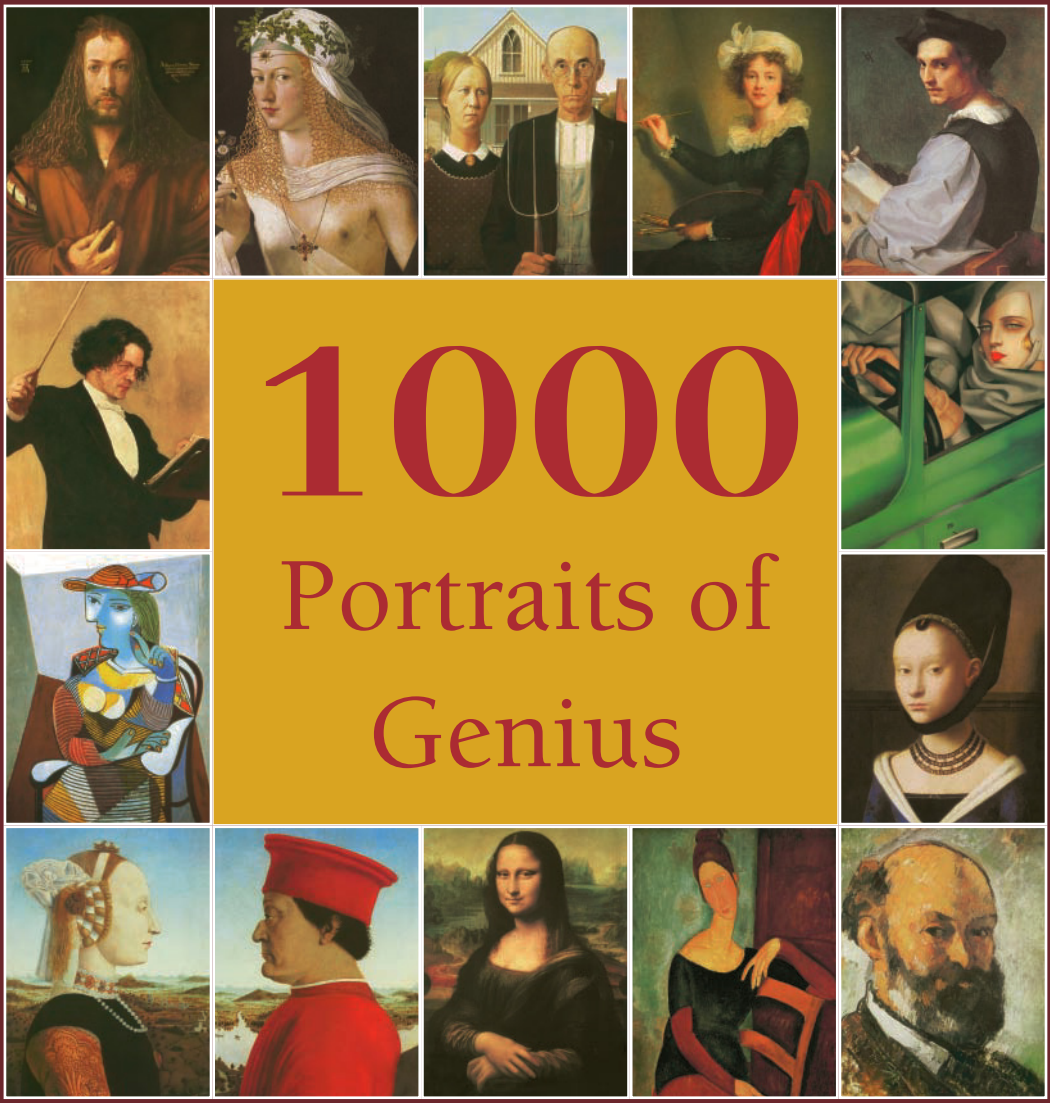

1000 Portraits of Genius

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1000 Portraits of Genius

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Contents

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Introduction

Since Antiquity portraits have been commissioned to represent important people, figures, heroes and gods. Over time, this artistic genre has evolved from the embellished Greek marble sculptures to contemporary paintings, photography and abstract works. While the specific aesthetic style of the portrait often varies over time, the main purpose of portraiture, has remained consistent-to depict the personality, characteristics or essence of a person or important figure by using the face as the dominant feature of the composition.

The first known portraits can be traced back to prehistoric times (c. 30,000 B.C.E.) when men reproduced the outlines of their shadows as an attempt to preserve their memory in times of absence. Over time these depictions evolved into monochrome representations with simple lines and shapes, which now can be compared to the contemporary "portrayals" and abstract forms created by modern artists such as Pablo Picasso and Henri Matisse. This collective work attempts to create a comprehensive outline of the history of portraiture illustrated in both painting and sculpture. In the hierarchy of art theory, the portrait was initially viewed inferior compared to history painting but superior to still life and other genre paintings. Throughout the history of art, theorists have occasionally been sceptical or critical regarding the issue of resemblance to the sitter, implying that the artist often portrays his or idealization of the subject. Despite this, the immense number of surviving portraits suggests that portraiture was nonetheless a popular request by those responsible for commissioning artworks across the artistic timeline.

