Probleme
der Ägyptologie

Herausgegeben von
Wolfgang Schenkel
und
Antonio Loprieno

28. BAND
Richard A. Fazzini
Servant of Mut

Studies in Honor of Richard A. Fazzini

Edited by
Sue H. D'Auria
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preface</td>
<td>vii</td>
</tr>
<tr>
<td>Rita E. Freed and Jack A. Josephson</td>
<td></td>
</tr>
<tr>
<td>Biography of Richard A. Fazzini</td>
<td>ix</td>
</tr>
<tr>
<td>Mary McKercher</td>
<td></td>
</tr>
<tr>
<td>Bibliography of Richard A. Fazzini</td>
<td>xi</td>
</tr>
<tr>
<td>Diane Bergman</td>
<td></td>
</tr>
<tr>
<td>List of Abbreviations</td>
<td>xvii</td>
</tr>
<tr>
<td>List of Illustrations</td>
<td>xix</td>
</tr>
<tr>
<td>Egyptian Art—A Performing Art?</td>
<td>1</td>
</tr>
<tr>
<td>Dorothea Arnold</td>
<td></td>
</tr>
<tr>
<td>The Puzzling Stela of Userpehtynesu and Panetjer</td>
<td>19</td>
</tr>
<tr>
<td>Edward Bleiberg</td>
<td></td>
</tr>
<tr>
<td>Mut or Not? On the Meaning of a Vulture Sign on the Hermitage Statue of Amenemhat III</td>
<td>23</td>
</tr>
<tr>
<td>Andrey O. Bolshakov</td>
<td></td>
</tr>
<tr>
<td>A Newly Discovered Statue of a Queen from the Reign of Amenhotep III</td>
<td>32</td>
</tr>
<tr>
<td>Betsy M. Bryan</td>
<td></td>
</tr>
<tr>
<td>Decoration and Architecture: The Definition of Private Tomb Environment</td>
<td>44</td>
</tr>
<tr>
<td>Violaine Chauvet</td>
<td></td>
</tr>
<tr>
<td>An Old Kingdom Bowl from Mendes in the Brooklyn Museum of Art: A Preliminary Investigation of Its Archaeological Context</td>
<td>53</td>
</tr>
<tr>
<td>Madeleine Cody</td>
<td></td>
</tr>
<tr>
<td>Androgynous Bronze Figurines in Storage at the Los Angeles County Museum of Art</td>
<td>63</td>
</tr>
<tr>
<td>Kathryn M. Cooney</td>
<td></td>
</tr>
<tr>
<td>The Foundations of Hibi</td>
<td>73</td>
</tr>
<tr>
<td>Eugene Cruz-Uribe</td>
<td></td>
</tr>
<tr>
<td>A Statuette of Psamtik I with a Spear</td>
<td>83</td>
</tr>
<tr>
<td>Mamdouh Eldamaty</td>
<td></td>
</tr>
<tr>
<td>Tell me, Richard—Did the Ancient Egyptians Really Wear Suspenders? (Thoughts on the Vizier’s Insignia and One of the Men Who Wore It during Amenhotep III’s Reign)</td>
<td>89</td>
</tr>
<tr>
<td>Biri Fay</td>
<td></td>
</tr>
<tr>
<td>Writing Ramesside Hieratic: What the Late-Egyptian Miscellanies Tell Us about Scribal Education</td>
<td>102</td>
</tr>
<tr>
<td>Ogden Goellet, Jr.</td>
<td></td>
</tr>
<tr>
<td>The Drexel Collection: From Egypt to the Diaspora</td>
<td>111</td>
</tr>
<tr>
<td>W. Benson Harer, Jr.</td>
<td></td>
</tr>
<tr>
<td>A Vignette Concerning the Deification of Thutmose IV</td>
<td>120</td>
</tr>
<tr>
<td>Melinda Hartwig</td>
<td></td>
</tr>
<tr>
<td>A Fragment from a Lost Monument of Amenirdis I in the Gayer-Anderson Museum</td>
<td>126</td>
</tr>
<tr>
<td>Salima Ikram</td>
<td></td>
</tr>
</tbody>
</table>
A Demotic Stela from the First Court of Luxor Temple .......................... 130
RICHARD JASNOW

A Fragmentary Scene of Ptolemy XII Worshiping the Goddess Mut and Her Divine Entourage .......................... 134
W. RAYMOND JOHNSON AND J. BRETT McCLAIN

The Portrait of a 12th Dynasty Nobleman ........................................... 141
JACK A. JOSEPHSON AND RITA E. FREED

Some Thoughts on Religious Change at Deir el-Medina .......................... 149
CATHELEEN KELLER

Ramesside Vessels from Sinai ............................................................. 155
CHRISTINE LILYQUIST

An Unusual Wooden Statuette of Osiris ............................................... 166
JADWIGA LIPINSKA

A Contribution to the Second Style in Old Kingdom Art ......................... 170
KAROL MYSLIWIEC

