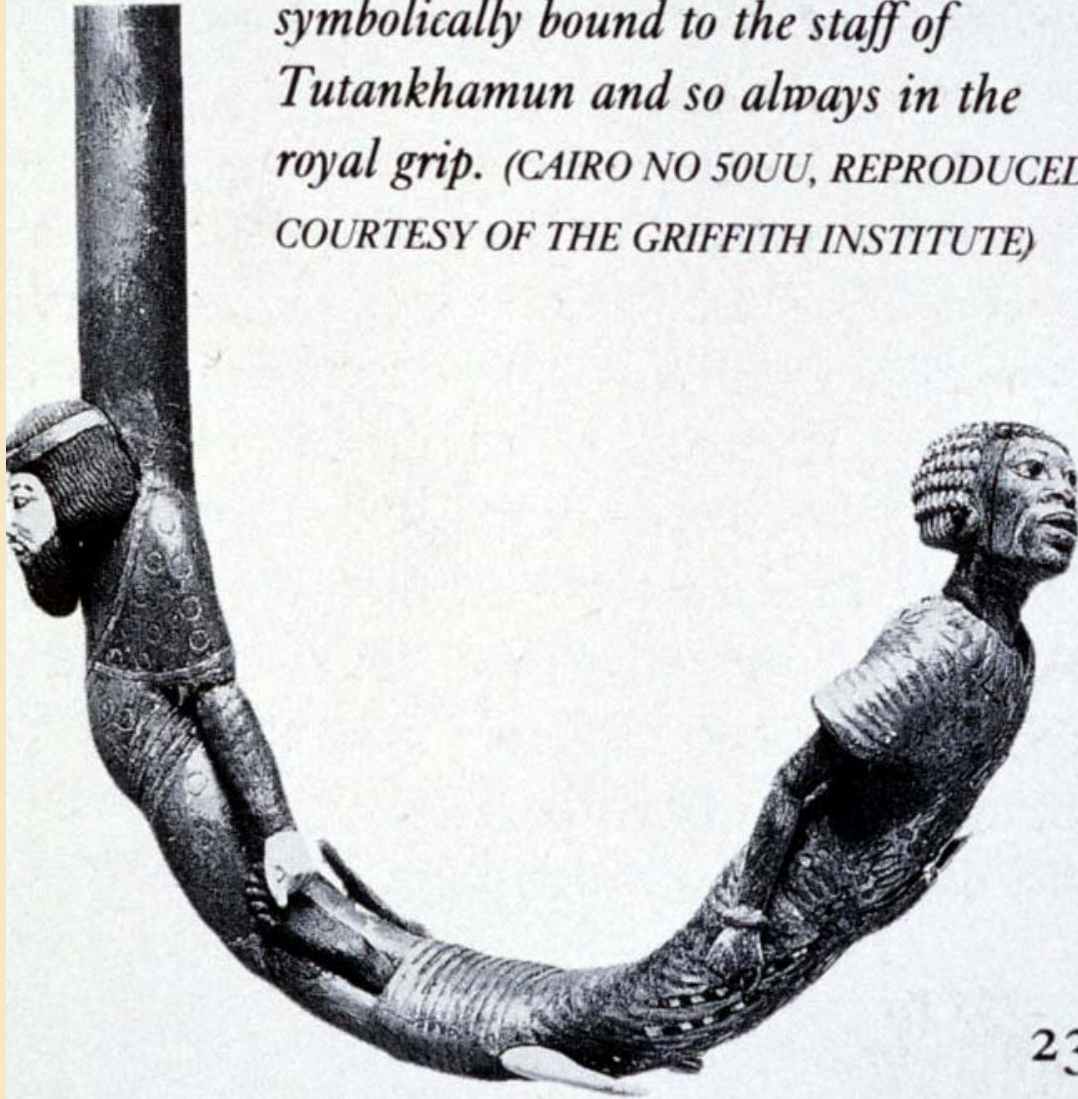


The enemies of Egypt were usually portrayed as captives, in this case an Asiatic and a Nubian are symbolically bound to the staff of Tutankhamun and so always in the royal grip. (CAIRO NO 50UU, REPRODUCED COURTESY OF THE GRIFFITH INSTITUTE)



239



Tablet from el-Amarna, inscribed with a cuneiform letter from Tushratta of Mitanni to Amenhotep III. 18th Dynasty, c.1354 BC, clay, H. 9 cm. (WA29793)

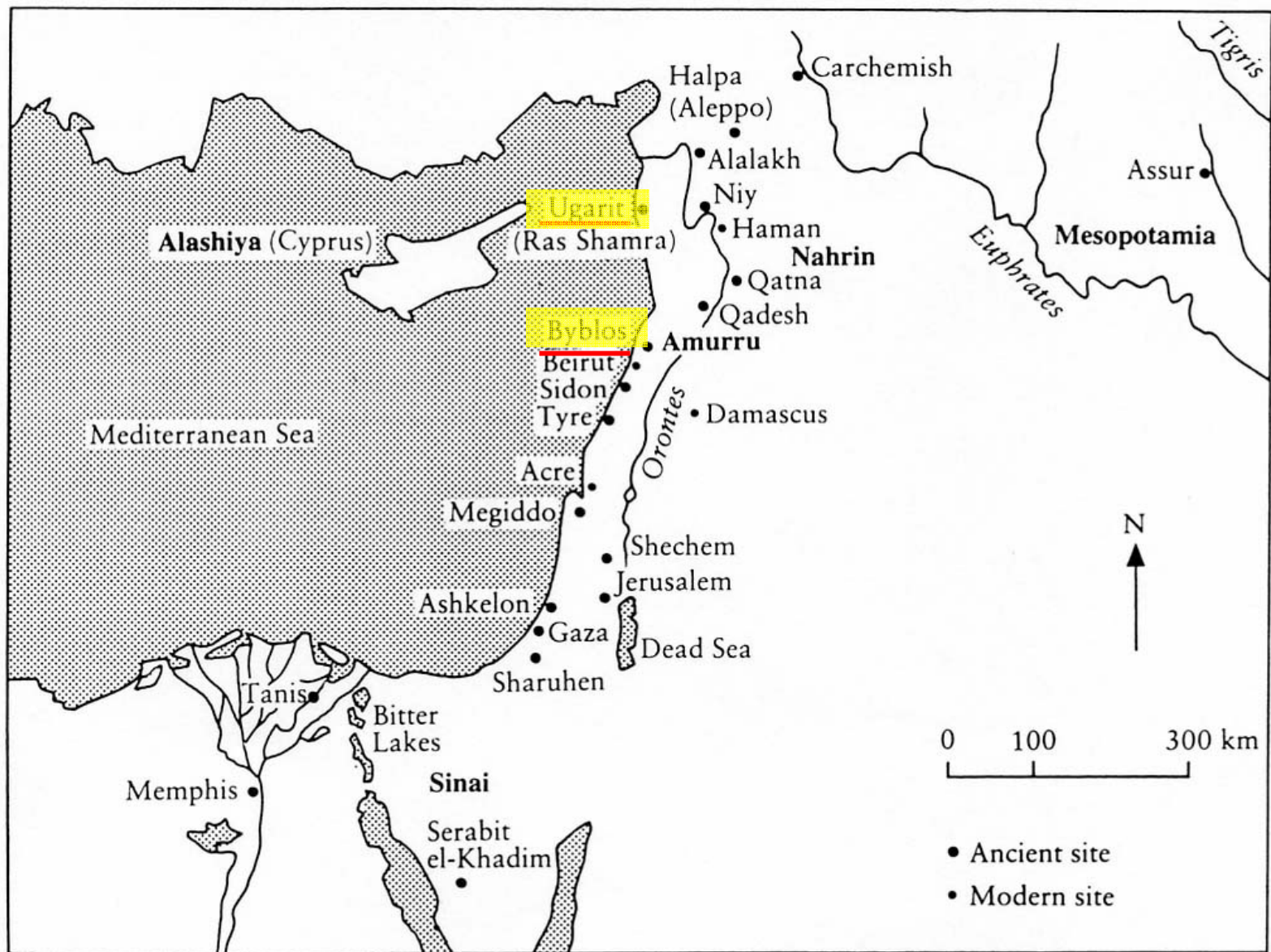


FIGURE 12 Map of Egypt and the Near East at the beginning of the New Kingdom.



E6-42

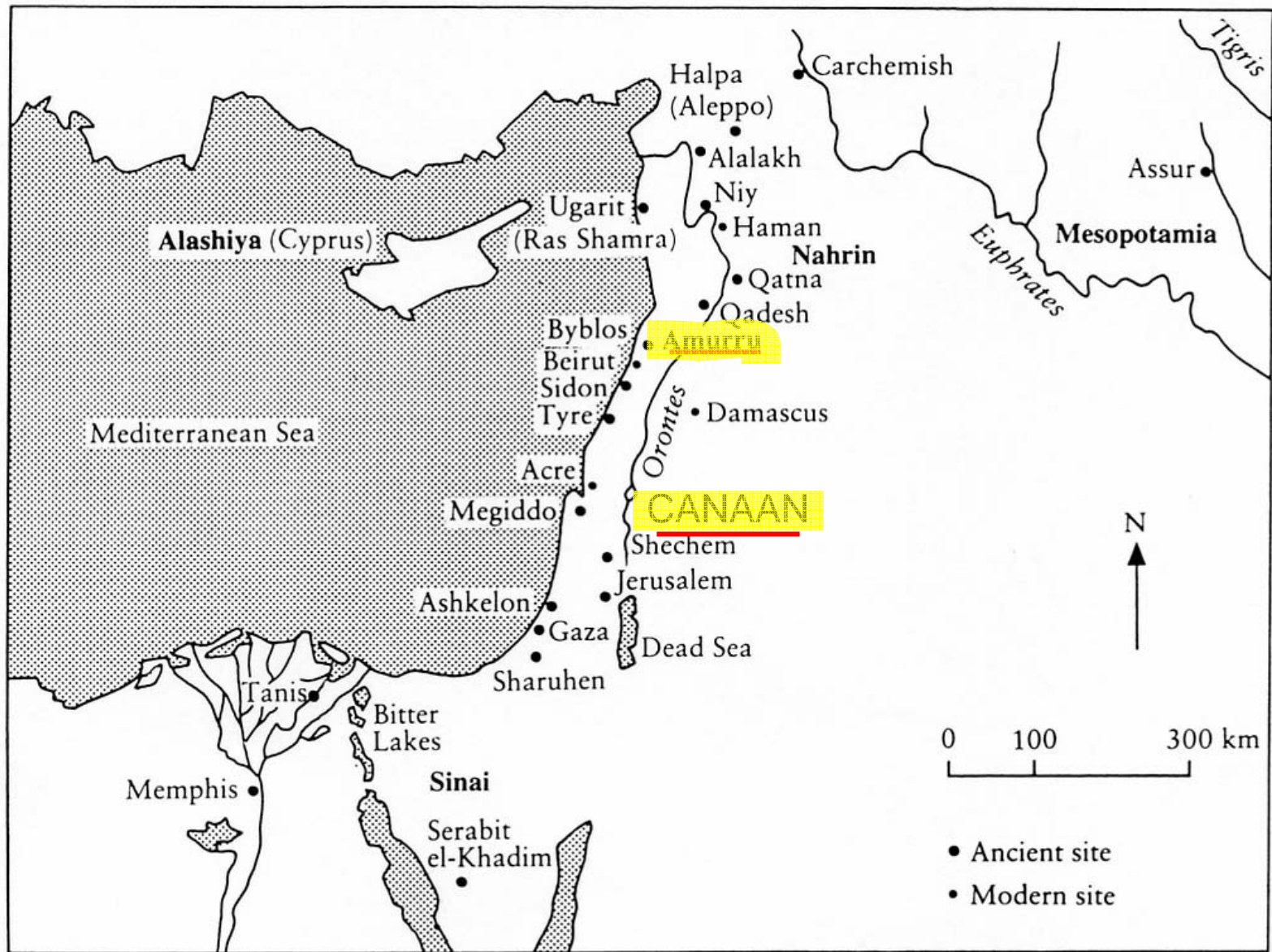
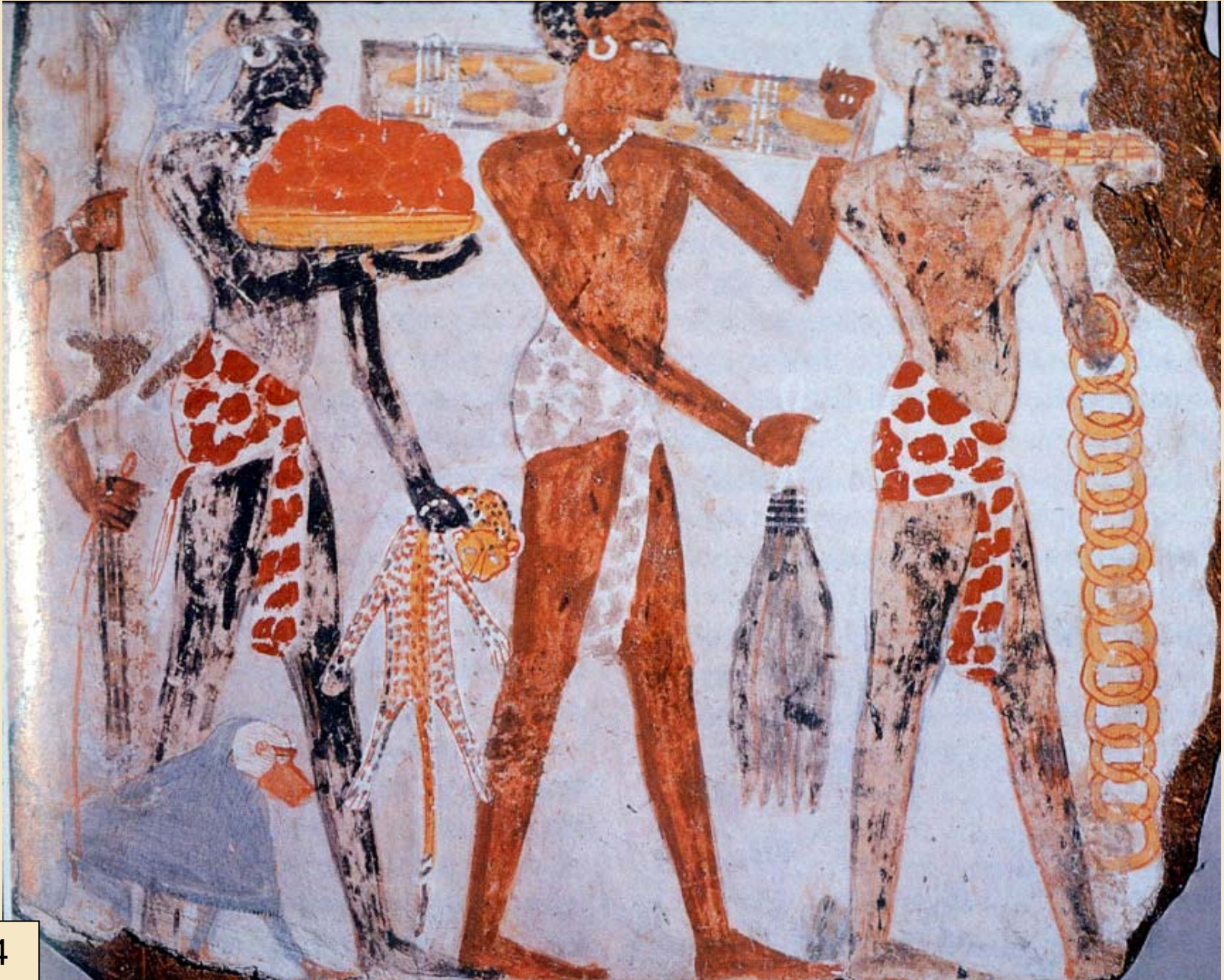


FIGURE 12 Map of Egypt and the Near East at the beginning of the New Kingdom.