Portraiture is often overshadowed by other styles and genres of art. Art that qualifies as narrative painting or sculpture is almost always more appreciated amongst the masses than the black and white portrait of a political figure or famous artist. Perhaps this occurs because people assume that a portrait does not directly appeal to the imagination or tell a particular story. The differences between a portrait and a narrative piece of art can be compared to that of a novel and a biography. The first focuses predominantly on plot and action, while the later is more concerned with the development and analysis of a specific individual. Therefore a biography could be considered flat in comparison to a novel that is full of dramatic scenes. However, depending on the nature of the writing itself a biography can be just as fascinating and compelling as a novel. Evidently, in the same respect, a portrait that has

1. *The Venus of Brassempouy*, also called "The Lady with the Hood", Grotte du Pape, Brassempouy, Landes, Upper Paleolithic, Gravettian, c. 21,000 B.C.E.
Mammoth ivory, height: 3.65 cm.
Musée d'archéologie nationale, Saint-Germain-en-Laye.

been painted in such an exemplary and skilful manner can be just as insightful as an illustration of a particular myth or story. Knowing some background information regarding the identity of the sitter often impacts the accessibility of the portrait, because the spectator instantly recognises the subject and can therefore compare their understanding of the person with the particular representation. But even the portrait of an "unknown" subject can be so charged with meaning and depth that the visitor cannot help but be intrigued. A great portrait artist can illustrate a story so effectively that sometimes a precise title is not even necessary. Therefore, Titian's (Tiziano Vecelli) *Man with the Glove*, Rembrandt's (Harmenszoon van Rijn) *Portrait of a Man* located in the Metropolitan Museum of Art, and Diego Velasquez's *Lady with the Fan* may appeal to us even more powerfully than many of the identified portraits by these same masters.

The first quality of great portraiture is the power to reveal the inner character, or story, of the sitter. It is said that every man habitually wears a mask in the presence of his peers, and it is only in moments of unconsciousness that he lets it down. The great portrait painter must be able to capture the true essence of the individual, an incredibly complex task given that the spirit of the subject may only reveal itself in fleeting moments. Such an artist, as the poet Tennyson describes, "pouring on a face, divinely through all hindrance finds the man behind it, and so paints him so that his face, the shape and colour of a mind and life, lives for his children, ever at his best."

The goal was not only to portray the subject's physical characteristics but the entire essence of the individual, Aristotle stated that "the goal of art is not to present the outward appearance of things, but their inner significance." Interpretative portrait painting was often modelled after Leonardo da Vinci's famous *Mona Lisa*. The mysterious nature of the *Mona Lisa*'s facial expression gives depth to her character - the spectator is instantly intrigued and desires to know what she may be hiding. Therefore to attain this level of portraiture, the artist must become cognizant and sympathetic to the spirit of the subject. In addition from a compositional standpoint the *Mona Lisa* symbolizes perfection, its precise proportions and use of atmospheric perspective also are responsible for its acclaim in the art world. Many portrait painters since, however far from attaining his ideal, have idealised da Vinci and utilised his work as inspiration. James Abbott McNeill Whistler's power was remarkable in his own circle, while Franz Hals and Diego Velasquez were more universally recognised. Often the personality of the sitter is revealed by a direct gaze that seems to encompass something fascinating about the subject. Whether delightful or solemn, the eyes of the sitter seem to draw the spectator in with a sense of "intimacy" that is difficult to break down and define. This quality is

especially evident in the jovial nature of Hals' portraits, the friendly smiles apparent within Joshua Reynolds' paintings, the wistful stare captured in Rembrandt's portraits, and the melancholy appeal within the paintings of Domenico Morone. At other times the sitter's glance is averted, and he is quite unaware of observation. The artist has illustrated the sitter in the intimacy of his own self-communion; a trait that is often found in Titian's subjects. Therefore the artist's ability to depict the inner nature of the sitter became an incredibly subjective art. Initially when portraiture was only reserved for a specific social class, the aristocracy, the church and the upper middle class or bourgeoisie, it was necessary for the portrait to be a flattering representation of the subject. Eventually artists could freely express themselves in their own introspective manner when painting a portrait.