A Funerary Papyrus of in the Brooklyn Museum .................................. 179
PAUL O’ROURKE

A Long-Neglected Example of Ptolemaic Relief Carving ......................... 185
WILLIAM H. PECK

“Cow Statues” in Private Tombs of Dynasty 26 .................................... 190
ELENA PISCHIKOVA

Some Old Kingdom Sealings from Mendes: I ....................................... 198
DONALD B. REDFORD

Overview of the Current State of the Dynasty 21 Amun Temple at el-Hiba .... 204
CAROL A. REDMOUNT AND MAURY MORGENSTEIN

Male Bodies and the Construction of Masculinity in New Kingdom Egyptian Art .................. 208
GAY ROBINS

Small but Beautiful—The Block Statue of Khaemwaset .......................... 216
REGINE SCHULZ

A Seated Statue of Sekhmet and Two Related Sculptures in the Collection of the San Antonio Museum of Art .......................... 223
GERRY D. SCOTT, III

A Family of Priests of the Deified Amenhotep I (Chicago OIM 11107) .......... 235
EMILY TEETER

The Goddess Mut and the Vulture ....................................................... 242
HERMAN TE VELDE

A Colossal Statue Base of Nefertiti and Other Early Atenist Monuments from the Precinct of the Goddess Mut in Karnak .......................... 246
JACOBUS VAN DIJK

Index ...................................................................................................... 263
PREFACE

It is both an honor and a pleasure to present this volume of studies as a tribute to Richard A. Fazzini. We, his colleagues, believe his contributions and commitment to the field of Egyptology, as well as his generosity in facilitating the work of others, have earned Richard a unique position among us, and view this Festschrift as a small way of acknowledging and thanking him. The fact that most of his career, first as a curator, and then chairman of the Department of Egyptian, Classical and Ancient Middle Eastern Art in the Brooklyn Museum involved administrative responsibilities which demanded much of his time and energy, particularly in the present-day atmosphere where fund raising is a necessary adjunct, makes his substantial scholarly accomplishments all the more remarkable.

While his interests in Egyptology are far ranging, two are particularly noteworthy. One is centered in his knowledge of the religious iconography of the Third Intermediate Period, an arcane and complicated time about which his book, *Egypt Dynasty XXII—XXV*, clarified many difficult issues. The second is his long-standing excavations at the Mut precinct in Karnak, where he has shed new light on the significance of this important monument. These endeavors, one purely academic, the other “dirt archaeology,” demonstrate, in part, his eclectic mastery of the discipline. To this list of Richard’s interests, anyone who has had the pleasure of visiting his house would surely add Egyptomania. There, every room is decorated with all manner of things Egyptianizing, ranging from rare Napoleonic medals to pure kitsch, including posters from every Cleopatra movie ever produced. Richard and his wife, Mary McKercher, have elevated a hobby to a serious discipline, and both are acknowledged authorities on Egyptian Revival.

Richard’s comprehensive knowledge of bibliography is equaled only by that of his former teacher, Bernard V. Bothmer, and his generosity in sharing this knowledge with others is unsurpassed. Richard takes obvious pleasure in assisting anyone who questions him about any Egyptological topic, no matter how obscure or tedious the inquiry might be.

His good humor and easy manner have made him many friends and admirers as well as an “easy mark” for difficult, and often unappreciated, tasks. He was, for example, a board member, member of the Executive Committee, vice president, and president of the American Research Center in Egypt. How he so skillfully managed those activities while running a large museum department and publishing numerous books and articles bears testimony to his extraordinary capabilities and energy.

While serving as ARCE’s president, he suffered the first of two life-threatening illnesses, namely lung cancer. Its dire prognosis caused him to resign his ARCE position because he did not expect to survive very long. The second, a brain aneurysm, came close to destroying his remarkable intellect. Although the principal credit for his extraordinary recoveries must be given to his sturdy constitution, an equal amount should be ascribed to his wife, Mary, whose sheer willpower and devotion made it possible for him to regain his mental acuity in record time. We can never forget the remark made by his late friend and colleague, James Romano, after Richard’s miraculous recovery from an extremely malignant form of cancer: “In a hundred million years the only survivors left on earth will be cockroaches and Richard Fazzini.”

We wish Richard many more years of happiness, good health, discoveries at Mut, and publication, and will always be grateful for the opportunity to have him as a friend and colleague. May the following articles serve as a testament to our admiration of Richard and his accomplishments. We are grateful to Jaap Van Dijk, who was instrumental in obtaining the cooperation of Brill Academic Press, publisher of this volume, and to an anonymous donor who assisted with its funding. Finally, we would thank the editor, Sue D’Auria, who, with great skill and patience, made its publication possible.

Rita E. Freed and Jack A. Josephson
[This page is intentionally blank.]
Richard Fazzini was born in the Bronx, New York in 1942. Although he claims he was an indifferent student, he graduated from high school at 16 and went on to earn undergraduate and graduate degrees in art and art history (the City College of New York) and in ancient Egyptian and Near Eastern art and archaeology (Institute of Fine Arts, New York University).