Asiatic Tribute List (Tuthmosis III)



Nubians bringing tribute to Tuthmosis IV



An Egyptian Toilet

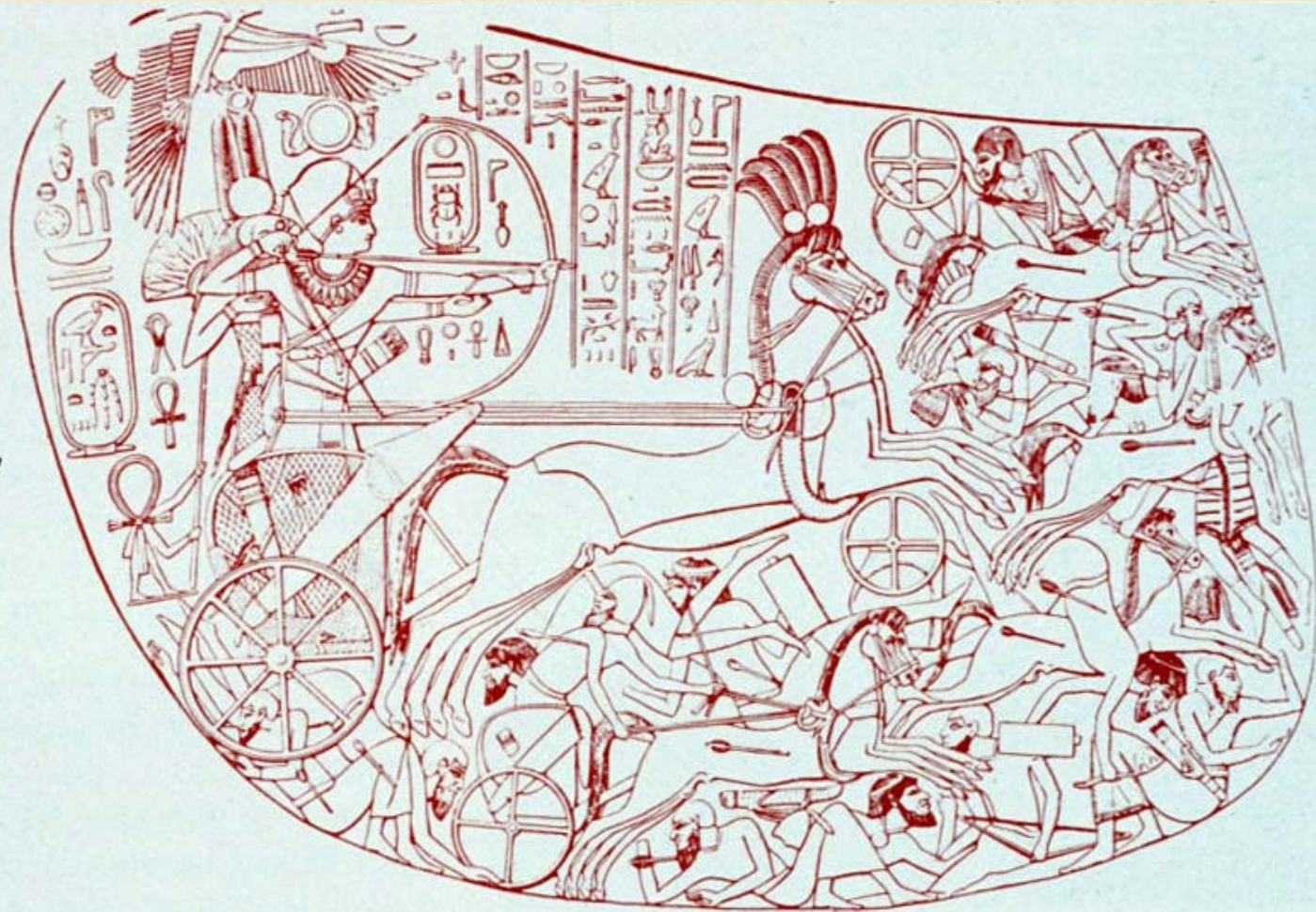


TOILET

Quartzite Statue of Tuthmosis IV



Howard Carter's drawing of the right exterior surface of the chariot body discovered by Davis in the tomb of Tuthmosis IV (No. 43) in 1903. The original is of wood, overlaid with canvas and with gesso carved in fine low relief; until the discovery of the tomb of Tutankhamun in 1922, it was the most substantial portion of an Egyptian royal chariot known.



The Sphinx



Electronic Reconstruction of the Sphinx

with the face
flashed its
on the com-
(bt), expunged
l insults.
ic restoration
nchild of the
ologist Mark
er with his Ger-
lrich Kapp, he
ths drawing
he Sphinx from
using a stereo-
nt by Cairo's
ological Insti-
iled views of
n, pollution-
nent. Then
the aid of
hitect,
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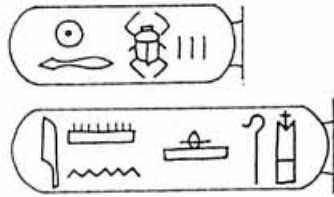
The next step was to come
up with a picture of how the

ago. Lehner superimpe
their features one at a t
the model. "With the fa
Khafre," he said, "the S
came alive."

To complete the re-
struction, Lehner studi
steles, or inscribed slab
up at the Sphinx in the
that showed a tall statu
pharaoh Amenhotep II
tween the monument's
stretched legs. Today o
pedestal remains. But a
through the magic of t
puter, Lehner could p
imaginary version of
back in place. The sta
apparently erected o
filial devotion by th
Amenhotep, Thutr
who, more than a
sand years after th
was carved, initi
first restoration
updated it as v
having it pai
blue, and ye

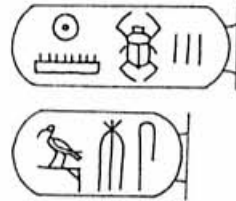


AAKHEPERURA (T) AMENHOTEP (heqa-iunu) II



Continued his father's military campaigns, emphasising his own physical prowess as a charioteer and archer in poetic texts on his monuments.

MENKHEPERURA (T) THUTMOSE IV

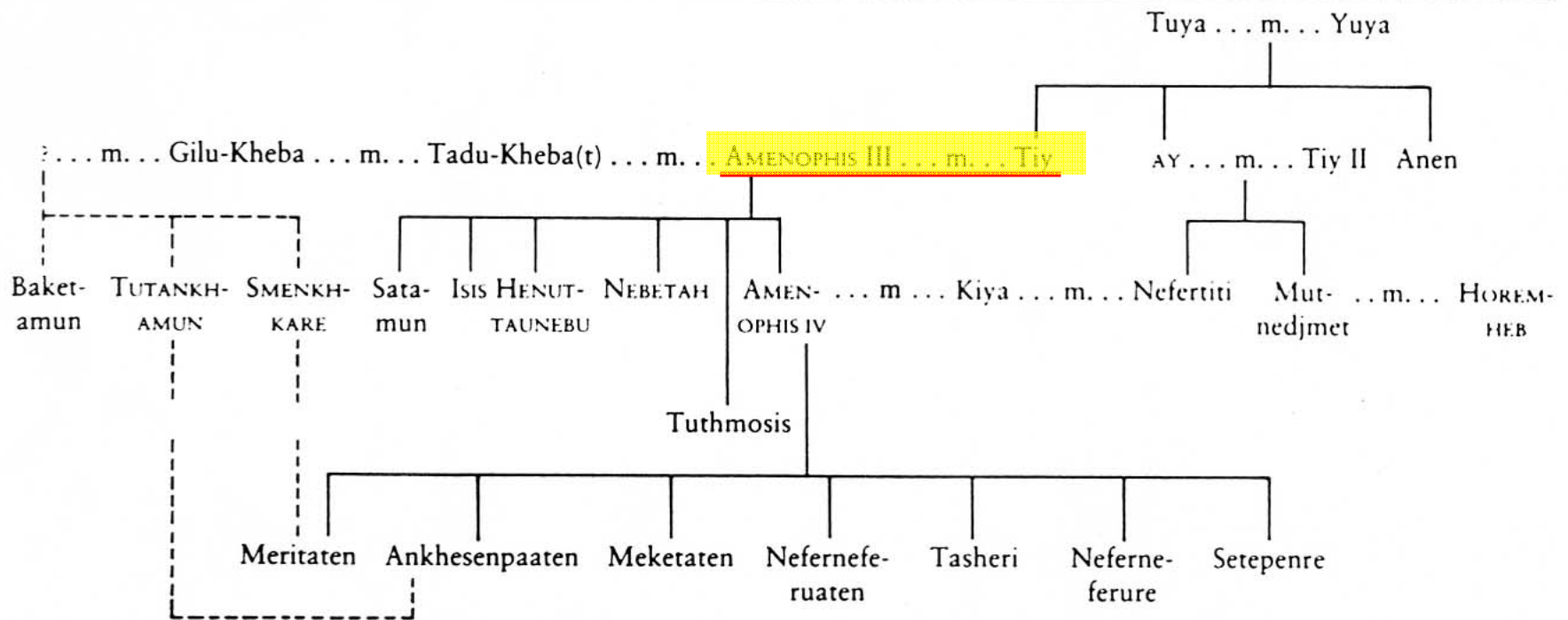


On a stela set between the paws of the Giza Sphinx the king describes how as a prince he fell asleep during a day of hunting in the desert. In his sleep he dreamed that the Sphinx, identified in the New Kingdom as the sun-god rather than as king Khafra of the Fourth Dynasty, promised him the throne in return for clearing the sand that engulfed it. The king complied and recorded the tale on the stela, still in place.

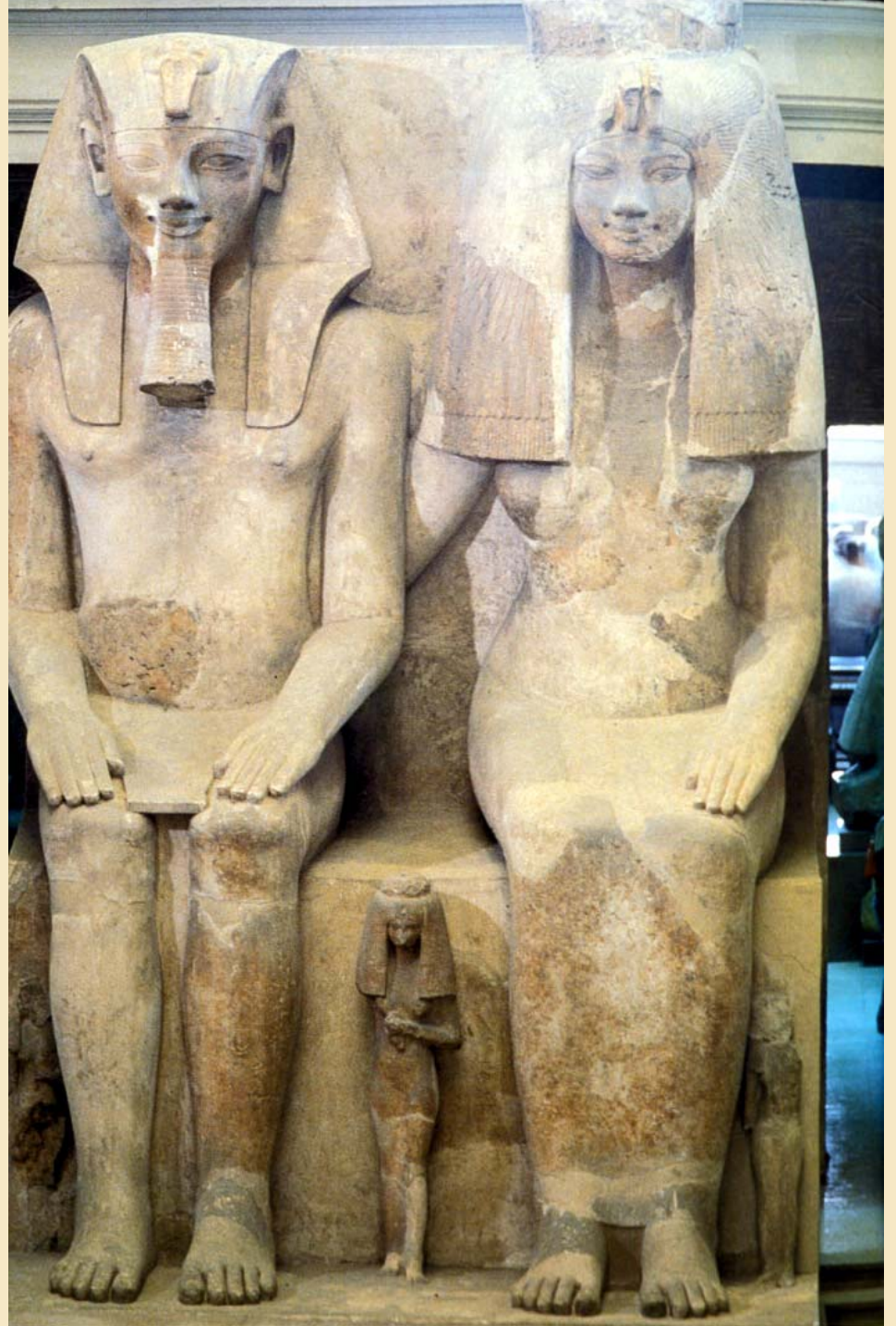
Amenhotep III,
as a child



Family tree of the late Eighteenth Dynasty (generations 9–11).

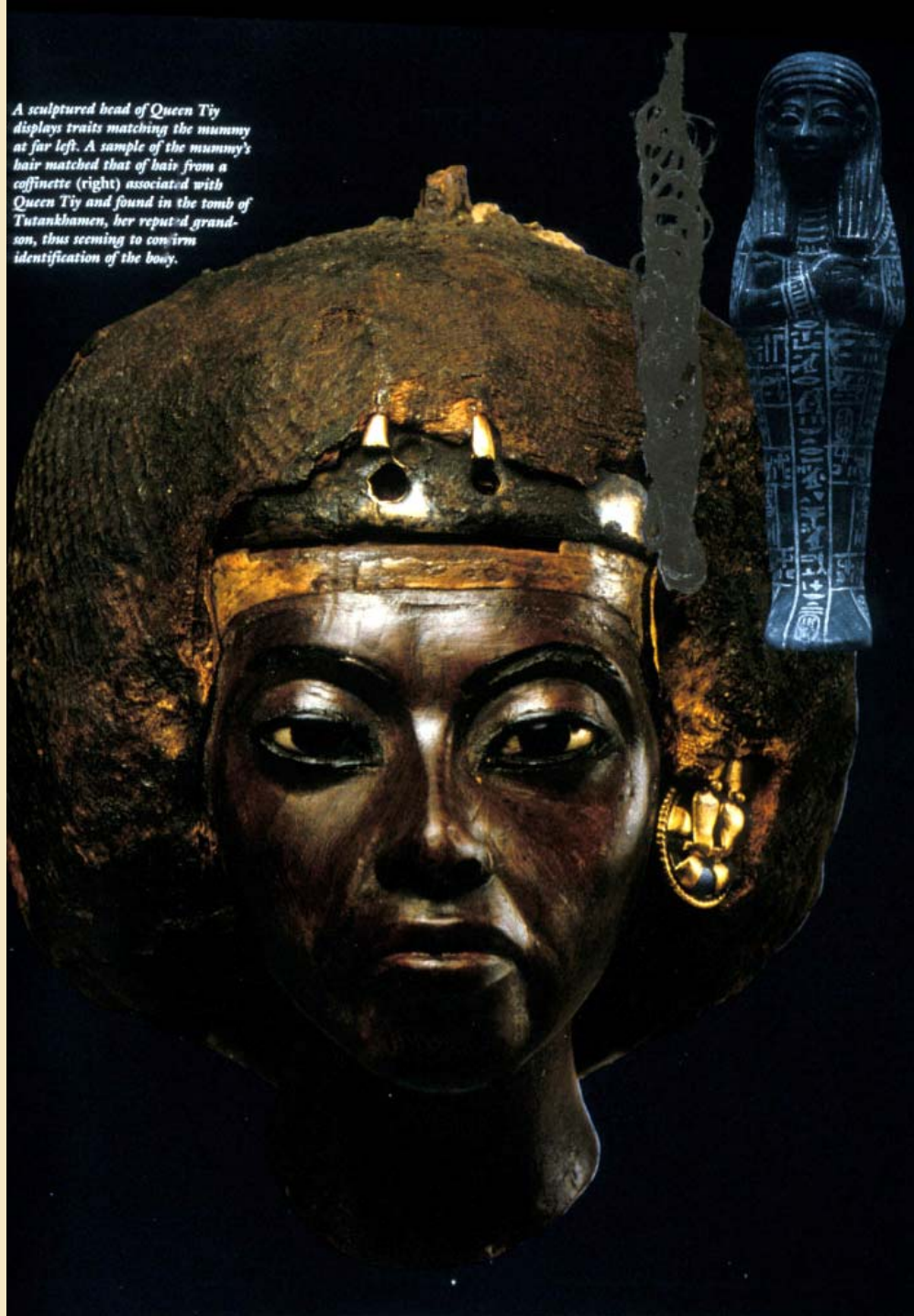


Amenhotep III
and his wife Tiye,
with their daughter
Henettaneb



Bust of Tiye

A sculptured head of Queen Tiy displays traits matching the mummy at far left. A sample of the mummy's hair matched that of hair from a coffinette (right) associated with Queen Tiy and found in the tomb of Tutankhamen, her reputed grandson, thus seeming to confirm identification of the body.