Obviously the noblest revelation of character is in the artist's idealization of the figure. When the painter can illustrate his understanding of the soul of the sitter, he fulfils the highest function of his art. Psychological insight is a second quality that is equally important in the portrait painter – the power to give lifelikeness to a sitter. In a dynamic portrait it should seem like blood is actually coursing through the veins of the figure. The spectator should actually feel as though they are looking at a breathing human being, not a painting nor a sculpture. There should be a sense of a real presence or even vitality and liveliness. At times this is achieved through the realistic portrayal of the actual physical traits however sometimes it is less concrete and vitality is achieved by the position of the sitter within the painting. In the early representations of military groups by Hals the figures are so alive that it seems that they could almost walk out of their frames and on to the floor next to the spectator. The quality is flawless even though the subjects are not restricted to a seated or constrained position. Velasquez's portraits of Philip IV are exemplary of this idea, as they depict the sitter in a more relaxed position.

The degree that physical resemblance should be valued as essential to a portrait is a matter of varying opinion. The original purpose of portraiture has always been an ostensible, if not real objective of the painter. In the beginning stages of portrait art there was little technique and usually the sitter or the group of sitters were easily satisfied because there were no previous comparable pieces of art. At this point in time, half the challenge was creating an accurate depiction of the person and their attire let alone capturing the essence of a human being. If the main characteristics of the facial features were visible and somewhat recognizable, the resemblance was considered a marvel. With the advancement of technique and style a more photographic accuracy was expected, much like the work of Domenico Ghirlandaio and the Jan van Eyck.

Often portraiture was pursued for more practical reasons it wasn't until later that artists chose to illustrate the portrait in a more aesthetic manner. This was the primary aim of the Venetians who believed that the decorative aspect of the painting was of special interest to the artist. With this point of view resemblance was often neglected. Titian, Rembrandt and Rubens often executed an exaggeration of the motif of the person represented and forfeited, at times, key characteristics considered pertinent to the portrayal of the subject. It was because of the importance of beauty that these great artists sacrificed the accuracy of the features that was generally expected in classical portraiture.

The northern European schools excelled at reproducing exact facial features and topography. The meticulous realism of the fifteenth century Flemish art was carried over into the German portraiture of the sixteenth century, as seen in Albrecht Dürer and Hans Holbein's works. In the Dutch school of the seventeenth century this exemplary realist technique reached its climax, with Rembrandt becoming the only notable exception to the rule. Velasquez had his own way of portraying the sitter, rather than focusing on the meticulous imitation of detail, he attempted to convey the total impression of the person.

Generally, portrait painters are distinguished as either being subjective or objective which depends on their decision to either use themselves or other sitters more regularly as their subjects. Nobility and distinction were attributed to Titian and Anthony van Dyck and grace and charm to the French and English schools of the eighteenth century. Different schools of artists and masters like Holbein, Hals, and Velasquez, utterly lost themselves in their subjects giving themselves up wholly to their personal impressions and idealizations. Their work stood outside themselves and gleamed in brilliance as if they had merely held the brush for an external motive force to wield its subject.

In the history of portraiture one artist's limitation was another's opportunity to flourish. In Van Dyck and Jean-Marc Nattier's compositions there was always the constant reiteration of the same subject, or class of subjects, which later became mechanical and redundant to the point where they lost their ability to grow and evolve within their artistic styles. Velasquez and Rembrandt found one single model as an inexhaustible field of study. A lifetime was not long enough for them to devote to the multitudinous variations that one figure could inspire.

Again it is interesting that while some men were distinctly the product of their time; others seemed anachronistic. Titian came at the climax of Venetian art and epitomized the best of its characteristic qualities while Velasquez came two hundred years ahead of time,

and created new compositions that his predecessors had never dreamed of. The environment of Titian and Holbein or of Peter Paul Rubens and Van Dyck, shaped the character and quality of their work, but other painters seemed to have no relation to their surroundings. It was the straight forward Dutch mentality that produced the most visionary of painters such as Rembrandt. Other countries such as Spain, a land of warmth and romantic adventure, brought forth the naturalists like Velasquez. So through the whole range of great portrait painting, we are able to find many temperaments, and many types of work. No single painter possessed all the qualities that would represent the "ideal portrait artist," but all are necessary to present and explore the many different aspects and hidden sides of this substantial artistic genre.

By the nineteenth century, with the advent of other artistic mediums such as photography, portraiture was viewed as a dying art. Photography encompassed virtually all of the elements that portraiture had thus far attempted to achieve and therefore portraiture had to take a new direction. French Impressionists such as Camille Pissarro and Claude Monet began developing new techniques involving the effects of light and their own artistic interpretations. The Postimpressionists, notably Vincent Van Gogh, popularized the self-portrait and the use of vibrant colour. These evolutions acted as a catalyst for numerous artistic movements that would produce some of the most influential artists such as Picasso and his Cubist masterpiece *Les Demoiselles d'Avignon*. The powerful Surrealist movement cultivated artists like Salvador Dali and Max Ernst who propelled an epoch that paved the way for abstraction and the contemporary portraits. With artists such as Norman Rockwell and Andy Warhol, contemporary art and portraiture took on a new image that began after World War II and incorporated the new 50s and 60s consumerist culture. What follows are examples of more than a few paintings that in themselves not only represent the portrait genre, but also are representative of specific movements in art history.