Richard's main Egyptological interests are ancient Egyptian art, religious iconography, and archaeology, particularly of the New Kingdom, Third Intermediate Period and Late Period. He has also developed an abiding interest in the ways Egypt has been viewed by the West from Roman times to the present, known as Egyptomania. He has written extensively on Egyptian art and art history, religious iconography, archaeology and Egyptomania; has taught ancient history and art at the college level; and has lectured in North America, Europe, and Egypt on a variety of Egyptological subjects. He is also a talented artist, designing the Brooklyn Museum's first and very successful hieroglyph t-shirt and the t-shirt for the exhibition Cleopatra's Egypt, and contributing line drawings to several publications.

Richard has spent most of his professional life at the Brooklyn Museum, whose staff he joined as assistant curator in 1969. He became curator-in-charge of the museum's Department of Egyptian, Classical and Ancient Middle Eastern Art (ECAMEA) in 1983 and chairman in 1989. In July 2006, he retired as curator emeritus but remains with the museum as director of the museum's archaeological expedition to the Precinct of Mut at Karnak, which he inaugurated in 1976. While he was responsible for significant additions to the Egyptian collection, Richard is equally proud of making the resurrection of important objects from storage a departmental priority. He has overseen several museum installations, including the critically acclaimed 1993 re-installation that incorporated art from the Amarna through early Roman Periods; a thematic gallery, Temples, Tombs and the Egyptian Universe, exploring the links between “funerary” and “temple” art; and 31 Gallery Guides on various aspects of ancient Egyptian history, civilization and art, several of which he wrote. He exercised general oversight of the 2003 installation Egypt Reborn, for which the late James Romano was coordinator. Richard was the principal author of Ancient Egyptian Art in The Brooklyn Museum (1989), showcasing 100 major works in the museum's collection, and has also published a number of scholarly articles on Brooklyn objects.

Over the years, Richard has assisted with or been responsible for many special exhibitions, including Art of Ancient Egypt, A Selection from The Brooklyn Museum (Hofstra University, 1971) for which he was curator and catalogue author; Akhenaten and Nefertiti (Brooklyn and Detroit, 1973); Images for Eternity: Egyptian Art from Berkeley and Brooklyn (San Francisco, 1975) for which he was guest curator and author; Neferut net Kemit: Egyptian Art from The Brooklyn Museum (Tokyo, Osaka, Saga and Kagoshima, 1983–1984), of which he was curator-in-charge and the main author; and Cleopatra's Egypt: Age of the Ptolemies (Brooklyn Museum, 1988), which traveled to Detroit and Munich. In 1995–1996, he was a consultant and author for the Cincinnati Art Museum's Mistress of the House, Mistress of Heaven: Women in Ancient Egypt, and the organizer of the exhibition's 1997 Brooklyn venue.

Richard is also a field archaeologist. He was a member of the New York University-Brooklyn Museum Expedition to Mendes in Egypt's northern Delta (1965, 1966, 1976), and the New York University-Metropolitan Museum of Art excavations at Al-Hiba (ancient Lagash) in Iraq (1975). In 1972, he was field investigator for an American Research Center in Egypt-sponsored “Study of the Reliefs and Paintings of Dynasties XXI–XXIV,” and in 1975 was field investigator for a Brooklyn Museum study of the tomb of Rameses II. In 1976, he initiated the Brooklyn Museum's archaeological expedition to the Precinct of the goddess Mut at South Karnak, a project
he continues to lead. The Mut Expedition has focused on elucidating the site's history, the interrelationships of its buildings, and the preservation and restoration of its monuments. Since 2001, the Brooklyn expedition has shared the precinct with an expedition led by Dr. Betsy Bryan of Johns Hopkins University. The two expeditions work independently but collaborate on conservation and restoration efforts, thereby increasing the scope of work possible at this important site.

Richard has served as a consultant to several academic institutions and has been active in many professional organizations, most notably the American Research Center in Egypt, on whose board he served from 1982 to 2001. He was elected vice president in 1996 and president in 1999, resigning in the fall of 2001 when diagnosed with lung cancer. During his tenure as vice president and president, Richard spearheaded efforts to reorganize and revitalize the organization. In recognition of his work, ARCE presented him with its Distinguished Service Award in 2004.

Richard has been married twice, first to Barbara Giella, an architectural historian, and then to Mary McKercher, his present wife, whom he first met in 1979 when she was the photographer for the Mut Expedition, a role she continues to fill.

A ruptured brain aneurysm almost killed Richard in 2003, and for awhile it was unclear if he would ever resume a normal life. However, using the same courage, humor, and determination he applies to everything he does, he was able to make a full recovery. He continues to study, write, and work on the Mut Expedition, and is looking forward to many more productive years in the field he loves.
BIBLIOGRAPHY OF RICHARD A. FAZZINI

DIANE BERGMAN


Some Egyptian reliefs in Brooklyn IN: Miscellanea Wilbouriana 1 (1972), pp. 33–70.