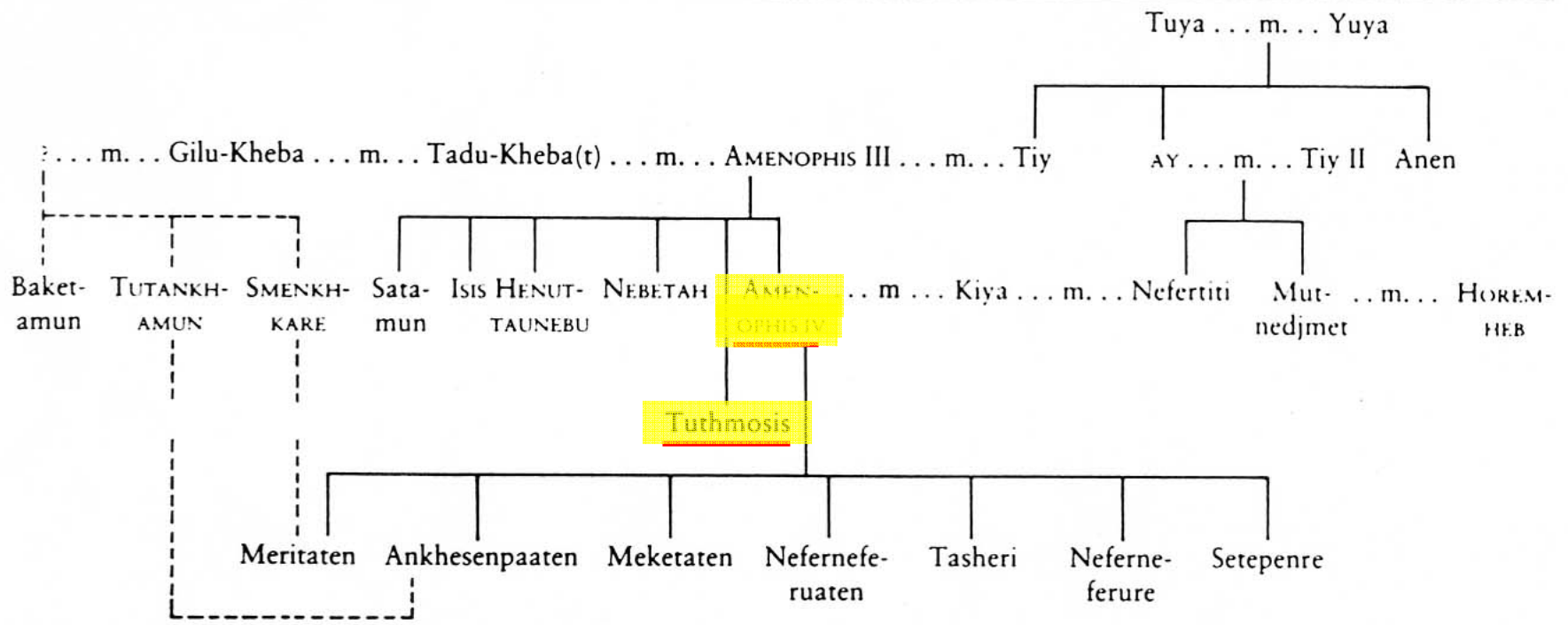
*The god's father Ay: detail
from a fragment of gold foil
found by Davis in Tomb 58
in the Valley of the Kings.*



X-ray of Tiye's head



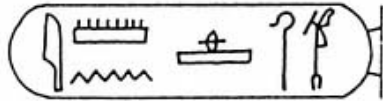
Family tree of the late Eighteenth Dynasty (generations 9–11).



Amenhotep III as a Sphinx

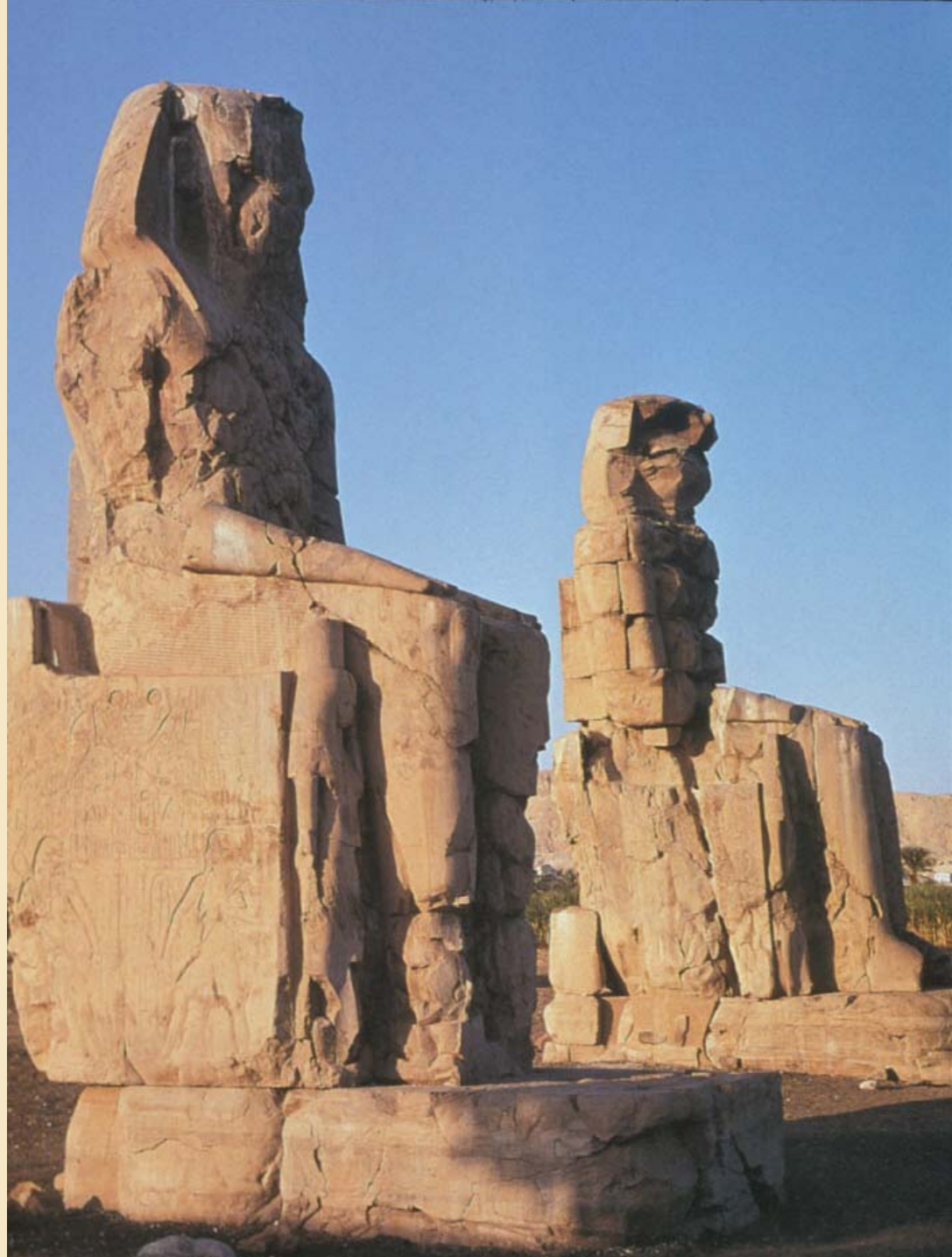


NEBMAATRA (T) AMENHOTEP (heqa-waset) III

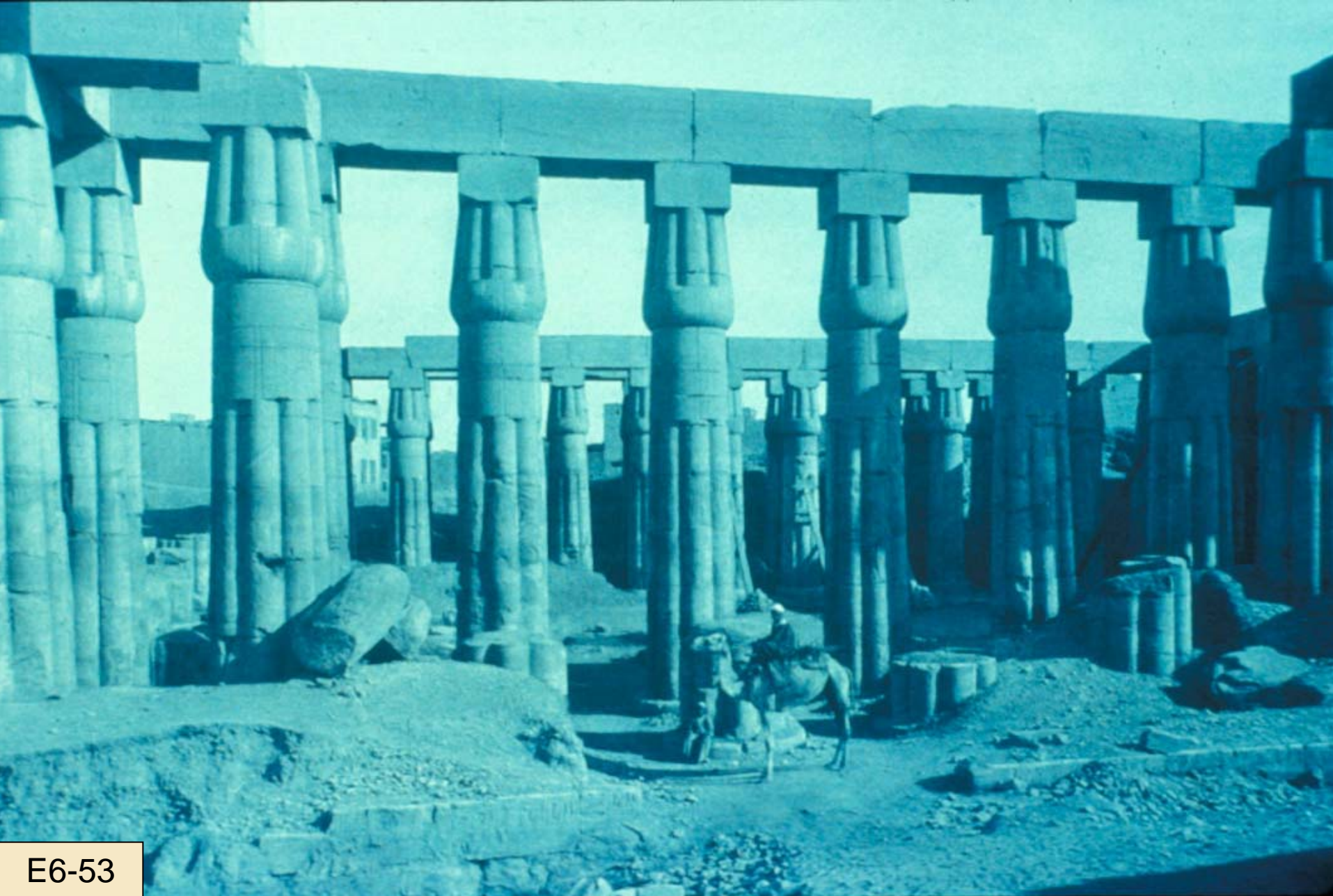


Ruled Egypt at the height of her prosperity and luxury: letters from foreign kings to Amenhotep III claim that gold was as plentiful as dust in Egypt. With this wealth Amenhotep III launched a spectacular programme of building temples, particularly in Thebes. He not only enlarged the Amun temple at Karnak, but created entire new temples at Luxor for Amun, at South Karnak for the goddess Mut, and on the West Bank for his own cult. On the West Bank he also constructed a pleasure palace with a great harbour and magnificent wall-paintings. The colossal statues in front of his cult temple, the Colossi of Memnon, attracted Greek and Roman tourists, because a fissure in one of them caused it to 'sing' at daybreak. Today they are all that remains of the once splendid cult temple. At the temple of Mut Amenhotep III installed hundreds of statues of Mut in the form of a lioness-headed goddess, the raging Sekhmet. These are today scattered on the site and in museums throughout the world.