For the reader and viewer, the pages that follow show a panorama of more or less famous personalities from the past that form a chronological timeline of art. While the collection gathered here is a mere taste of the plethora of portraits created over time, the works within this book are representative of some of the most important artistic genres in the history of art. The power of the portrait is defined by its ability to preserve a memory of the person being represented, thus implying the indispensable quality of these works. Therefore this dynamic collection of one thousand masterpieces creates a dialogue of sorts between the artists and even their respected time periods that allude to the different aesthetic and stylistic hurdles that enabled them to express their creativity.

2

Antiquity

The art of portraiture did not begin with Antiquity; in fact, historians found the first traces of the portrait during the Upper Paleolithic (c. 30000-12000 B.C.E.) period up until the Neolithic (c. 8000-3000 B.C.E.) period when "artists" already knew and developed many different forms of human representation. From the *Venus of Brassempouy* (or the *Lady with a Hood*, no. 1) to the *King of Uruk* (no. 4), thirty thousand years of technical experience had already passed. Although we can not analyse ancient art in a general sense, because of the diversity of all the civilisations involved, we can explain why portraiture during antiquity was radically transformed. The birth of the first writing systems changed the perspective on human form from a supernatural and protective use to a political, religious and funerary use. Historical proofs imply that portraiture was predominantly represented through sculpture. In fact, the materials used in the creation of sculptures, allow them to withstand the test of time much more so than paintings, because at the time painters used tempera to create their frescoes. Tempera was made of crushed coloured pigments (vegetal or mineral based metallic oxides) which dissolved into a water soluble binder such as gum or egg. Unfortunately, this delicate mixture was not easily conserved in humid climates, which explains the lack of ancient paintings, with the exception of Egypt (mainly because of the dry climate), Herculaneum and Pompeii.

Egyptians are considered to be the pioneers of portrait art. They were among the first to develop the concept of idealised, well-proportioned human figures and a narrative tradition through paintings and relief sculpture. The representation of the human body in ancient Egypt was consistent with very precise classifications that the artists strictly followed. This explains the remarkable stability of this art over the centuries. When comparing a portrait of a pharaoh from the Old Kingdom to that of a pharaoh from the New Kingdom, only minimal visual differences can be seen. Another important observation is that Egyptian art was fundamentally anonymous: even up to this day it is impossible to distinguish one artist from another because their style was so rigorously uniform. In fact, a proportional grid served as a guide for the artists. Until recently, researchers have found evidence of two types of these grids: the first was used until the 25th dynasty and the second lasted until the Roman epoch. The work and research of the Egyptologist Gay Robbins during the 80s and 90s (*Proportion and Style in Ancient Egyptian Art*, 1994) determined, thanks to meticulous analysis, that for any particular epoch numerous different grids existed. The artist chose the one that applied to the sitter's position that he was trying to represent (standing, sitting, kneeling…) as well as the societal hierarchy (pharaoh, priest, scribe…). Dr. Robins, an Egyptologist, also observed differences between the Middle Kingdom and the Old Kingdom concerning masculine and feminine portraits that can specifically be seen in details such as the shoulders, the small of the back and even the length of the legs.

The expansion of an autonomous Greek art would not have been possible without the initial influence of the Egyptians. With one look at the kouroi of Polymedes of Argos (nos. 36, 37), the artist's familiarity with Egyptian statuary is easily understood: the standing position, the leading leg, the arms positioned along the body and the

2. *Gudea, Prince of Lagash* (anepigraphic statue), Mesopotamian, Tello, ancient Girsu, c. 2120 B.C.E. Diorite, 70.5 x 22.4 cm. Musée du Louvre, Paris.