Brief guide to the Department of Egyptian and Classical Art Brooklyn: The Brooklyn Museum, 1974. Chronological charts by RAF.


Archaeological work at Thebes by The Brooklyn Museum under the auspices of The American Research Center in Egypt, 1975–1977 IN: NARCE 101/102 (Summer/Fall 1977), pp. 12–27, with J. Manning.


Dedication IN: BES 2 (1980), frontispiece, brief note in honour of Elizabeth Riefstahl.


Excavating the Temple of Mut IN: Archaeology 36, no. 2 (March–April 1983), pp. 16–23, 80, with W.H. Peck.


The 1986 season of fieldwork in the precinct of the goddess Mut at south Karnak IN: Memphis State University, Institute of Egyptian Art and Archaeology, Newsletter (Summer 1986), p. 14.


Recent acquisition: Divine family of Thebes and a high priestess IN: Brooklyn Museum Newsletter (December 1988), p. 4.


Museum ends season’s “dig” in Egypt IN: Brooklyn Museum [Newsletter] (Summer 1985), p. 3.


The 1986 season of fieldwork in the precinct of the goddess Mut at south Karnak IN: Memphis State University, Institute of Egyptian Art and Archaeology, Newsletter (Summer 1986), p. 14.

The Egyptian collection and its reinstallation IN: Arts of Asia 26, no. 6 (1996), pp. 80–91.
Mistress of the house, mistress of heaven: women in Ancient Egypt IN: NARE 172 (March 1997), pp. 2–3, 8–9.


Pharaos siegt immer: Krieg und Frieden im Alten Ägypten Bönen: Kettler, 2004. Catalogue entries 13, 92 and 212 written by RAF.

The Doha head: a Late Period Egyptian portrait IN: MDAIK 61 (2005), pp. 219–241, with J. Josephson and P. O’Rourke.