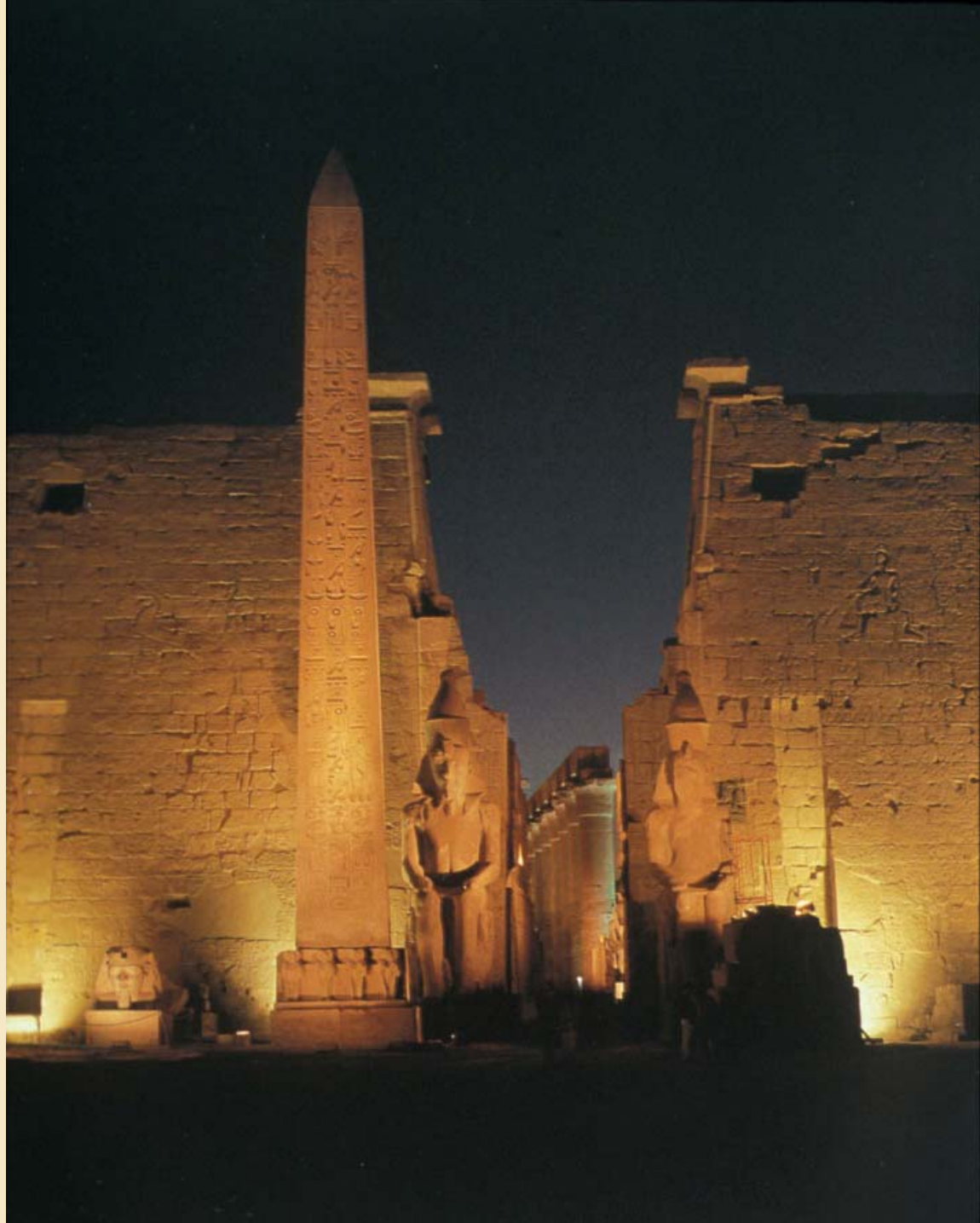
Colossi of Amenhotep III



Temple at Luxor, n.b. papyrus bud columns



Luxor at night





COLOSSAL STATUES OF AMENŌPHIS III

Western Thebes: the Vocal Memnōn on the right; in the distance the gallery-tombs of Sheikh 'Abd el-Kurna



E6-54a

The older Amenhotep III and Tiye



Bust of Amenhotep III

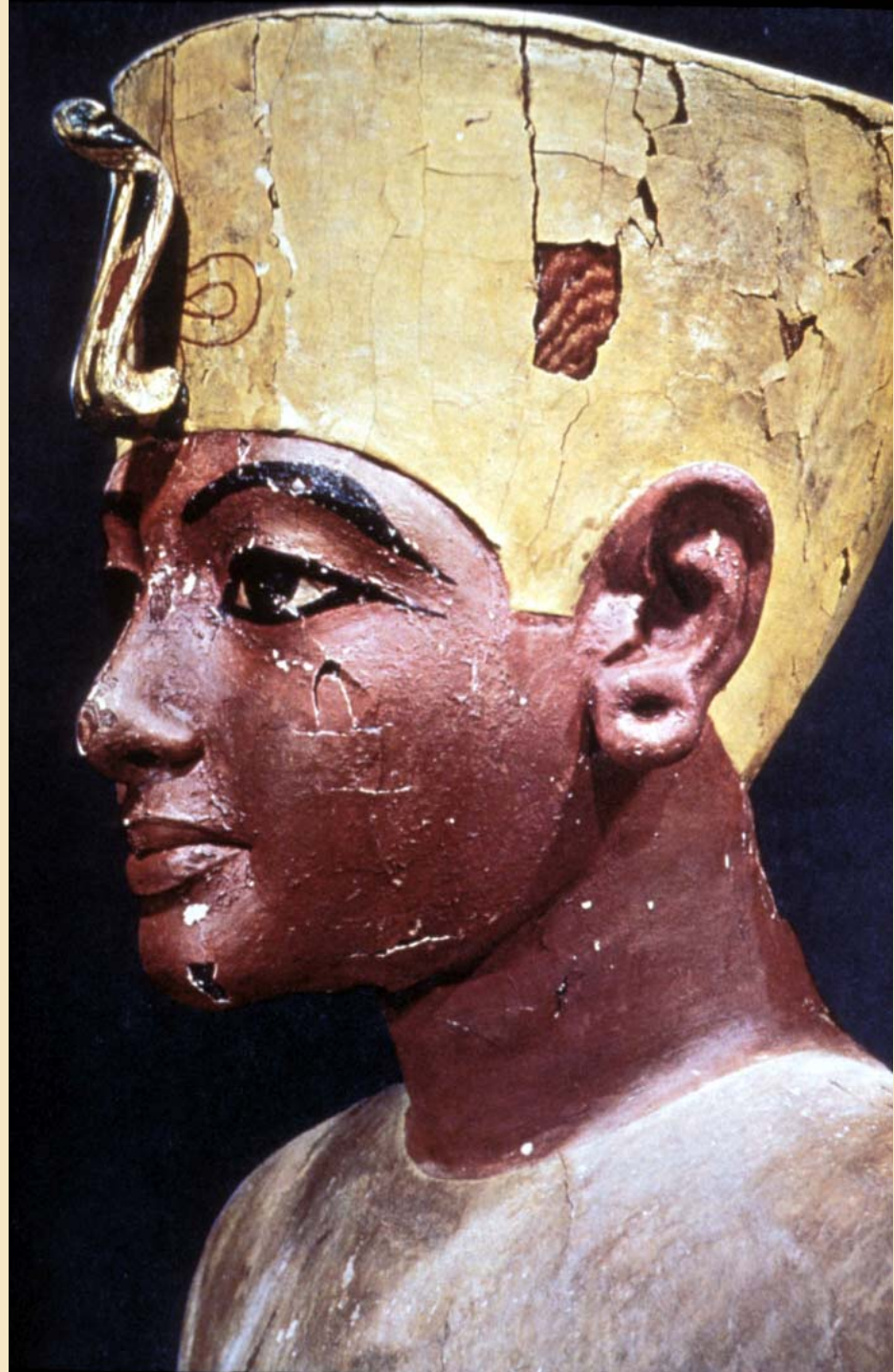


NEFERKHEPERURA-WAENRA (T) AKHENATEN



Akhenaten is famous for his short-lived transformation of Egyptian art and religion. He reduced royal worship to a cult of the physical sun disc Aton and built for him a temple behind the Amun temple at Karnak (only blocks of this survive today). His birth name, Amenhotep, was changed to Akhenaten, meaning 'Beneficial to the Aton', to proclaim his devotion. In the sixth year of his reign he created a new city for the god, called Akhetaten ('Horizon of the Aton') at Amarna in Middle Egypt. Throughout Egypt the name of Amun was erased, and royal agents also destroyed images of Hapy, the Inundation deity Mut, and any mention of 'the gods' in texts. In private homes only the royal family were worshipped. Osiris, god of the dead, disappeared from official art, which developed new proportions and portrayed the king as a fertility god, replacing Hapy, with elongated and feminine features. At Amarna an entire sculptor's studio was found, with royal portrait heads, including the famous head of queen Nefertiti. The bodies of the royal family were never found, except those of Tutankhamun and a prince about twenty years old, buried in a royal coffin in a minor grave in the Valley of the Kings.

Bust of Tut, painted wood



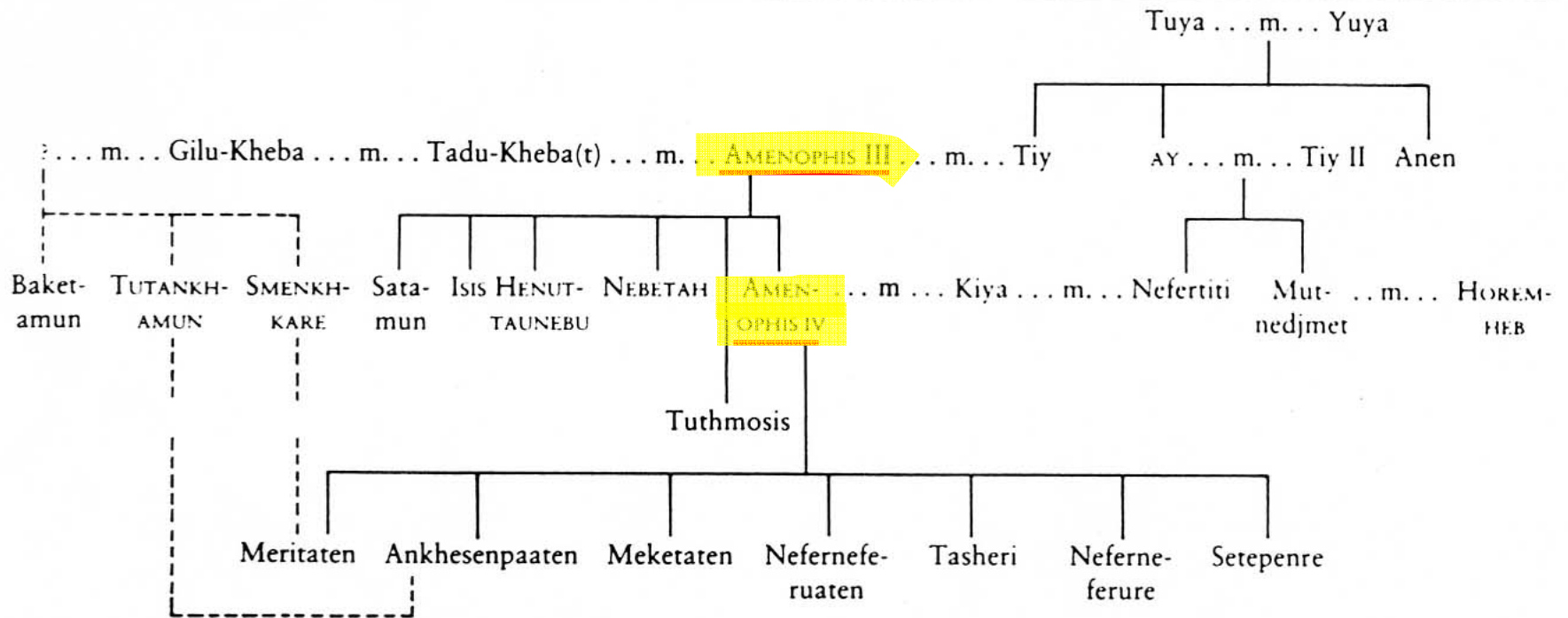
Horemheb:
relief from a
doorjamb of
his tomb





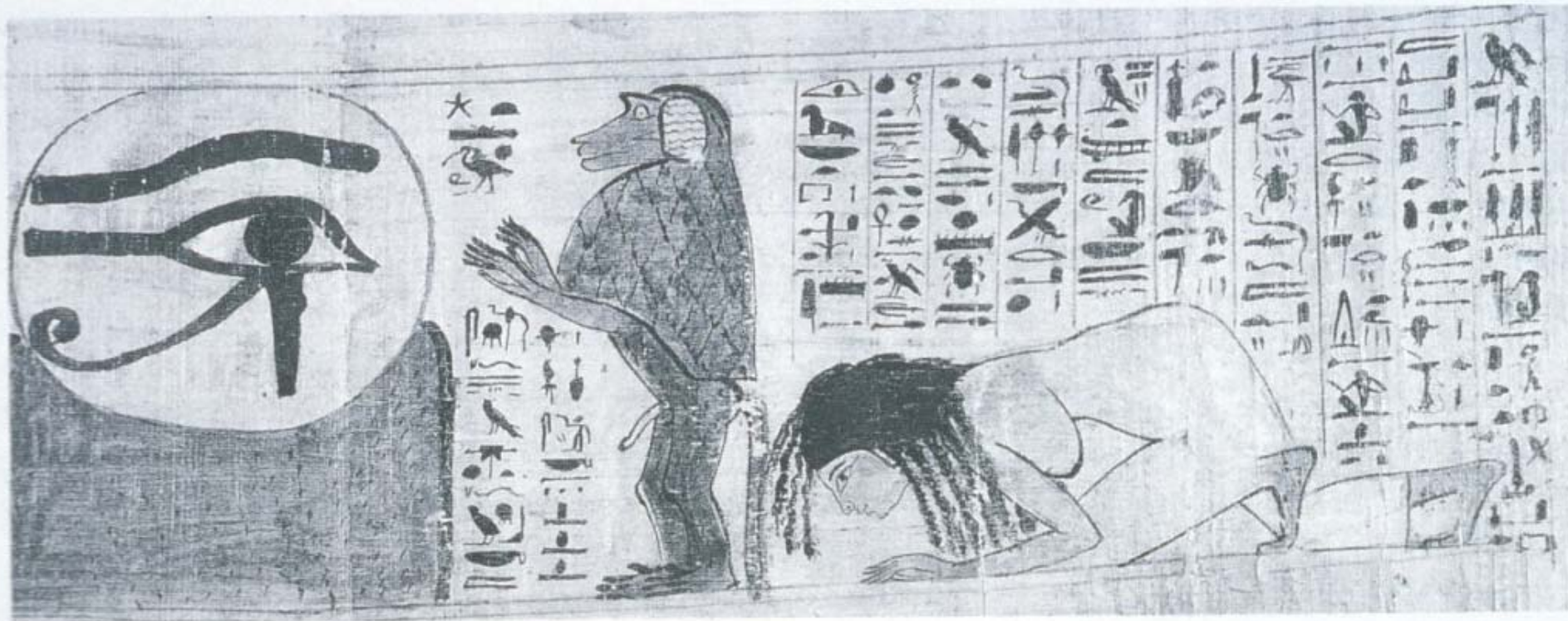
61 One of the cuneiform letters found at El Amarna in Egypt. It was written by Burna-Buriash II of Babylonia to Amenophis IV of Egypt.

Family tree of the late Eighteenth Dynasty (generations 9–11).





THE VIZIER RA'MOSE OFFERS FLOWERS TO AMEN-RÉ^c
Reign of Amenōphis IV before the heresy



Sheet from a papyrus depicting the priestess Henttowy prostrating herself in adoration before the sun, which emerges from the desert horizon and contains the eye of Horus, thus spelling out the rebus of the god Ra-Horakhty. 21st Dynasty, H. 20 cm.

