.
5. Obsidian head. W.W.A., p. 99. No provenance. Height, 0·13 m.
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ABBREVIATIONS

A.E.	Ancient Egypt.
A.S.	Annales du Service.
Bl. M.	Blackman. Rock-tombs of Meir.
C.C.D.	Cairo Catalogue. Divinities.
C.C.K.	Cairo Catalogue. Karnak Statues.
C.C.T.M.	Cairo Catalogue. Textes Magiques.
C.P.A.	Capart. Primitive Art.
C.T.S.	Capart. Temple du Seti I.
C.T.T.	Carter. Tomb of Tutankhamen.
D.T.N.	Davies. Tomb of Nakht.
D.T.R.T.	Davies. Two Ramesside Tombs.
E.S.	Evers. Staat aus dem Stein.
F.K.P.	Fechtheimer. Klein Plastik der Aegypter.
F.P.A.	Fechtheimer. Plastik der Aegypter.
H.D.B.	Hall. XIth dynasty Temple of Deir el Bahri.
M.S.	Murray. Saqqara Mastabas.
N.B.	Newberry. El Bersheh.
N.B.H.	Newberry. Beni Hasan.
P.Ab.	Petrie. Abydos.
P.A.C.	Petrie. Arts and Crafts.
P.H.	Petrie. History.
P.K.	Petrie. Koptos.
P.Mem.	Petrie. Memphis.
P.M.M.	Petrie. Meydum and Memphis.
P.R.C.	Petrie. Revolutions of Civilisation.
P.S.	Petrie. Sedment.
P.S.T.	Petrie. Six Temples at Thebes.
P.T.A.	Petrie. Tell el Amarna.
Q.H.	Quibell. Hierakonpolis.
Q.Hesy.	Quibell. Tomb of Hesy. (Service des Antiquités.)
S.K.A.	Steindorff. Kunst der Aegypter.
W.W.A.	Weigall. Ancient Egyptian Works of Art.

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