[This page is intentionally blank.]
<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>ÄA</td>
<td>Ägyptologischen Abhandlungen</td>
</tr>
<tr>
<td>ÄAT</td>
<td>Ägypten und Altes Testament</td>
</tr>
<tr>
<td>ADAIK</td>
<td>Abhandlungen des Deutschen Archäologischen Instituts Kairo</td>
</tr>
<tr>
<td>AF</td>
<td>Ägyptologische Forschungen</td>
</tr>
<tr>
<td>AJSL</td>
<td>American Journal of Semitic Languages and Literatures</td>
</tr>
<tr>
<td>AOAT</td>
<td>Alter Orient und Altes Testament</td>
</tr>
<tr>
<td>APAW</td>
<td>Abhandlungen der Preußischen Akademie der Wissenschaften</td>
</tr>
<tr>
<td>ArOr</td>
<td>Archiv Orientálí</td>
</tr>
<tr>
<td>ASAÉ</td>
<td>Annales du Service des Antiquités d’Égypte</td>
</tr>
<tr>
<td>AV</td>
<td>Archäologische Veröffentlichungen / Deutsches Archäologisches Institut, Abteilung Kairo</td>
</tr>
<tr>
<td>BÄ</td>
<td>Bibliotheca Aegyptiaca</td>
</tr>
<tr>
<td>BASOR</td>
<td>Bulletin of the American Schools of Oriental Research</td>
</tr>
<tr>
<td>BdÉ</td>
<td>Bibliothèque d’Etude</td>
</tr>
<tr>
<td>BeitragBF</td>
<td>Beiträge zur Ägyptischen Bauforschung und Altertumskunde</td>
</tr>
<tr>
<td>BIFAO</td>
<td>Bulletin de l’Institut Français d’Archéologie Orientale</td>
</tr>
<tr>
<td>BiAc</td>
<td>Bibliotheca Aegyptiaca</td>
</tr>
<tr>
<td>BiOr</td>
<td>Bibliotheca Orientalis</td>
</tr>
<tr>
<td>BMMA</td>
<td>Bulletin of the Metropolitan Museum of Art</td>
</tr>
<tr>
<td>BSÉG</td>
<td>Bulletin de la Société d’Égyptologie Genève</td>
</tr>
<tr>
<td>BSFÉ</td>
<td>Bulletin de la Société Française d’Égyptologie</td>
</tr>
<tr>
<td>CAA</td>
<td>Corpus Antiquitatum Aegyptiacarum</td>
</tr>
<tr>
<td>CdÉ</td>
<td>Chronique d’Égypte</td>
</tr>
<tr>
<td>DFIIFAO</td>
<td>Documents de fouilles, Institut Français d’Archéologie Orientale</td>
</tr>
<tr>
<td>EA</td>
<td>Egyptian Archaeology, the Bulletin of the Egypt Exploration Society (EES)</td>
</tr>
<tr>
<td>EtTrav</td>
<td>Études et Travaux</td>
</tr>
<tr>
<td>FIFAO</td>
<td>Fouilles de l’Institut Français d’Archéologie Orientale du Caire</td>
</tr>
<tr>
<td>GM</td>
<td>Göttinger Miszellen</td>
</tr>
<tr>
<td>HAB</td>
<td>Hildesheimer Ägyptologische Beiträge</td>
</tr>
<tr>
<td>IFAO</td>
<td>Institut Français d’Archéologie Orientale</td>
</tr>
<tr>
<td>JARCE</td>
<td>Journal of the American Research Center in Egypt</td>
</tr>
<tr>
<td>JEA</td>
<td>Journal of Egyptian Archaeology</td>
</tr>
<tr>
<td>JEOL</td>
<td>Jaarbericht van het Vooraziatisch-Egyptisch Genootschap Ex Oriente Lux</td>
</tr>
<tr>
<td>JNES</td>
<td>Journal of Near Eastern Studies</td>
</tr>
<tr>
<td>JSSEA</td>
<td>Journal of the Society for the Study of Egyptian Antiquities</td>
</tr>
<tr>
<td>KAT</td>
<td>Kleine Ägyptische Texte</td>
</tr>
<tr>
<td>LD</td>
<td>Denkmäler aus Ägypten und Äthiopien, ed. Richard Lepsius, 6 vols., 1849-1859</td>
</tr>
<tr>
<td>MÄS</td>
<td>Münchner Ägyptologische Studien</td>
</tr>
<tr>
<td>MDAIK</td>
<td>Mitteilungen des Deutschen Archäologischen Instituts, Abteilung Kairo</td>
</tr>
<tr>
<td>MDOG</td>
<td>Mitteilungen der Deutschen Orient-Gesellschaft</td>
</tr>
<tr>
<td>MIFAO</td>
<td>Mémoires publiés par les Membres de l’Institut Français d’Archéologie Orientale du Caire</td>
</tr>
<tr>
<td>MMAF</td>
<td>Mémoires publiés par les Membres de la Mission Archéologique Français au Caire</td>
</tr>
<tr>
<td>MMJ</td>
<td>Metropolitan Museum Journal</td>
</tr>
<tr>
<td>NARCE</td>
<td>Newsletter of the American Research Center in Egypt</td>
</tr>
<tr>
<td>OBO</td>
<td>Orbis Bibliicus et Orientalis</td>
</tr>
</tbody>
</table>
OIP  Oriental Institute Publications, The University of Chicago
OLA  Orientalia Lovaniensia Analecta
OLP  Orientalia Lovaniensia Periodica
OLZ  Orientalistische Literaturzeitung
OMRO  Oudheidkundige Mededelingen uit het Rijksmuseum van Oudheden te Leiden
PAM  Polish Archaeology in the Mediterranean
PSBA  Proceedings of the Society of Biblical Archaeology
RecTrav  Recueil de Travaux
SAGA  Studien zur Archäologie und Geschichte Altägyptens
SAK  Studien zur Altägyptischen Kultur
SAOC  Studies in Ancient Oriental Civilization
SDAIK  Sonderschrift, Deutschen Archäologischen Instituts Kairo
TAVO  Tubinger Atlas des Vorderen Orients
UGAA  Untersuchungen zur Geschichte und Altertumskunde Ägyptens
VA  Varia Aegyptiaca
ZÄS  Zeitschrift für ägyptische Sprache und Altertumskunde
ZDMG  Zeitschrift der Deutschen Morgenländischen Gesellschaft
LIST OF ILLUSTRATIONS

Arnold

Fig. 1 Relief block from Lisht North: The Metropolitan Museum of Art, Rogers Fund, 1915 (15.3.1164), photograph by Bill Barrette.

Fig. 2 Relief block from Lisht North, drawing by Julia Jarrett.

Fig. 3 Fording of cattle, from the mastaba of Kaemrekhu, Ny Carlsberg Glyptotek, Copenhagen AE.I.N. 1271 (Mogensen, 5, fig. 4).

Fig. 4 Fording of cattle from the mastaba of Ti, Saqqara (Wild, *Tombeau de Ti*, pl. 124).

Fig. 5 Cattle emerging from the papyrus thicket, from the mastaba of Nefer and Kahay, Saqqara, drawing by Julia Jarrett after Moussa and Altenmüller, *Nefert*, pl. 5.

Fig. 6 Kitchen tent with man roasting a duck and man plucking a duck from the mastaba of Neferseshemtpah, Saqqara, drawing by Julia Jarrett after Wreszinski, *Atlas* 3, pl. 80.

Fig. 7 Man plucking a duck or goose from Egyptian Museum, Cairo CG 1562, drawing by Julia Jarrett after Wreszinski, *Atlas* 1, pl. 397.

Fig. 8 Men performing the offering ritual from the mastaba of Perneb, The Metropolitan Museum of Art, Gift of Edward S. Harkness, 1913 (13.183.3), drawing by Julia Jarrett after Caroline Ransom Williams, *The Decoration of the Tomb of Per-Neb* (New York: Metropolitan Museum of Art, 1932), pl. 10.