(EA10018, SHEET 1)

Akhenaten
and Nefertiti,
offering
flowers to
the sun



Talatat: Akhenaten offering a duck to the *aten*

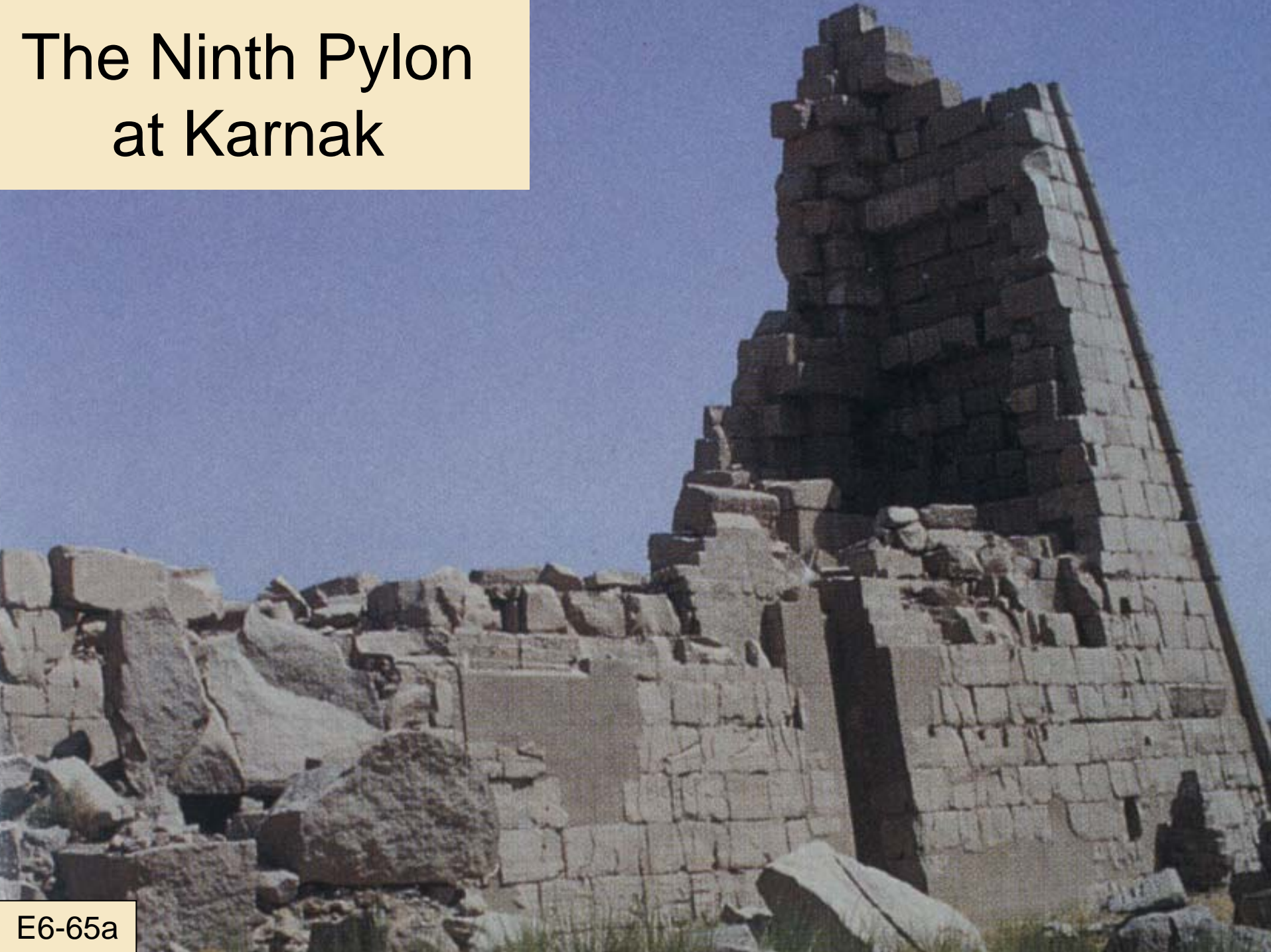


Talatat:

Akhenaten's
hand holding
an olive
branch,
n.b. remnants
of paint



The Ninth Pylon at Karnak

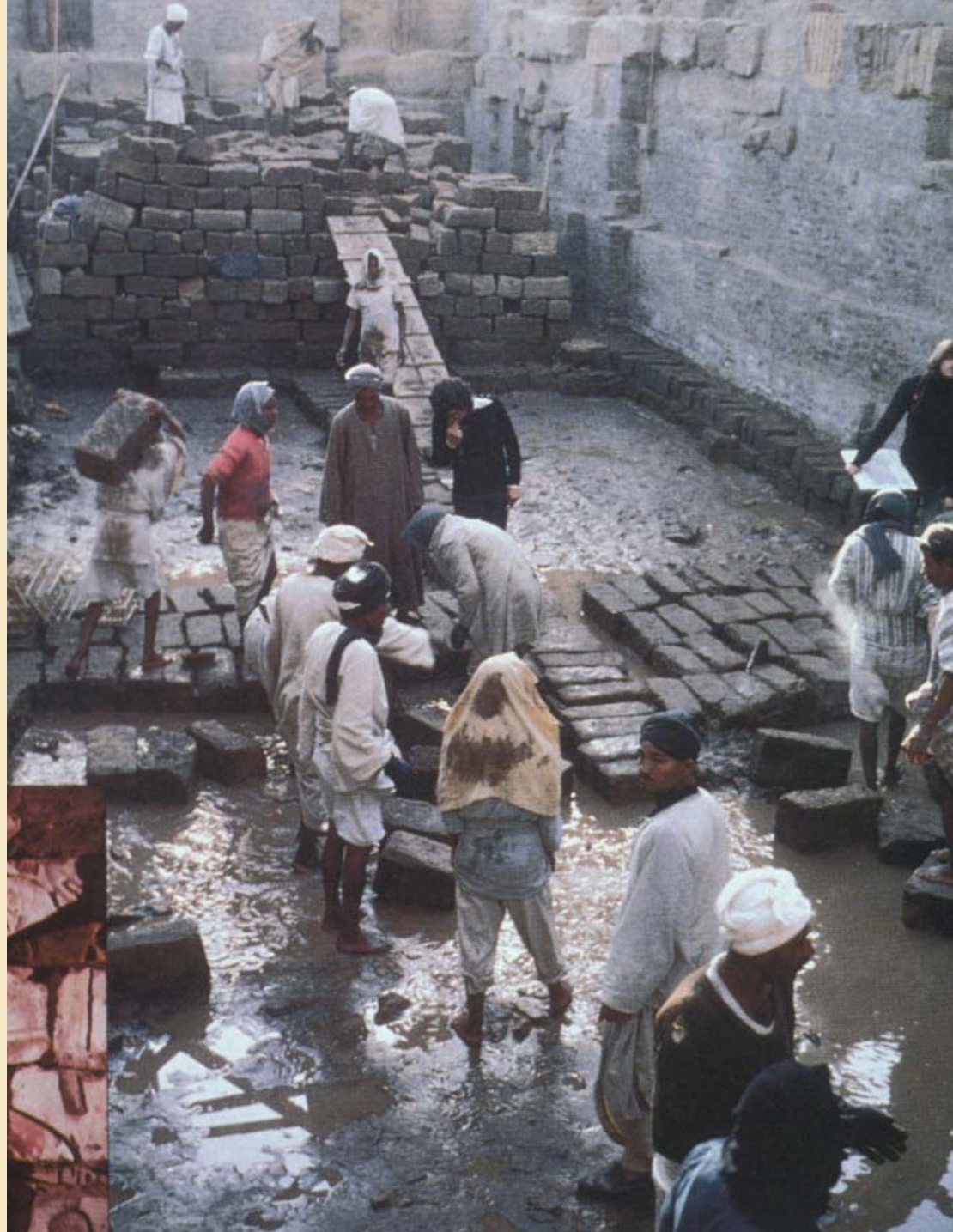


E6-65a

Talatat:
reconstructed
in order



Modern workers excavating talatat

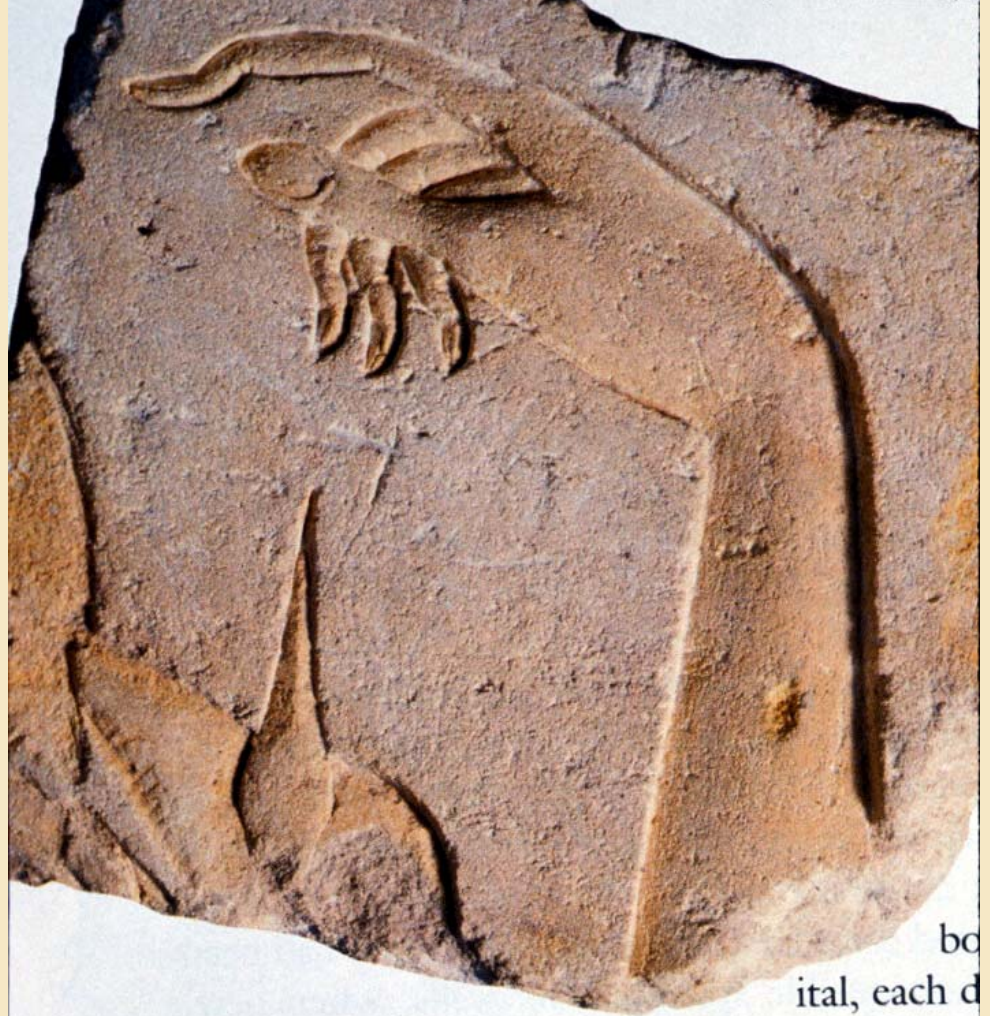


Talatat: Horses in Procession

In this masterpiece, carved on a limestone slab, two horses stand before a chariot (not shown). The horse was a common theme in Egyptian art, but here Akhenaten's artist gave it spirit and freshness through the simple device of having one horse lower his head to bite his itching foreleg.



Talatat:
a hand
dropping
incense on an
altar
n.b. the
delicacy of
execution



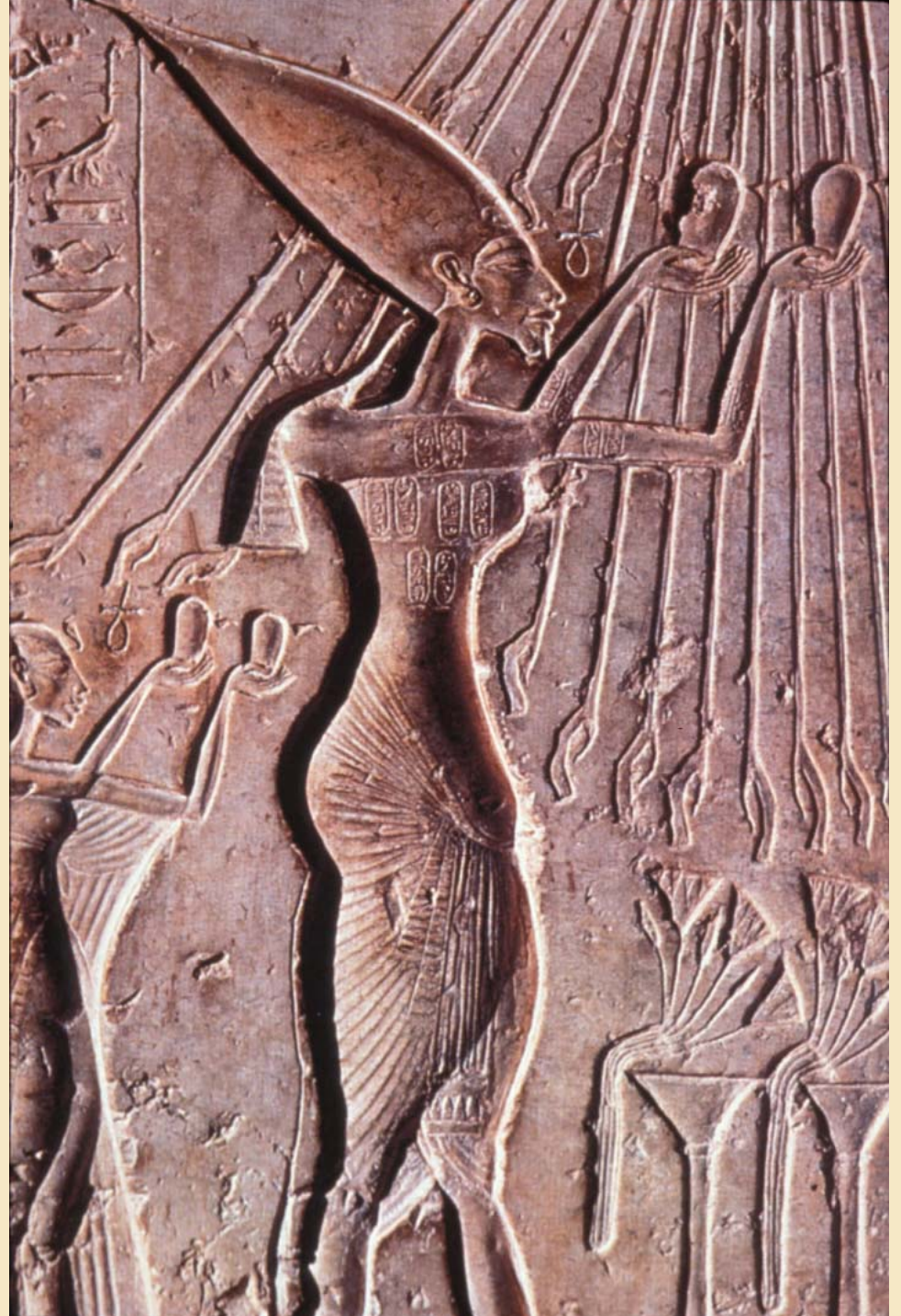
The carved image on this limestone fragment from Akhetaten depicts a hand releasing a lump of incense or scented fat, perhaps as an offering. The exquisitely rendered fingers—possibly the pharaoh's own—express the ideal of elegance that marked the art of the period.

bo
ital, each d

A c

Akhetaten
horned cat
fine vegeta
and “the g
aoh’s com
were on th
His Majes

Akhenaten
makes offerings
to the sun,
n.b. *ankh* by his
nose





A three-foot-high limestone altar, reconstructed from pieces uncovered at a high priest's house in Akhetaten, bears painted reliefs showing Akhenaten, his queen Nefertiti, and a daughter making offerings to the Aten. Altars like this were often set up in gardens of the houses of high court officials, reflecting the importance not only of the deity, but also of the royal family as the embodiment of the god's earthly presence.

