

TEST 1 REVIEW

PREHISTORIC, ANCIENT NEAR EASTERN, EGYPTIAN, AND AEGEAN ART

I. Ancient Near Eastern Art

A. Sumerians

1. Designed ziggurats – made from mud bricks, functioned as temple platforms, often multiple levels of descending size
2. Votive figures – represented ordinary Sumerians, functioned as the surrogate supplicants in the temples, have features that demonstrated attentiveness to the gods
3. Standard of Ur – War side and Peace Side, divided into registers, narrative work of art, show chariots pulled by wild donkeys on War Side, enemy soldiers stripped naked to humiliate them, leader of Ur shown in hierarchical scale. Peace Side shows the prosperity of Ur – people carry food, own livestock, carry bags of supplies, upper register shows a royal banquet.

B. Stele of Naram-sin

1. It is a stele carved in bas relief
2. Includes hierarchical scale, Naram-sin was conquering the Lullubi people of the mountains, he wears the horned helmet of divinity, he and his soldiers stride up the mountain in order and with authority while the enemies flee or are lying dead, Naram-sin is the highest up the mountain and close to two stars which may be gods

C. Gudea – king of Lagash

1. Sculptures of Gudea show that he wanted to be remembered for his piety (holiness)

D. Stele of Hammurabi's Code

1. Is the first well-preserved code of written laws
2. Includes a bas relief of Hammurabi appearing before Shamash. Shamash is shown in hierarchical scale and wears a horned helmet of divinity. He is giving Hammurabi the right to rule.

E. Assyrians

1. Dur Sharrukin – citadel of Sargon II
2. Known for their reliefs of war scenes and ritual lion hunts. Dying lioness – excellent example of an Assyrian bas relief, glorifies the creature that the Assyrian kings had to hunt
3. Lamassu – guardian figures at the gates of the palace, wear a horned helmet of divinity

II. Ancient Egypt

A. Palette of Narmer

- 1. Predynastic period, represents the unification of Upper and Lower Egypt through conquest**
- 2. It is a bas relief, ceremonial palette**
- 3. Artist used registers, hierarchical scale, religious symbolism (images of deities, Narmer being barefoot), and other symbolism (wearing different crowns, shown as a bull on one side), and alternating viewpoints (most follows typical Egyptian canon but aerial view shows dead soldiers of the enemy)**

B. Old Kingdom

- 1. Mastabas, stepped pyramids, pyramids**
- 2. Stepped Pyramid of Djoser at Saqqara**
 - a. First known architect – IMPHOTEP**
 - b. First known use of columns in the complex – ENGAGED COLUMNS (still attached to the wall), columns represent Upper and Lower Egypt**
- 3. Seated Statue of Khafre**
 - a. Purpose: alternate dwelling place for the ka, meant to last for all eternity**
 - b. Form follows function: compact pose with limbs close to the body, CLOSED FORM – no open spaces, idealized body (appropriate for a pharaoh), made from durable material (diorite)**
 - c. Symbols of his status – nemes headdress, ceremonial beard, Horus guards him behind his head, intertwined plants on side of throne (Upper and Lower Egypt)**
- 4. Menkaure and Khamerernebtj**
 - a. CLOSED FORM**
 - b. No expression of emotion (appropriate for a pharaoh and queen)**
 - c. Foot striding forward (traditional Egyptian pose) and Khamerernebtj puts her arm around Menkaure**
- 5. Seated Scribe**
 - a. Discovered in his mastaba**
 - b. Not as important as pharaoh – relaxation of the Egyptian canon**
 - c. Note relaxed chest muscles, pot belly, more expression in his face, smaller than pharaoh statues**
- 6. Ti watching a hippopotamus hunt**
 - a. Tomb painting – Ti was a noble, he will hunt hippos in the afterlife to protect his people**
 - b. Hierarchical scale for Ti, his appearance follows the canon, he observes the hunt while his servants do the work**
 - c. His servants – less important, shown with a greater sense of life and movement**
 - d. Hippos, foxes, fish, birds – greater naturalism, not as important as people**

C. Middle Kingdom

- 1. Fragmentary head of Senusret III**
 - a. Shows greater expression – result of difficult experiences as pharaoh**
- 2. Rock-cut tombs – mastabas and pyramids became less popular, nobles and pharaohs had their tombs cut into cliffs**