Fig. 9 The offering of a goose and four ducks from the mastaba of Perneb, The Metropolitan Museum of Art, Gift of Edward S. Harkness, 1913 (13.183.3), drawing by Julia Jarrett after Williams, *The Decoration of the Tomb of Per-Neb*, pl. 10.

Bleiberg

Fig. 1 The stela of Userpehtynesu and Panetjer, from Saqqara, limestone and paint traces, 14 1/2 x 10 x 3 inches (36.8 x 24.8 x 7.5 cm) 37.1353E, Charles Edwin Wilbour Fund, Courtesy Brooklyn Museum.

Bolshakov

Fig. 1 Statue of Amenemhat III, Hermitage 2729. Courtesy of the Hermitage Museum.

Fig. 2 Statue of Amenemhat III, Hermitage 2729, detail. Courtesy of the Hermitage Museum.

Fig. 3 Inscriptions on the vertical front surface of the throne of the statue of Amenemhat III, Hermitage 2729. Courtesy of the Hermitage Museum.

Fig. 4, a-b Inscriptions on the upper surface of the base of the statue of Amenemhat III, Hermitage 2729. (a) proper left, (b) proper right. Courtesy of the Hermitage Museum.

Fig. 5 Vulture signs on the Hermitage statue of Amenemhat III.

Bryan

Fig. 1 Cairo JE 99281, Mut Temple queen’s statue.

Fig. 2 Proper left showing statue’s bodily proportions.

Fig. 3 Bust of queen’s statue. Sportive writing of Amenhotep III premonen on front of modius, and festival glyphs. Vulture head with double crown.

Fig. 4 Inscription on back pillar of queen’s statue.

Fig. 5 Vatican, Inv. 22, recarved statue inscribed for Queen Tuya.

Fig. 6 Side view of Vatican Inv. 22 showing high buttock and long abdomen.
LIST OF ILLUSTRATIONS

Fig. 7  Hent-aa, wife of Hormose, Hierakonpolis tomb, reign of Ramesses XI.
Fig. 8  CG 609, Queen of Amenhotep III.
Fig. 9  Detail of Cairo colossus of Amenhotep III and Tiye with daughters. Vulture head at brow
wearing plumed white crown of Nekhbet.

Chauvet
Fig. 1  Chapel of Khnemu (Saqqara, Unas Cemetery), west wall.
Fig. 2  Mastaba of Khnemu (Saqqara, Unas Cemetery).
Fig. 3  Chapel of Ti (Saqqara), south wall, vignettes framing the east serdab squint.
Fig. 4  Portico of Ti (Saqqara), east wall, serdab squint and associated decoration.

Cody
Fig. 1  Brooklyn Museum 80.7.15, Gift of the Egyptian Antiquities Organization (Mendes Field
no. 4M49.13; Mendes Pottery Type 4MP28).
Fig. 2  View of the pottery deposit in situ, excavation photograph, Mendes Field Archive,
Institute of Fine Arts, New York University.
Fig. 3  Oriental Institute Museum, University of Chicago 36222 (Mendes Field no. 4M49.20;
Mendes Pottery Type 3MP3).
Fig. 4  Detroit Institute of Arts 80.90 (Mendes Field no. 4M49.14; Mendes Pottery Type
4MP29a).
Fig. 5  Oriental Institute Museum, University of Chicago 36218 (Mendes Field no. 4M49.16;
Mendes Pottery Type 4MP30).
Fig. 6  Oriental Institute Museum, University of Chicago 36216 (Mendes Field no. 4M49.12;
Mendes Pottery Type 4MP32).
Fig. 7  Oriental Institute Museum, University of Chicago 36219 (Mendes Field no. 4M49.17;
Mendes Pottery Type 4MP31).
Fig. 8  Oriental Institute Museum, University of Chicago 36213 (Mendes Field no. 4M49.9;
Mendes Pottery Type 4MP45).

Cooney
Fig. 1  Pantheistic figurine with ram’s heads. LACMA M.80.198.136. Courtesy of Los Angeles
County Museum of Art.
Fig. 2  Lioness goddess syncretized with a dwarf-bird. LACMA M.80.198.56. Courtesy of Los
Angles County Museum of Art.
Fig. 3  Horus the Child syncretized with a lioness goddess. LACMA M.80.198.167. Courtesy of
Los Angeles County Museum of Art.
Fig. 4  Nilotic flood figurine syncretized with a bird. LACMA M.80.203.168. Courtesy of Los
Angles County Museum of Art.
Fig. 5  Ithyphallic male-female divinity with a lizard on the back. LACMA M.80.198.14. Courtesy
of Los Angeles County Museum of Art.
Fig. 6  Amulet combining male and female genitalia. LACMA M. 80.198.46. Courtesy of Los
Angles County Museum of Art.