Osiris



Cartouche of “Amenhotep (IV)”



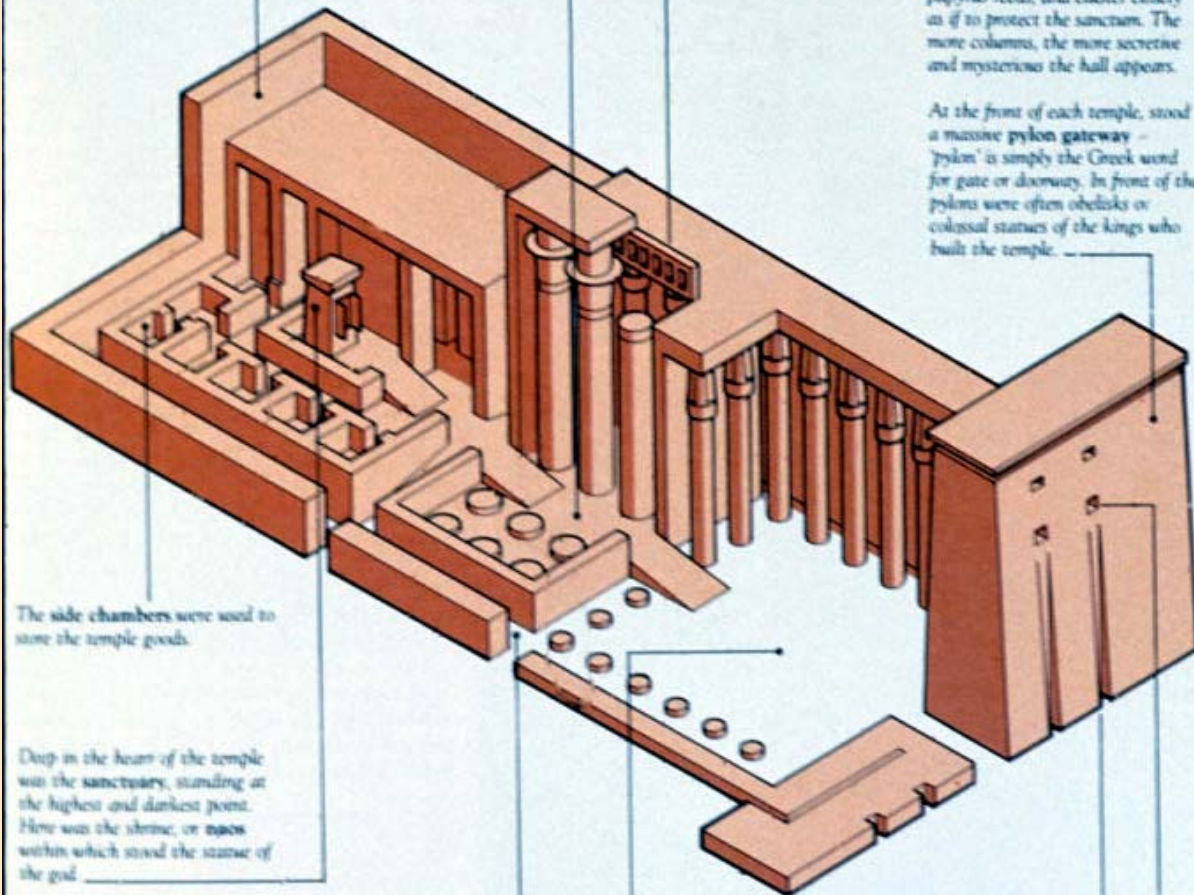
The outer wall of an Egyptian temple was always rectangular, but the rooms within reduce in width the deeper into the temple one moves.

Beyond the open court, a doorway leads into a roofed, columned hall, called the hypostyle hall.

The only light within the hypostyle hall comes through clerestory bars, which are fixed between the taller central columns and the shorter side columns.

As one walks towards the naos of an Egyptian temple, the reducing width of the walls, the rising levels of the floors and the descending heights of the ceilings, all contribute to a feeling of growing anticipation. The columns within the hypostyle hall, which immediately precedes the sanctuary, are in the form of papyrus reeds, and cluster closely as if to protect the sanctum. The more columns, the more secretive and mysterious the hall appears.

At the front of each temple, stood a massive pylon gateway - 'pylon' is simply the Greek word for gate or doorway. In front of the pylons were often obelisks or colossal statues of the kings who built the temple.



The side chambers were used to store the temple goods.

Deep in the heart of the temple was the sanctuary, standing at the highest and darkest point. Here was the shrine, or naos, within which stood the statue of the god.

The reduction in width of the inner rooms creates a 'corridor' at the rear of each temple. This was usually entered from one of the first courtyards.

The narrow, elongated niches in the pylons were intended as emplacements for flagstaffs.

The front courtyard - either one or two - stood open to the sky, its columns ranged around the side walls. These columns invariably have capitals in the form of closed lotus or papyrus buds.

Staircases inside the pylons led to window embrasures, from which flags or banners could be attached to the poles which stood in front of the gateway.



Uraeus wearing the red crown, which was probably originally part of a statue or item of furniture. Late Period (?), after 600 BC, gold sheet, H. 15 cm. (E416518)

Death-Mask
of Tut,
n.b. *uraeus*



A rare
figurative
depiction of
the *aten*



Egyptian Chronology

(all dates BCE)

3100-2600 Early Dynastic Period

2600-2150 Old Kingdom

Pyramid Era: 2550-2400

2150-2040 1st Intermediate Period

2040-1650 Middle Kingdom

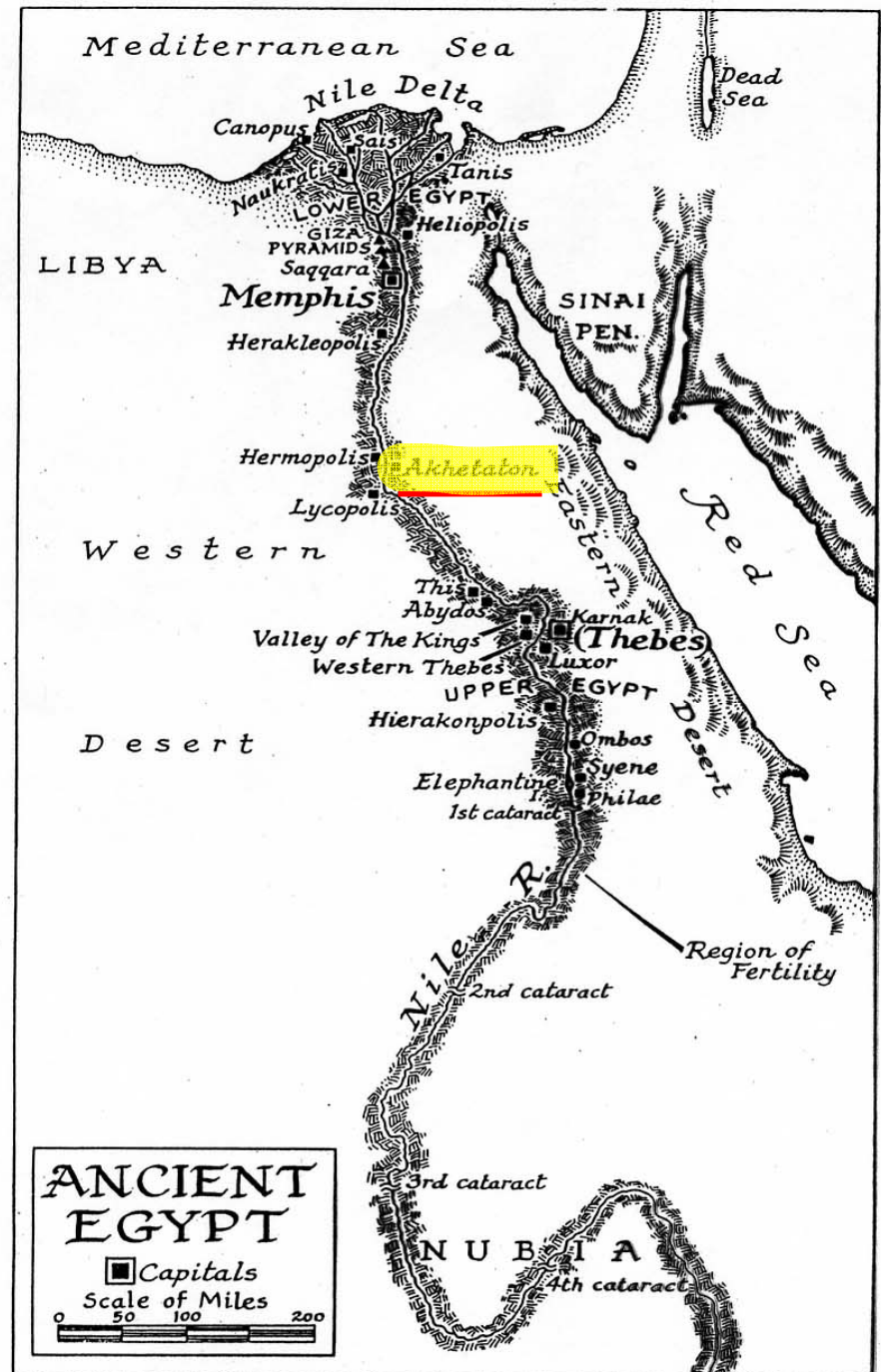
1650-1567 2nd Intermediate
Period: The Hyksos

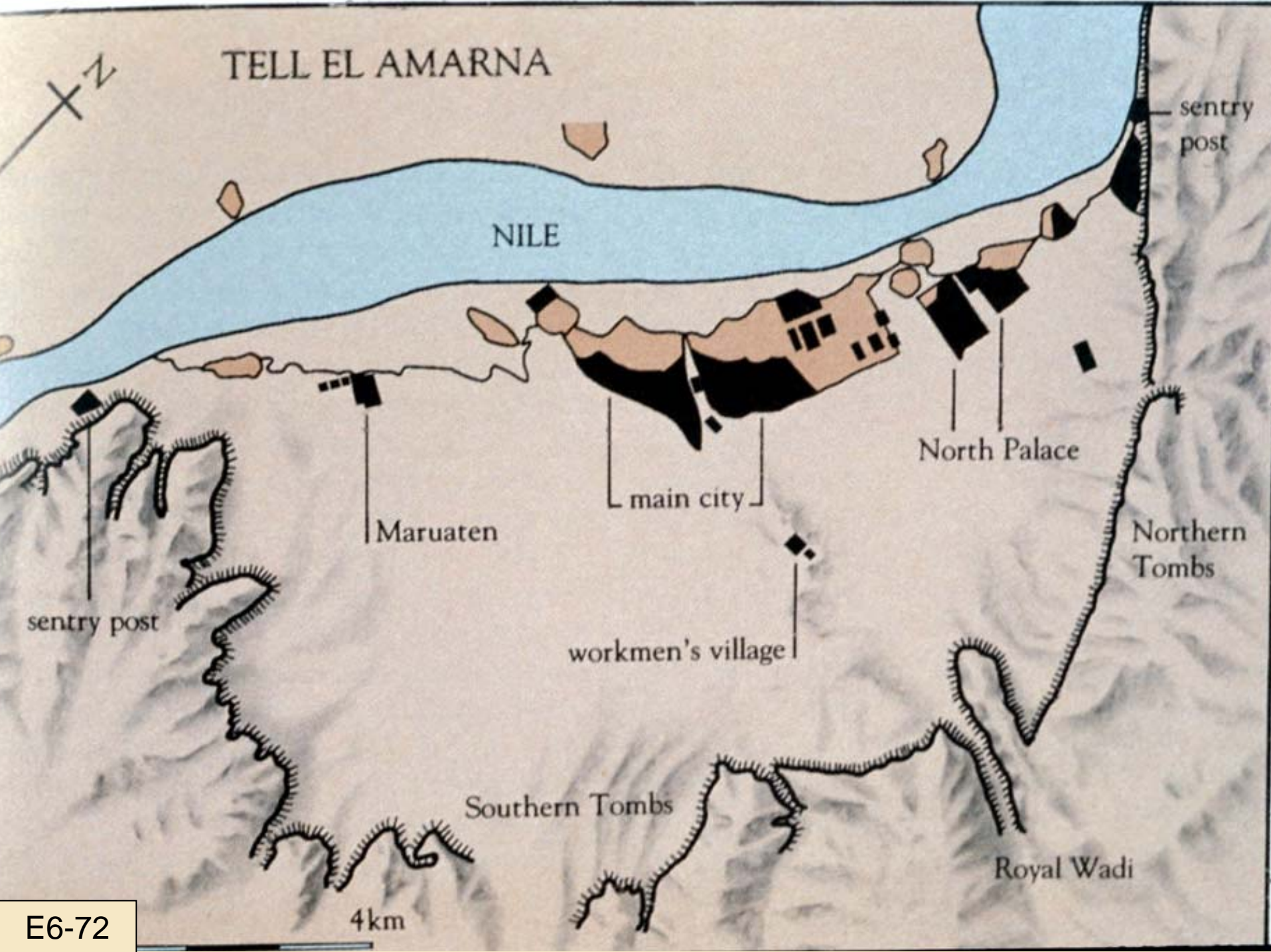
1567-1069 New Kingdom

Hatshepsut: 1479-1458

Akhenaten: 1352-1338

Ramses II: 1279-1212





TELL EL AMARNA

NILE

sentry post

North Palace

main city

Maruaten

Northern Tombs

sentry post

workmen's village

Southern Tombs

Royal Wadi

E6-72

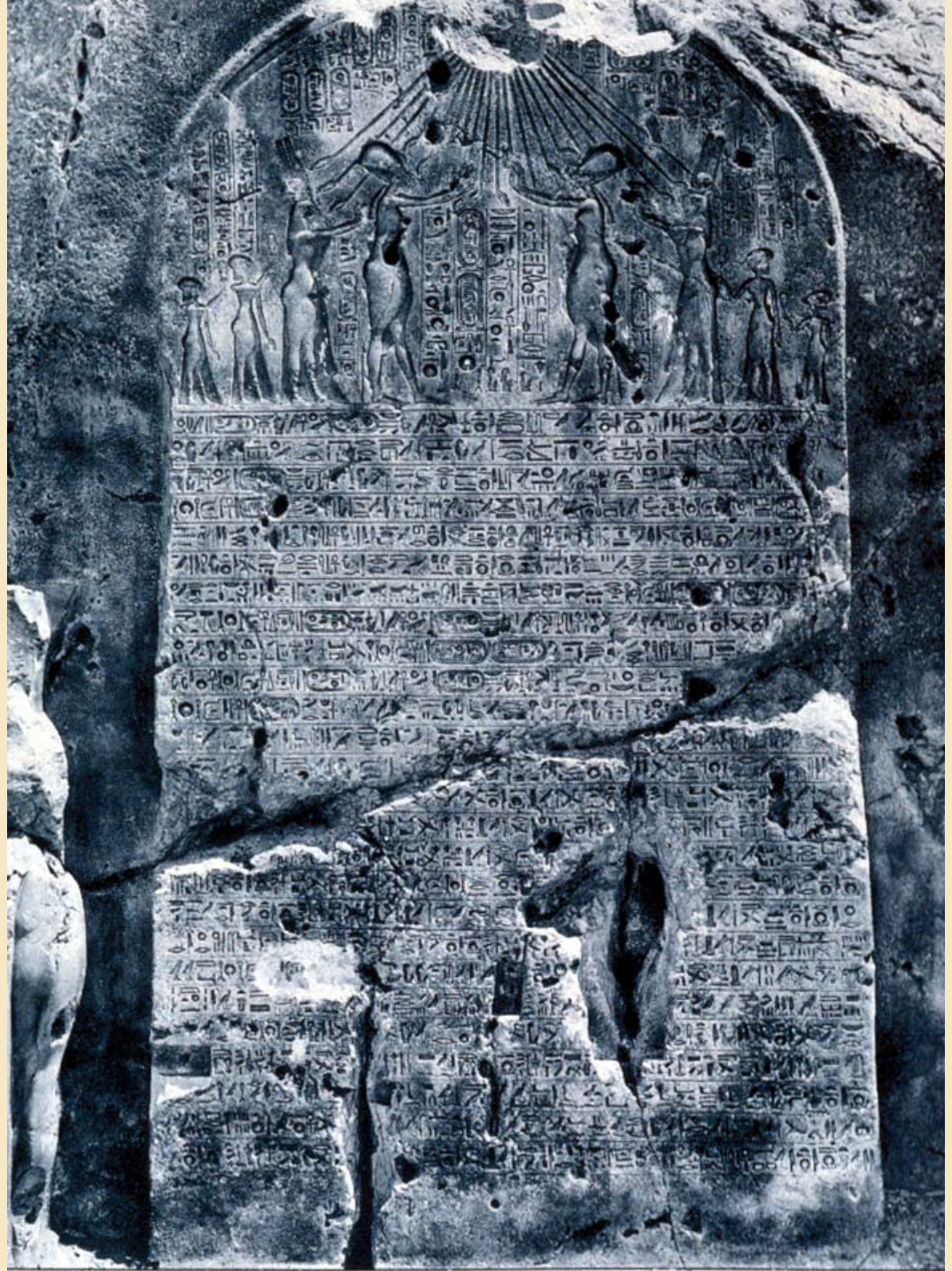
4km

El-Amarna (Akhetaten)