D. New Kingdom

- 1. Pylon temples and their important features**
 - a. Pylon is a monumental entrance**
 - b. HYPOSTYLE HALL – room filled with columns**
 - i. Supported by POST-AND-LINTEL construction**
 - ii. Contained a CLERESTORY – windows in the upper part of the wall**
- 2. Mortuary temple of Hatshepsut**
 - a. Terraced appearance**
 - b. Designed by SENMUT – Hatshepsut's chief architect, influential figure, guardian of her daughter Nefrua**
- 3. NEW – Senmut with Princess Nefrua statue**
 - a. BLOCK STATUE – Type of statue that became popular in New Kingdom**
 - b. An alternate dwelling place for the ka**
 - c. Senmut was guardian of and tutor to Nefrua (daughter of Hatshepsut)**
- 4. Hatshepsut statues and their diverse characteristics**
 - a. First great female monarch in history**
 - b. Statues depict her as a woman, man, sphinx**
 - c. Placed at her mortuary temple**
- 5. Mortuary Temple of Ramses II – NEW**
 - a. Egypt's greatest warrior pharaoh, ruled for 2/3 of a century**
 - b. To proclaim his greatness placed four colossal statues (65' tall) of himself on the temple façade (front wall)**
 - c. Interior of tomb contains pillars of Ramses as the god Osiris, pillars are carved from the rock and have no load bearing function**
 - d. Statues lack refinement (intricate details, development of features) because they are so large**
- 6. Amarna Style**
 - a. Key elements: Curvilinear body shapes with pronounced paunch (pot belly), elongated heads and necks, relaxation of the canon in terms of appearance and human interaction (Amarna figures turn toward each**

other and show greater interaction), prominence of Aton – god shown as a sun disk

- b. Akhenaton statues – their key features
- c. Bust of Nefertiti
- d. Sculpture of Queen Tiye
- e. Akhenaton, Nefertiti, and three daughters – Amarna characteristics

7. Tomb of Tutankhamen

- a. Howard Carter
- b. His solid gold inner coffin
- c. His death mask – used the technique of REPOUSSE
- d. Painted chest (container) – exaggerates King Tut's accomplishments as a warrior pharaoh, uses hierarchical scale

8. Egyptian painting

- a. Book of the Dead
 - i. Purpose: Series of spells and a sequence of paintings that guide the ka through the afterlife
 - ii. Example: Last judgment of Hu-Nefer
 - iii. Material: Painted onto papyrus
 - iv. Note the return to the Egyptian canon
- b. Fowling Scene from Nebamun's tomb
 - i. Purpose: Entertain Nebamun's ka in the afterlife
 - ii. Important features: His wife and daughter are included, they are wearing their best clothes and jewelry, there are plenty of birds for Nebamun to hunt
 - iii. Notice the Egyptian canon

III. Aegean Art

A. Cycladic figurines

- 1. Most of them are identified as females and have CLOSED FORMS
- 2. Male figures are less frequent, shown playing musical instruments, and have OPEN FORMS
- 3. Cycladic figures are very abstract, have angular features (not curvilinear), and stylized (their shape and appearance are typical of Cycladic art)

B. Minoan Art

1. Palace of Knossos

- a. Discovered by Sir Arthur Evans
- b. Site of Minoan art especially FRESCOES
- c. Intricate building, three-stories tall, with a plumbing system
- d. Notable fat red columns with plain capitals (top of the column)

2. Minoan frescoes – frescoes usually reflect the peaceful aspects of Minoan life, paintings often include flowing rhythmic lines to show harmony with nature and the sea

a. Minoan style frescoes were found on neighboring islands in the Aegean such as Thera and even in Egypt – Minoans had contact with other civilizations

3. Examples:

- a. *La Parisienne* (Knossos)**
- b. Bull-leaping (Knossos)**
- c. *Spring Fresco* (Thera)**
- d. *Miniature Ships Fresco* (Thera)**
- e. Dolphins leaping**

4. Sculpture and pottery

a. *Snake Goddess*

- i. Demonstrates some influence from Egyptian and Mesopotamian art (frontality)**
- ii. Distinctly Minoan – open bodice, curly hair**
- iii. Most likely a goddess – balancing a feline on her head (mistress of beasts) and holding snakes (signs of fertility)**

b. *Harvester Vase*

- i. Figures are shown celebrating the harvest**
- ii. First time an artist give significant attention to the underlying muscles of the human anatomy**

c. Octopus jar

- i. Demonstrates Minoan interest in sea life**
- ii. Notice the rhythmic flowing motion of the octopus tentacles**