Cruz-Uribe
Fig. 1  Plan of Hibis temple complex with location of Winlock trenches and modern contractor
trenches. Drawing based on Winlock, Temple of Hibis, pl. 30, used with permission of the
Metropolitan Museum of Art, New York.
Fig. 2  View of foundations of quay, looking east. All photographs by author.
Fig. 3  View of OAO trench 4, looking west. Note foundation corner of earlier temple.
Fig. 4  OAO trench 5, view of southwest corner of temple, looking east.
LIST OF ILLUSTRATIONS

Fig. 5  OAO trench 6, looking south.
Fig. 6  OAO trench 6, view to west—foundation is to left side. (Not to scale.)
Fig. 7  OAO trench 6, view to east—foundation is to the right. (Not to scale.)
Fig. 8  OAO trench 7, view of foundation stones.
Fig. 9  OAO trench 8, inscribed block.

Eldamaty

Fig. 1, a-b  Statuette of Psamtik I. Photos courtesy of Jack Josephson.
Fig. 2  Detail of fig. 1, a.
Fig. 3  Portrait of Psamtik I, Cairo Museum JE 36915.
Fig. 4  Detail from Chassinat, Dendara 2, pl. 127.
Fig. 5  Detail of fig. 4.
Fig. 6  Detail from Davies, The Temple of Hibis in El Kargeh Oasis (New York, 1953), Pl. 50.
Fig. 7  Detail of fig. 6.
Fig. 8  Detail of fig. 1, a.

Fay

Fig. 1  Vizier, Dynasty 18, reign of Amenhotep III. Photo: JürgenLiepe.
Fig. 2  Vizier, Dynasty 18, reign of Amenhotep III. Photo: JürgenLiepe.
Fig. 3  Vizier, Dynasty 18, reign of Amenhotep III. Photo: JürgenLiepe.
Fig. 4  Vizier, Dynasty 18, reign of Amenhotep III. Photo: JürgenLiepe.
Fig. 5  Vizier, inscription on back pillar. Richard Parkinson.
Fig. 6  Vizier, Dynasty 18, reign of Amenhotep III. Photo: JürgenLiepe.
Fig. 7  Dagi, TT 39. After Davies, Five Theban Tombs (1913), pl. 32.
Fig. 8  Dagi, TT 39. After Davies, Five Theban Tombs (1913), pl. 34.
Fig. 9  Vizier, Boston, MFA 11.1484. Photo: B.V. Bothmer.
Fig. 10  Vizier, Ex-Collection Stoclet. Photo: Hein Schneebeli. Courtesy: Rupert Wace.
Fig. 11  Vizier Ankhu, Cairo CG 42206. Photo: B.V. Bothmer.
Fig. 12  Vizier, Musée cantonal de Beaux-Arts de Lausanne Inv. Eg. 11. Photo: Courtesy Antiken Museum Basel und Sammlung Ludwig, Basel.
Fig. 13  Clasp at back of neck. After Cairo CG 590. Vizier Amenhotep, reign of Amenhotep III: Bodil Hornemann, Types of Ancient Egyptian Statuary 2–3 (Munksgaard, 1957), no. 392.
Fig. 14  Vizier Renseneb, after his stela from Abydos, New York, MMA 63.154.
Fig. 15  Vizier Renseneb, after his stela from Abydos, Copenhagen, AEIN 964.
Fig. 16  Thutmose, from his false door, Florence Inv. 2565.
Fig. 17  Vizier Ramose, TT 55, after Norman de Garis Davies, The Tomb of the Vizier Ramose (London, 1941), pl. 31.
Fig. 18  Vizier Ramose, TT 55, after Norman de Garis Davies, The Tomb of the Vizier Ramose (London, 1941), detail of pl. 21.

Harer

Fig. 1  Rear view of shabti showing Drexel/Winlock number 870 at top, packer number 533 in middle, and MIA number 16.400 at base.
Fig. 2  Stela of Taser, sold without provenance.
Fig. 3  Drexel catalogue entry from 1895 for stela of Taser, showing location of find as Hassai.

Hartwig

Fig. 1  Tomb of Tjenuna (TT 76), right focal wall, PM 5 with vignette in dotted rectangular box (Hartwig, Tomb Painting and Identity, fig. 21).
Fig. 2  Detail of vignette of Menkhpeprure Thutmose IV censing statues of himself and Tiiaa.
Ikram

Fig. 1  Sandstone block inscribed with scene of Amenirdis and Amun, Gayer-Anderson Museum, Cairo. Photo F. Dzikowski.

Jasnow

Fig. 1  Demotic stela from the First Court of Luxor Temple.
Fig. 2  Detail of Demotic inscription on stela from Luxor Temple.
Fig. 3  Facsimile of Demotic inscription on stela from Luxor Temple.

Johnson and McClain

Fig. 1  Fragmentary relief group of Ptolemy XII worshiping an enthroned figure of the goddess Mut accompanied by standing figures of Hathor, a goddess wearing a red crown (name broken), and Isis. Epigraphic Survey eastern blockyard, Luxor Temple. Photo by Ray Johnson.