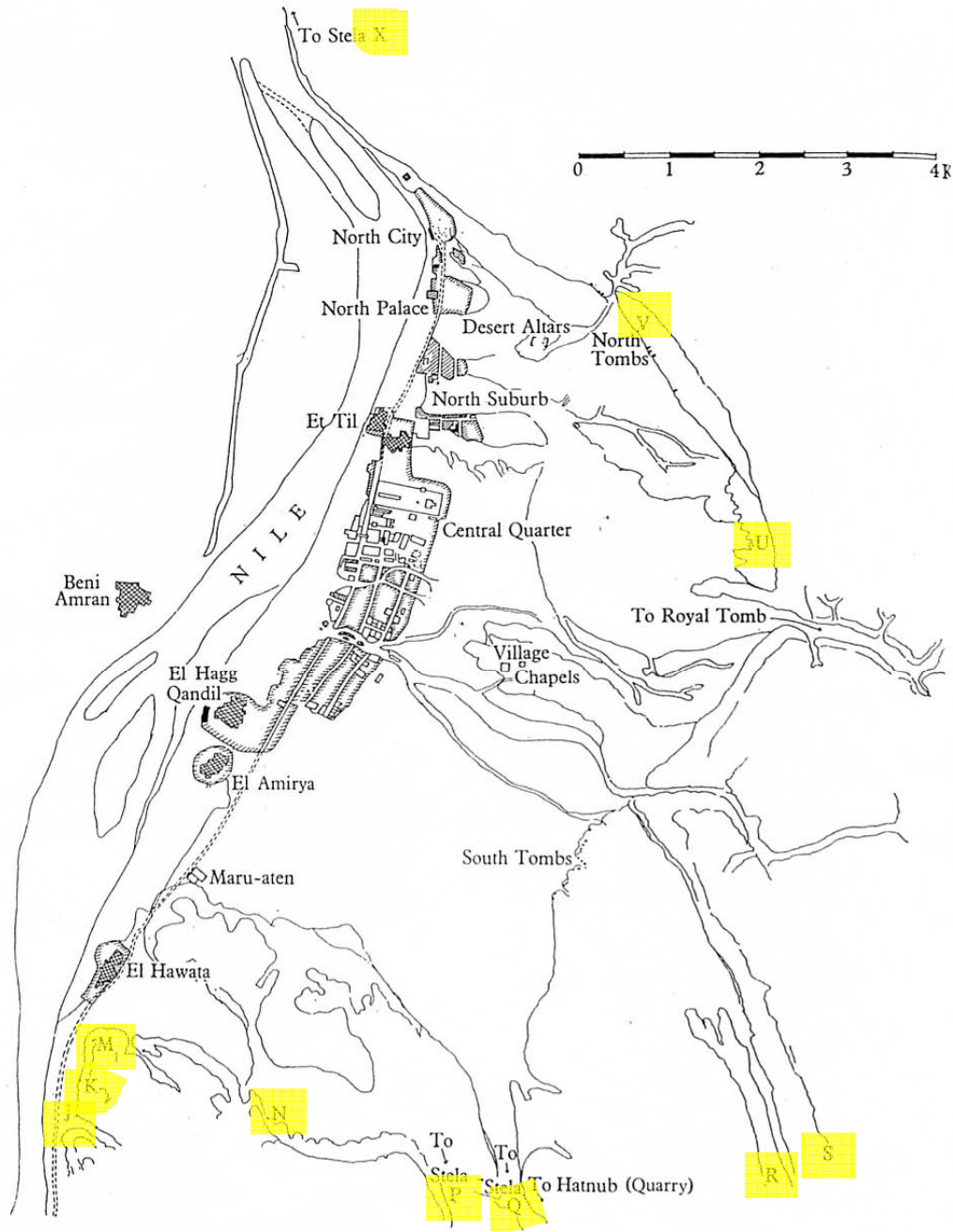


E6-73

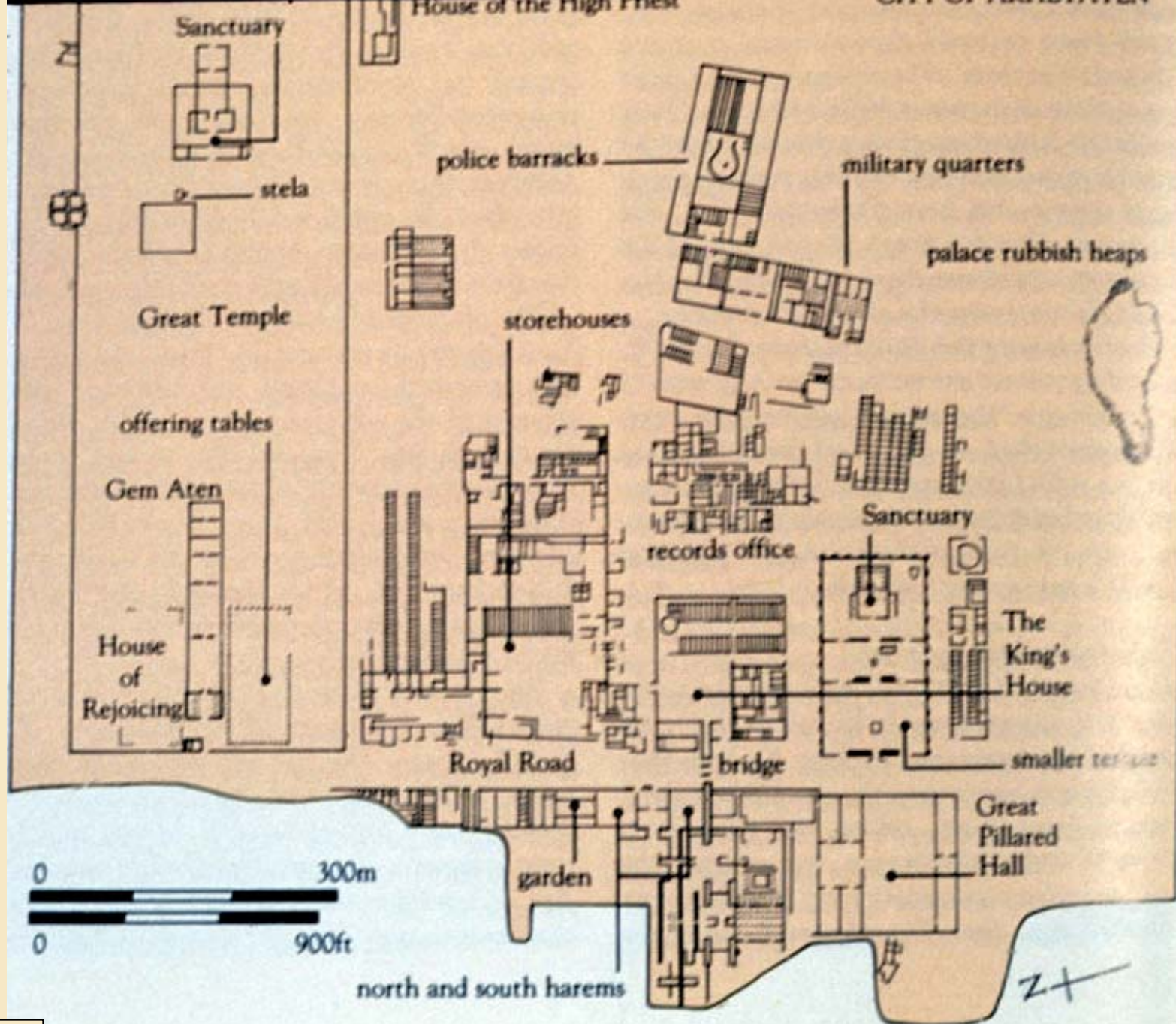
Stela S from El-Amarna

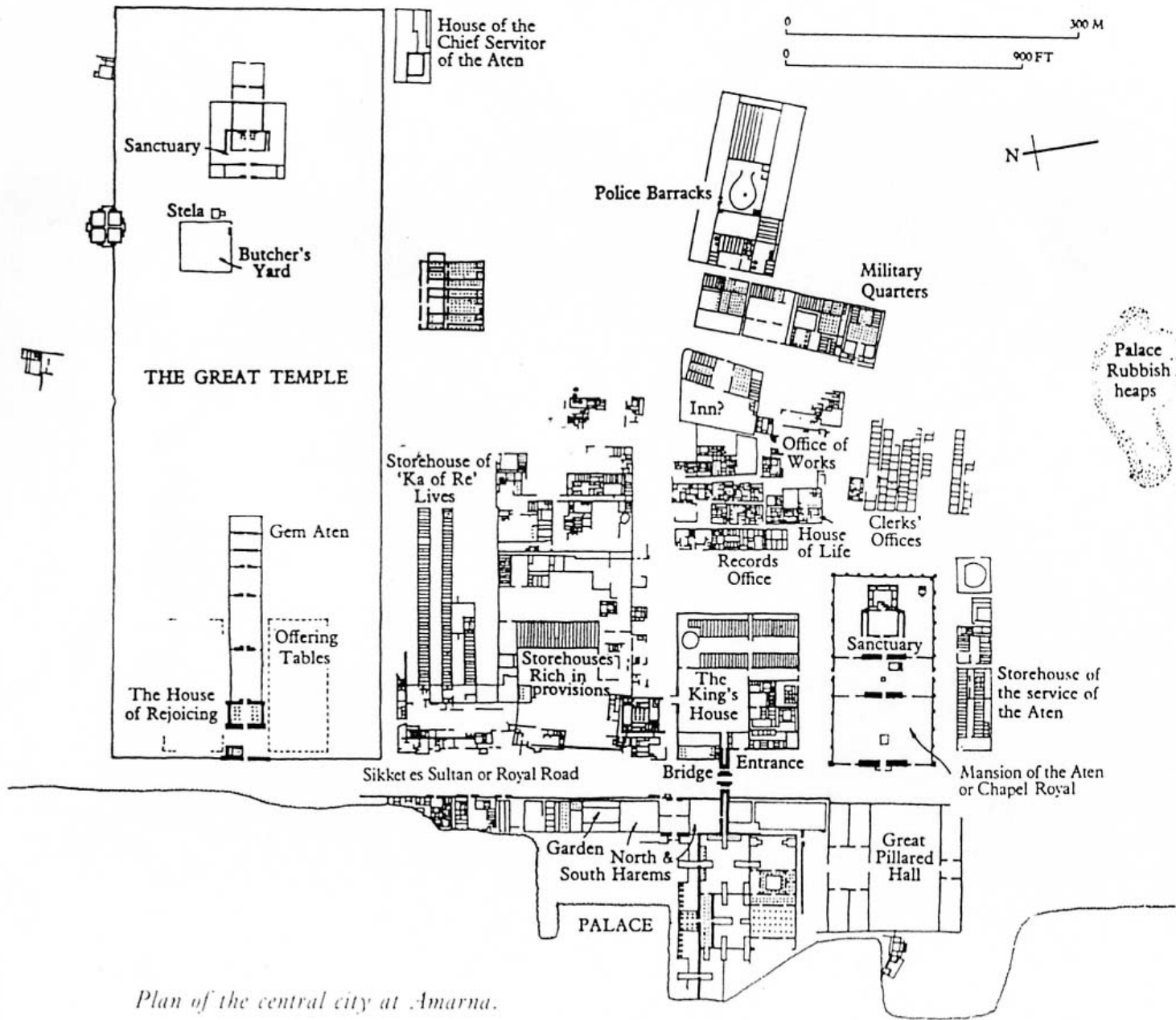


E6-73a



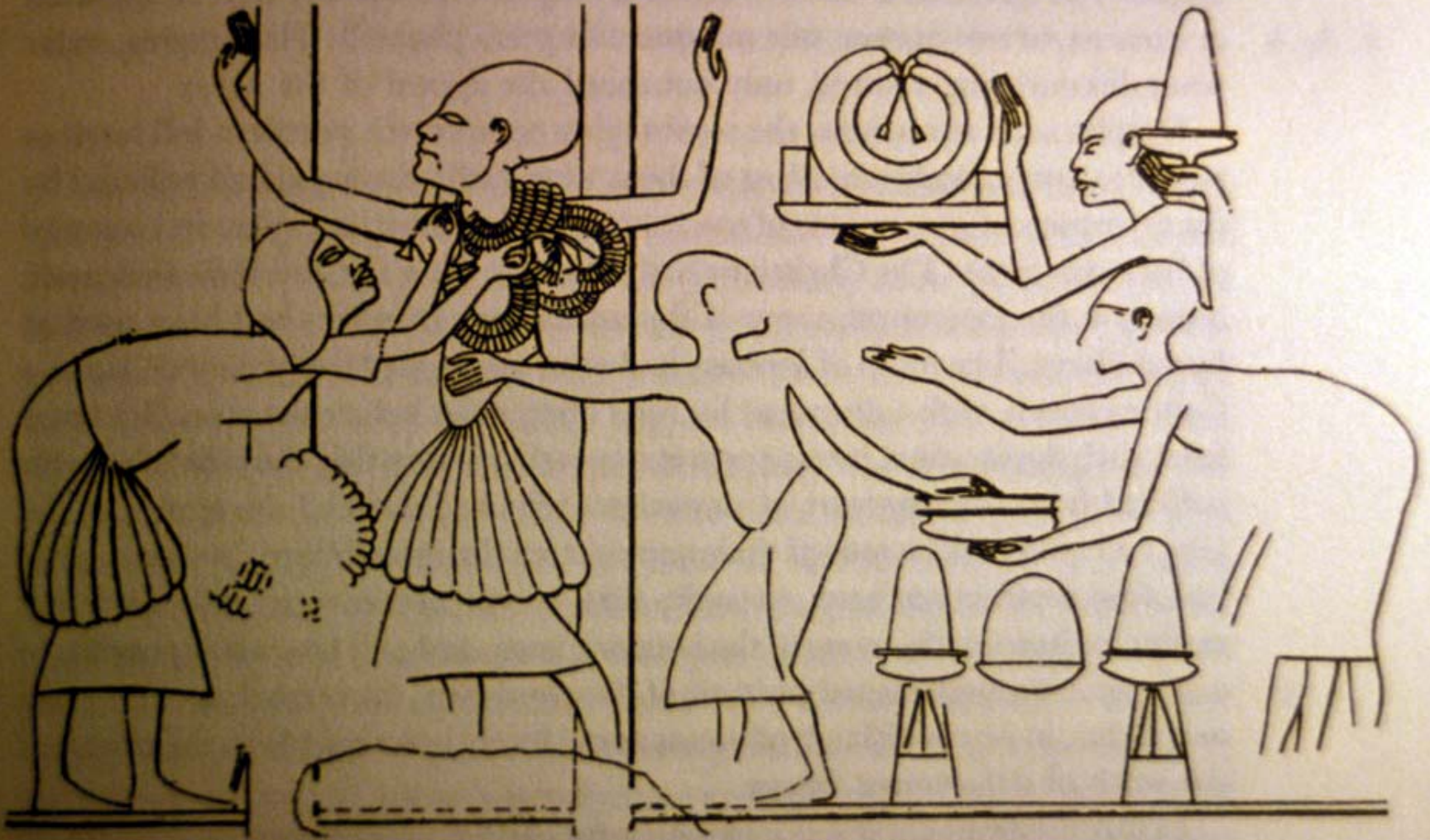
Sketch-map of the Amarna region.