clenched fist just like the pharaoh from the *Triad of Menkura* (no. 3). Later the Greeks manifested their own original style associated with the monumentality of the personage, heroic nudity and the absence of strut pillars – the traditional support used in ancient Egypt. These first human representations made of stone are not the first attempts at the Hellenistic style in this artistic domain. The first examples were made of wood and, unfortunately, not conserved over time: we only have written proofs of their existence. During the whole of the seventh century B.C.E., this early style of Greek statuary appears in Crete, the island located off of the Levantine coast. This style was called Daedalic or orientalist. If we tried to describe, in a simple and linear progression, the art of Greek sculpture, we could legitimately attest to their inexorable conquest for naturalism. The Archaic period is readily associated with perfecting the representation of the human form in all of its anatomic details (proportion, musculature…). The facial features are frozen in place in what we call the "archaic smile." This particular expression alludes to the high cheekbones and the curved corners of the mouth, characteristics that are specific to the kouros and koraï between 600 and 500 B.C.E. After a brief transition from the Severe style (between 500 and 480-470 B.C.E.), the famous Greek aesthetic Classical movement developed. Except for the acquisition of the necessary bronze casting techniques (lost wax casting), the Classic period is characterised by their development of depicting movement, mastering the third dimension and the beginnings of facial expression. Even though this era and its masterpieces are the most famous in Greek art, we have come to recognize them, for the most part, through intermediary copies from the Roman epoch. Praxiteles, Phidias, Scopas, and Lysippe were the great sculptors who were known for the classical style that began at the end of Greek civilisation when it was overcome by the Macedonian empire. The Hellenistic portrait (a period beginning with the accession of Alexander and the states created after his Empire was dispersed between his generals in 323 B.C.E.) is distinguished by a facial representation where the expression of emotion became the predominant aspect. Hellenistic art favoured explicit attitudes and depicted the realism of aging, pain, the appropriation of space and the search for equilibrium in sharp movements. The Battle of Actium in 31 B.C.E. was the starting point of Roman dominion over Greece and marks the end of the Greek style.

In addition to the influence of Greek Hellenistic art, the Roman portrait was also inspired by the Etruscan art that preceded it. The original artworks were kept inside houses as ancestral masks (*imagines majorum*) and as personal traditional customs and later the same artistic techniques were seen in public places with erected honorary statues of famous individuals. The mass production of sculpted portraits during the first century B.C.E. can be attributed to the Roman aristocracy's (the patricians) rise to power, who consciously conserved the most realistic images of their ancestors. The *Togatus Barberini* (no. 91) is particularly emblematic of this mentality. This traditional mindset persisted until the imperial epoch, but without great impact. A more restrained and idealised portrait style emerged during the reign of Augustus. Around the beginning of the second century C.E. a more uniform style appeared referencing the classical style, but it did not reach its peak until the last few decades of the centennial. Between 200 and 250, portraiture bequeathed a powerful expressivity of the model which translated into complex emotions. At the close of this era, this expressive tendency disappeared into a very formal portrait, with rigid features and a haughty countenance, a precursor to the late period of antiquity (*Colossal Head of Constantine*, no. 129).

3. *Triad of Menkaura*, Egyptian, Old Kingdom, 4th Dynasty, reign of Menkaura (c. 2532-2503 B.C.E.). Greenish grey schiste, height: 95.5 cm. The Egyptian National Museum, Cairo.

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4. *Statuette of a King*, Sumerian, Al-Warka, former Uruk, 3200 B.C.E.
Iraq Museum, Baghdad.

5, 6. *Praying couple*, from Eshnunna, Tell Asmar, Square temple of Abu, Iraq, Sumerian, c. 2700-2600 B.C.E.
Gypsum, shell, black limestone and bitumen (glue and colour), height: 72 cm for the man, 59 cm for the woman. Iraq Museum, Baghdad.

7. *"Reserve Head" of a Woman*, Giza, Egyptian, Old Kingdom, 4th Dynasty, reign of Khufu (c. 2551–2528 B.C.E.). Limestone, 23.5 x 13 x 19 cm.
Museum of Fine Arts, Boston.

8

8. *The Seated Scribe*, Serapeum, Saqqara, Egyptian, Old Kingdom, 4th Dynasty, c. 2620-2500 B.C.E. Painted limestone statue, inlaid eyes: rock crystal, magnesite (magnesium carbonate), copper-arsenic alloy, nipples made of wood, height: 53.7 x 44 x 35 cm.
Musée du Louvre, Paris.

The Seated Scribe is the most famous of unknown figures. There has been very little information apprehended about the personage that is being represented; nor the name, title or the exact period during which he lived has been discovered. He is known as the "Seated Scribe" because of his cross legged position with the right leg crossing in front of the left. A white kilt is stretched over the knees acting as a support while his left hand holds a partially rolled piece of papyrus. It is thought that his right hand may have held a brush which is now missing. The most striking aspect of the sculpture is the face with its elaborately inlaid eyes that consist of red-veined white magnesite detailed with pieces of slightly truncated crystal. The backside of the crystal is layered with organic materials that give both colour to the iris and serves as an adhesive. The eyes are held in place by two copper clips and the eyebrows are marked by thin lines of dark organic paint. The hands, fingers and fingernails were sculpted with remarkable delicacy and fine detailed attention was paid to the broad chest marked with wooden dowels that served as the nipples.

The figure sits on a semicircular base that originally fit into a larger base which stated his name, origin and titles and was discovered by French archaeologist Auguste Mariette in November 1850. The scribe is portrayed at work which is unusual in Egyptian statuary. Although no king was ever represented in this position, it seems that it was originally used for members of the royal family.

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9. *Statue of the Pharaoh Khafra*, Egyptian, Old Kingdom, 4th Dynasty, reign of Khafra (2558-2532 B.C.E.).
Diorite, height: 168 cm.
The Egyptian National Museum, Cairo.

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10. *Seated Figure*, called the *Singer Ur-Nanshe*, Ishtar temple, Mari, Tell-Hariri, Sumerian, c. 2520 B.C.E. Gypsum, height: 26 cm.
National Museum of Damascus, Damascus.

Discovered by André Parrot in 1952 in the temple of Ninni-zaza in Mari, this small gypsum statue of the singer, Ur-Nanshe, has already provoked extensive written analysis. Is it a woman or a man? What were they holding between their missing arms? What was its function?

For a long time it was considered to be feminine, but a linguistic study of the inscription on the back of the piece confirms that, in fact, it is a masculine figure that was created during the reign of Iblul-Il, the king of Mari. It is not the only Presargonic sculpture to have had its gender questioned. Therefore, neither the long and meticulous straight hair pulled behind the ears nor the traditional kaunakés puffed skirt that covers his thighs are seen as a traits that define the gender of the sculpture. Shorter than other representations of this traditional garment, the skirt seems to have been specifically designed to allow the musician to cross his legs while performing. Even though the arms are missing, his position suggests that he was most likely holding a musical instrument against his bosom. Although it is still difficult to allot a specific role to this small ritual sculpture, it was thought to be used as a symbolic representation of Ur-Nanshe while he was away from the temple so that his songs would play for eternity.

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11. *Cycladic Figurine*, Amorgos, Cyclades, Greek, c. 2500 B.C.E.
Marble, height: 30 cm.
Ashmolean Museum, Oxford.

Marble and bronze were the two materials most used for Greek sculpture, the latter being much more in use than we would be led to infer from the number of bronze statues preserved. The best marble for statuary came from the island of Paros and from Mt. Pentelicus, in Attica. The Greeks at all periods, strange as it seems to us, applied paint to portions of both their architecture and their sculpture. The eyes, eyebrows, hair, perhaps the lips, and certain parts of the drapery, particularly to indicate a pattern, were painted. The original Greek sculpture, which has escaped the destruction of centuries of greed and ignorance, is but a small fraction of what once existed. The sculpture we have is very largely made up of Roman copies and adaptations of famous earlier works.

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12. *King Menkaura (Mycerinus) and Queen*, Giza, Egyptian, Old Kingdom, 4th Dynasty, reign of Menkaura (2490-2472 B.C.E.).
Greywacke, 142.2 x 57.1 x 55.2 cm.
Museum of Fine Arts, Boston.

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13. *Head of a King* (Sargon of Akkad?), Nineveh, Mesopotamian, Akkadian period, c. 2300 B.C.E. Bronze, height: 30.5 cm.
Iraq Museum, Baghdad.

A masterpiece of Mesopotamian art, this bronze sculpture was discovered in Nineveh, an ancient city in what is now known as Iraq, in the middle of the Temple of Ishtar, the goddess of love and war. Around 2300 B.C.E., the Akkadian empire completely dominated Mesopotamia. Unlike the Sumerians who lived in the south, the Akkadian society consisted of the people from the northern ancient Babylonian civilization. Art historians believe that this mask represents the founder of this empire, Sargon, or possibly his grandson, Naram Sîn. Sargon was a mighty conqueror with excellent strategy who originated from the first unified state in Asia, which allowed him to conquer the other city states of the same region and expand his empire over the Near East. Abandoned at birth, Sargon, according to legend, had a childhood reminiscent of that of Moses and other great founding fathers such as Romulus and Remus. Even if his grandson left a slightly negative image of his forbearer, they are both still considered, however, as major figures in Mesopotamian history.

14. *Fragmentary Feminine Statuette*, called *Woman with a Scarf*, Princess from the epoch of Gudea, Prince of Lagash, Tello, former Girsu, Neo-Sumerian, c. 2120 B.C.E. Chlorite, 17.8 x 11 x 6.7 cm. Musée du Louvre, Paris.

15. *Statue of the King Ishtup-Ilum*, Temple 65, Palace of Zimrilim, Mari, Mesopotamian, early Isin period, c. 1800-1700 B.C.E. Diorite, height: 152 cm. National Archaeological Museum, Aleppo.

16. *Head of a God*, Tello, former Girsu, Iraq, early 2nd millennium B.C.E. Hand-modelled terracotta, 10.8 x 6.4 x 5.7 cm. Musée du Louvre, Paris.

17. *Royal Head*, known as the *Head of Hammurabi*, Shush, former Susa, Iran, Mesopotamian, early 2nd millennium B.C.E. Diorite, 9.7 x 15.2 x 11 cm. Musée du Louvre, Paris.