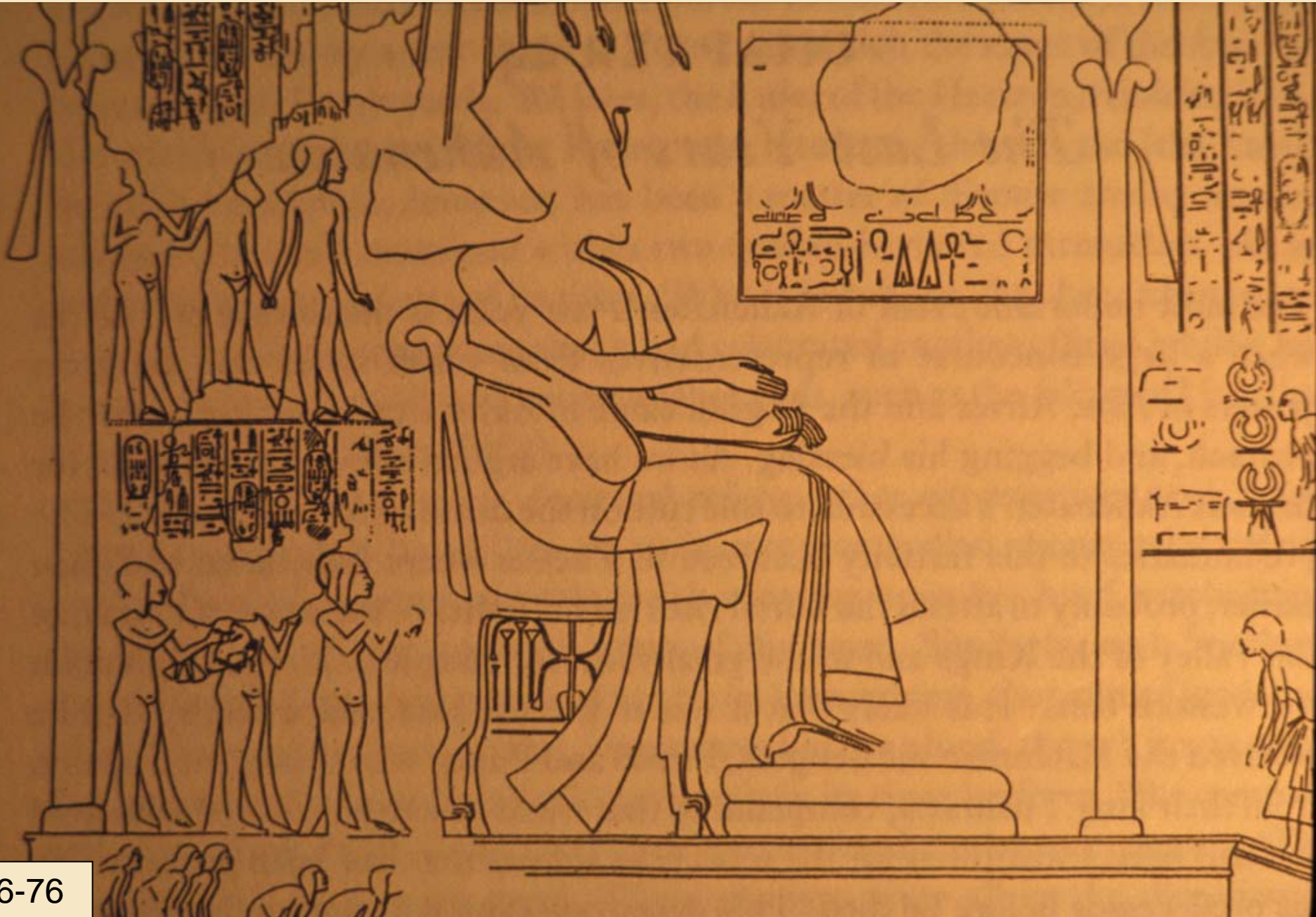
Plan of the central city at Amarna.

“The Window of Appearances”



2 Parennefer receiving rewards beneath the palace balcony.

Akhenaten with all six daughters





E6-77



Nefertiti kissing her oldest daughter

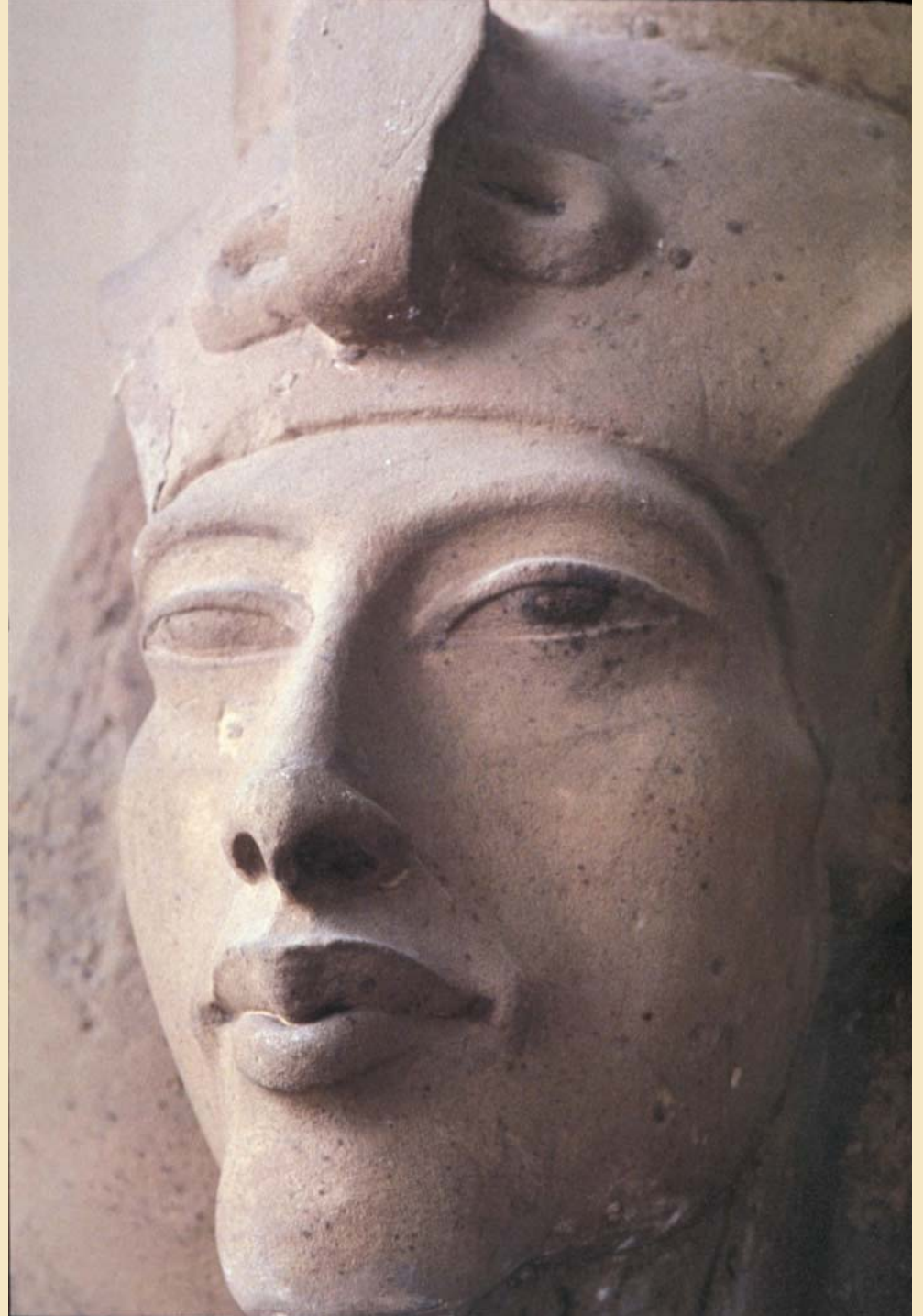




E6-80



Face of
Akhenaten
(from head
of colossus)



Bust of Nefertiti



Statue of
Akhenaten,
in the blue
crown



Osirid
Colossus of
Akhenaten,
n.b. no
genitalia



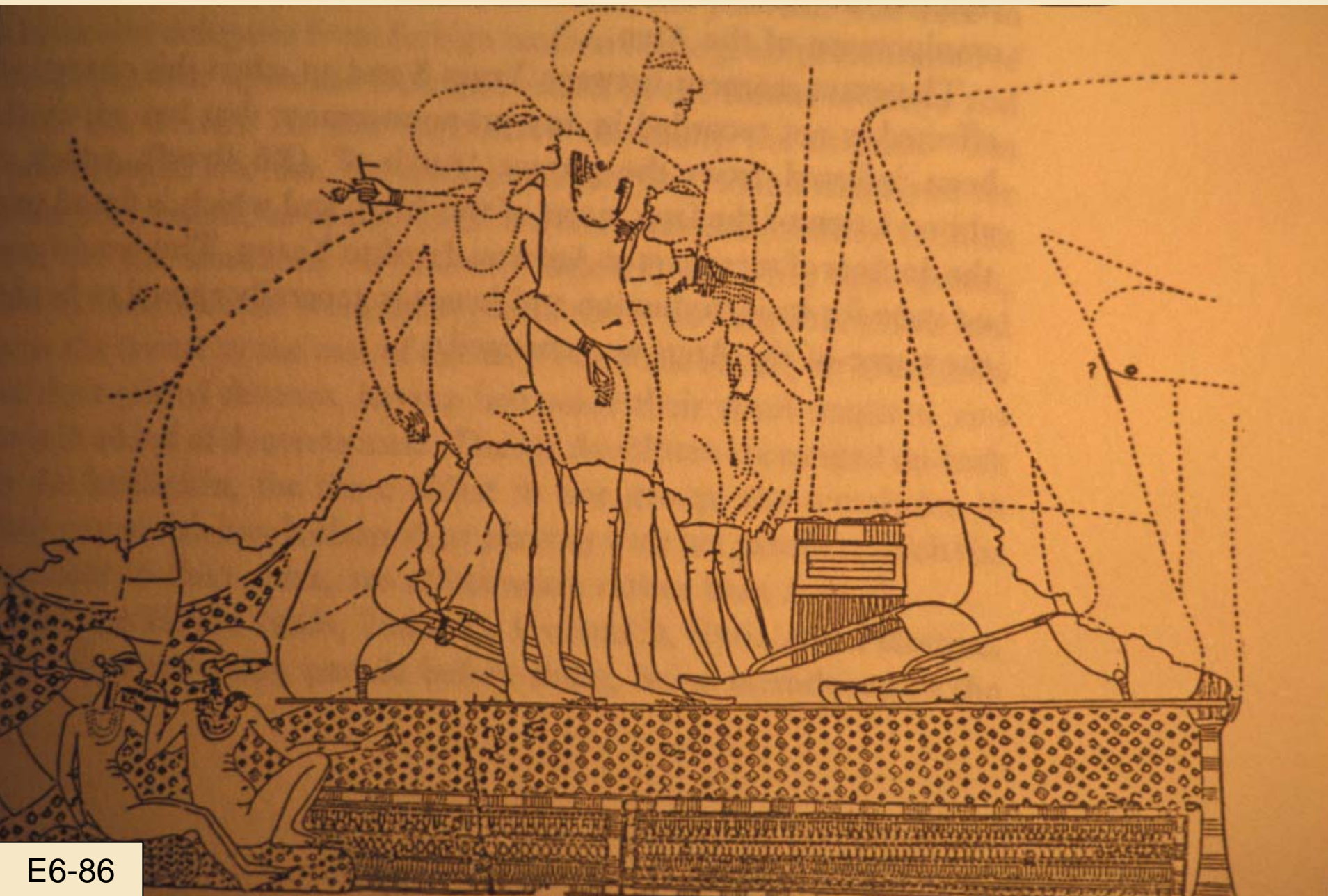
hypostases
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the heavy ar
gown as Te
god. Other s
and far righ
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luminous Vo
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Colossal statue of Akhenaten

ca. 1353-1350 BCE



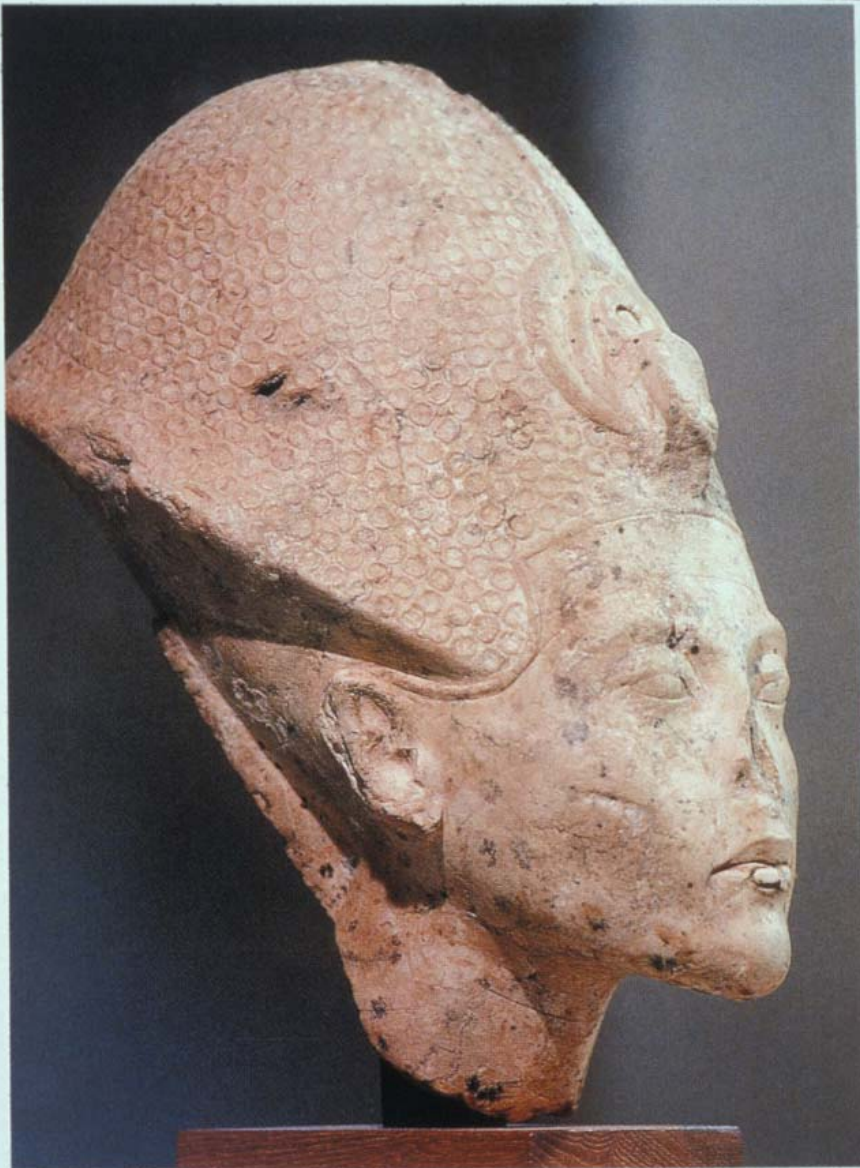
Wall-Painting: Akhenaten's daughters



Wall-Painting: Akhenaten's daughters



E6-87



[[54]]

Head of King Akhenaten
DYNASTY 18, CA. 1348–1335 B.C.
LIMESTONE; HT. 24.5 CM

NEFERKHEPERURA-WAENRA (T) AKHENATEN



Akhenaten is famous for his short-lived transformation of Egyptian art and religion. He reduced royal worship to a cult of the physical sun disc Aton and built for him a temple behind the Amun temple at Karnak (only blocks of this survive today). His birth name, Amenhotep, was changed to Akhenaten, meaning 'Beneficial to the Aton', to proclaim his devotion. In the sixth year of his reign he created a new city for the god, called Akhetaten ('Horizon of the Aton') at Amarna in Middle Egypt. Throughout Egypt the name of Amun was erased, and royal agents also destroyed images of Hapy, the Inundation deity Mut, and any mention of 'the gods' in texts. In private homes only the royal family were worshipped. Osiris, god of the dead, disappeared from official art, which developed new proportions and portrayed the king as a fertility god, replacing Hapy, with elongated and feminine features. At Amarna an entire sculptor's studio was found, with royal portrait heads, including the famous head of queen Nefertiti. The bodies of the royal family were never found, except those of Tutankhamun and a prince about twenty years old, buried in a royal coffin in a minor grave in the Valley of the Kings.