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18. *Princess from Akhenaten's Family*, Egyptian, New Kingdom, 1379-1362 B.C.E.
Painted limestone, 15.4 x 10.1 cm.
Musée du Louvre, Paris.

19. *Statue of Idrimi*, King of Alalakh, Tell Atchana, former Alalakh, Syrian, 16th century B.C.E. White stone, eyebrows and eyelids originally inlaid, epigraphy, height: 104 cm.
British Museum, London.

20. *Head of a Women*, Egyptian, Middle Empire, 12th Dynasty, reign of Amenemhat I (1991-1962 B.C.E.).
Painted wood with gold leaves, height: 10.5 cm.
The Egyptian National Museum, Cairo.

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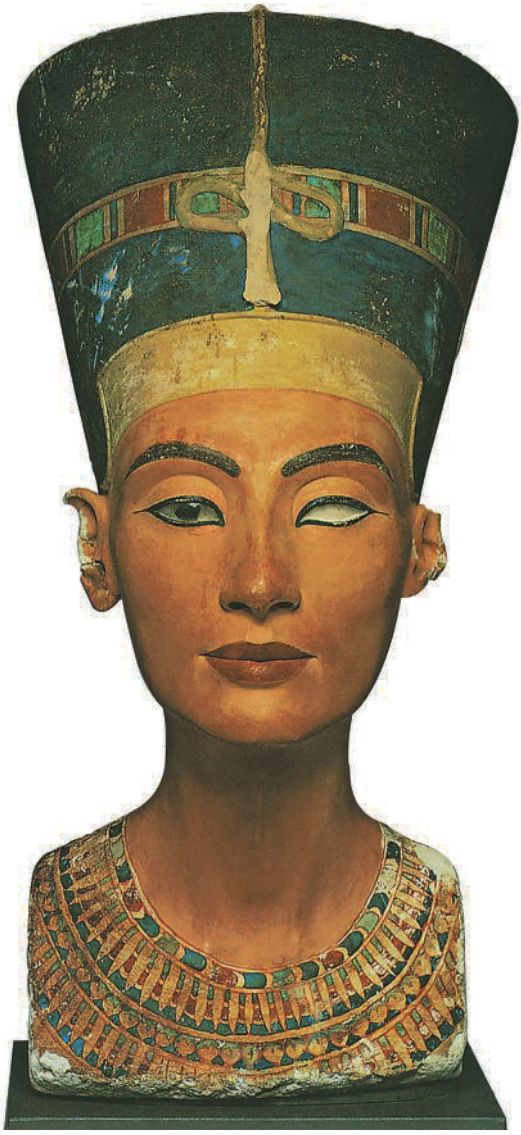
21. *Head from a statue of Amenhotep III*, from Thebes, mortuary temple of Amenhotep III, Egyptian, New Kingdom, 18th Dynasty, reign of Amenhotep III (c. 1390-1352 B.C.E.), c. 1350 B.C.E.
Quartzite, height: 117 x 81 x 66 cm.
The British Museum, London.

This sculpture is part of one of the largest statues in the Thebes funerary temple of Amenhotep after the nearby Colossi of Memnon. The head was originally part of a full length statue of Amenhotep that was placed between two pillars on the west side of the temple court. The height of the statue in its full form was about 7.5-8 meters high and was found during the excavations that took place in 1964. It is likely that in this representation of Amenhotep he held both the crook and the flail—the symbols of Egyptian kingship. He is shown wearing the red crown and is made from a special brown quartzite, both attributes coming from Lower Egypt. The artist most likely used this type of stone for its polished qualities that make certain features stand out. The eyes are more polished than around the lines of the mouth while the beard and the eyebrows remain completely unpolished, which in turn makes them stand out from the face.

22. *Bronze statuette of Thutmose IV*, Egyptian, New Kingdom 18th Dynasty, c. 1350 B.C.E.
Bronze, height: 14.7 cm.
The British Museum, London.



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23. *Bust of the Queen Nefertiti,* Egyptian, New Kingdom, 18th Dynasty, Amarna period, c. 1340 B.C.E. Painted limestone, 47 cm. Neues Museum, Berlin.

Nefertiti is one of the most famous Egyptian queens in world history, partially because of this well-known representation of her. Sculpted in Tell el-Amarna, in the official sculptor to Akhenaton's studio—where Nefertiti was the royal wife—this bust epitomizes the beauty of its model. The finesse of the representation, the brilliance of its colours and the delicacy of the royal facial features make this sculpture one of the most important masterpieces of Ancient Egypt. During her life, the queen, who retained a major political role beside her husband, was already famous for her remarkable beauty. In fact, the name Nefertiti, in Egyptian, means "the beautiful one has come." Next to the pharaoh, Nefertiti exercised notable influence on the different cultural and religious changes initiated by her husband, especially concerning the abolition of the cult of Amon and the accession of Aton. Always loyal to the sun god, even after the disappearance of Akhenaton, Nefertiti died at the age of thirty five after retiring from her public life. Along with Nefertiti's uncertain origins, her grave remains one of the great mysteries of Egyptology. It is probable that at her death, her body was next to that of Akhenaton in Tell el-Amarna. However, remains of her body have yet to be found. Perhaps their bodies were desecrated like the numerous relics from the Amarnian period or they were possibly transferred to Thebes when the city of the heretical pharaoh was abandoned.

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24. *Akhenaten*, Temple of Aton, Karnak, Egyptian, New Kingdom, 18th dynasty, Amarna period, 1353-1335 B.C.E. Sandstone, height: 396 cm. The Egyptian National Museum, Cairo.

25. *Head of Tutankhamun on top of a Lotus Flower*, Egyptian, New Kingdom, 18th Dynasty, Amarna period, reign of Tutankhamun (1333-1323 B.C.E.). Painted wood stucco, height: 30 cm. The Egyptian National Museum, Cairo.

26. *Fragmentary Statue of the Queen Tiye*, Medinet el-Gurab, Fayoum, Egyptian, c. 1355 B.C.E. Yew, ivory, silver, gold, lapis lazuli, clay and wax. Altes Museum, Berlin.

27. *Panel from the back of Tutankhamun's golden throne* (detail), Egyptian, New Kingdom, 18th Dynasty, Amarna style, reign of Tutankhamun (1333-1323 B.C.E.), c. 1323 B.C.E. Wood, carnelian, glass, faience, silver, gold, stucco. The Egyptian National Museum, Cairo.

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28. *Statue of the Ka of Tutankhamun*, Egyptian, New Kingdom, 18th Dynasty, reign of Tutankhamun (1333-1323 B.C.E), c. 1323 B.C.E.
Wood, painted stucco, gold, bronze and gilded bronze, 192 x 53.5 cm.
The Egyptian National Museum, Cairo.

29. *Funerary Mask of Tutankhamun*, Egyptian, New Kingdom, 18th Dynasty, reign of Tutankhamun (c.1333-1323 B.C.E.), c. 1323 B.C.E.
Gold, lapis lazuli, carnelian, quartz, obsidian, turquoise, glass paste, 54 x 39.3 cm, weight: 11kg.
The Egyptian National Museum, Cairo.

The funerary mask of the Egyptian pharaoh, Tutankhamen, is made of solid gold that has been both beaten and burnished. It was made to cover the mummy of the pharaoh after he died and is an approximation of the physical appearance of the king, notably the narrow eyes, fleshy lips and the shape of his chin which are all in accordance with his mummy though the image in its entirety is most likely, to an extent, idealized. The stripes of the nemes on the headdress and the false inlaid beard are made of blue imitation lapis lazuli. The representation of a vulture's head seen above the king's left eye symbolizes sovereignty over Upper Egypt. It is also made of solid gold while its beak is made of horn-coloured glass. The cobra above his right eye symbolizes sovereignty over Lower Egypt, is also made of solid gold and has a head made of dark blue faience and gold eyes inlaid with translucent quartz backed with red pigment. The pharaoh's ear lobes are shown as pierced although when the reliquary object was discovered the holes were covered with discs made of gold foil. Spread across his chest is a broad collar encrusted with segments of lapis lazuli, quartz, green feldspar with a lotus bud border made of coloured glass cloisonné work. The inscription engraved across the shoulders and back of the mask represents a spell that normally first appeared about 500 years before the 18th dynasty, which was intended to protect the mask from harm and was later incorporated in the Book of the Dead.

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31. *Bust of Ramses II* (detail), Tanis, Egyptian, 19th dynasty, reign of Ramses II (1279-1212 B.C.E.).
Granite rock, 80 x 70 cm.
The Egyptian National Museum, Cairo.

Ramses II has long been regarded as one of Ancient Egypt's most celebrated and beloved pharaohs. The third king of the 19th dynasty, Ramses took the throne in his twenties and went on to rule for sixty-six years, during which time he launched numerous campaigns in Syria and the surrounding areas and left behind a huge amount of art and architecture dedicated to his legend and likeness, a testament to the prosperity which abounded during his reign. In addition to his wars with the Hittites and Libyans, he is known for his extensive building programs and for the many colossal statues of him found all over Egypt. These monuments include two temples, the astounding Colossus of Ramses at Memphis, a vast tomb at Thebes and the Ramesseum.

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30. *Fragment of a Statue of Meritamun*, Ramesseum, Temple of the Queen, Egyptian, 19th Dynasty, reign of Ramses II (1290-1224 B.C.E.).
Painted limestone, 75 x 44 cm.
The Egyptian National Museum, Cairo.