Josephson and Freed

Fig. 1  Head of a Nobleman (Josephson Head), Museum of Fine Arts, Boston, 2003.244.
Fig. 2  Head of a Nobleman (Josephson Head), Museum of Fine Arts, Boston, 2003.244.
Fig. 3  Head of a Nobleman (Josephson Head), proper right profile, Museum of Fine Arts, Boston, 2003.244.
Fig. 4  Head of a Nobleman (Josephson Head), proper left profile, Museum of Fine Arts, Boston, 2003.244.
Fig. 5  Head of a Queen from a Sphinx, Museum of Fine Arts, Boston, 2002.609.
Fig. 6  Head of Senusret III from Medamud, Egyptian Museum, Cairo, JE 66569.
Fig. 7  Head of Senusret III from Medamud, Louvre, E. 12962.
Fig. 8  Head of Senusret III from Karnak, Luxor Museum, 40.
Fig. 9  Head of Senusret III, Nelson-Atkins Museum of Art, Kansas City, 412.
Fig. 10  Head of Senusret III, Roemer- und Pelizaeus-Museum, Hildesheim, 412.
Fig. 11  Detail of a statue of Senusret III from Deir el-Bahri, British Museum, London, EA 684.

Lilyquist

Fig. 1  Vessel I, situla with Ramesses III receiving floral offerings, BM 41787, including 13297.
Fig. 2  Vessel II, situla with king receiving floral offerings and floral composition with nest, Ash. E3409.
Fig. 3  Fragments of situla with arbor scene, V&A 717–1905.
Fig. 4  Fragments of several vessels: d, BM 13306; f, BM 13215; all others, V&A 719–1905.
Fig. 5  Vessel 1, left, and part of vessel II, right.

Lipinska

Fig. 1  Figure of Osiris, National Museum in Warsaw inv. nr. 143346, Louvre N 670; 22; 207, photographs © Zbigniew Doliński, National Museum, Warsaw.
Fig. 2  Text on front and back pillar.

Mysliwiec

Figs. 1–2  The tomb of Ny-Pepy in Saqqara. Wooden figurines in the niche on the shaft’s north side. Photographs by Maciej Jawornicki. © Polish Center of Mediterranean Archaeology, Warsaw University.
LIST OF ILLUSTRATIONS

Figs. 3–6 The figurine (i) no. S/04/16 c, from the tomb of Ny-Pepy. Photographs by Maciej Jawornicki. © Polish Center of Mediterranean Archaeology, Warsaw University.

Figs. 7–8 The figurine (2) no. S/04/16 b, from the tomb of Ny-Pepy. Photographs by Maciej Jawornicki. © Polish Center of Mediterranean Archaeology, Warsaw University.

Figs. 9–10 The figurine (2) no. S/04/16 b, from the tomb of Ny-Pepy. Photographs by Jaroslaw Dąbrowski. © Polish Center of Mediterranean Archaeology, Warsaw University.

Figs. 11–13 Upper part of the figurine (2). Photographs by Jaroslaw Dąbrowski. © Polish Center of Mediterranean Archaeology, Warsaw University.

Figs. 14–15 The figurine (3) no. S/04/16 a, from the tomb of Ny-Pepy. Photographs by Maciej Jawornicki. © Polish Center of Mediterranean Archaeology, Warsaw University.

O'Rourke
Fig. 1 Funerary papyrus of Ankhefenmut: P. Brooklyn 37.1826E-A.

Peck
Fig. 1 Ptolemaic relief, Detroit Institute of Arts, Courtesy of Detroit Institute of Arts.
Fig. 2 Line drawing of relief, from W.M.F. Petrie, Diospolis Parva: The Cemeteries of Abadje and Hu, 1898-9, pl. 43.

Pischikova
Figs. 1–4 Head of a cow from the tomb of Nespakashuty (TT312) at Deir el-Bahri, MMA 23.3.751, Rogers Fund, 1923. Courtesy of the Metropolitan Museum of Art. Photo: Bill Barrette.
Figs. 5–8 Bottom part of the cow statue of Nespakashuty, 2002.139, found in the tomb of Nespakashuty in 2002. Photo: Carlos De La Fuente.

Redford
Fig. 1 Mendes excavations, Temple of Banebdjed, units AJ-A/B and AJ-U.
Fig. 2 Old Kingdom seal from Mendes, AJ-A 280.
Fig. 3, a–c Three Old Kingdom seals from AJ-U 127.
Fig. 4 Old Kingdom seal from AJ-R II, 7.

Redmount and Morgenstein
Fig. 1 Overview of the el-Hiba Amun Temple after clearing, looking south.

Schulz
Figs. 1, a–d Statue of Khaemwaset, Walters Art Museum, Baltimore, acc.no. 22.68.
Fig. 3 Reconstruction of a statue platform (1) with offering plate (3) and the statue of Khaemwaset (2).

Scott
Fig. 1 New Kingdom statue of Sekhmet, San Antonio Museum of Art 2005.1.28.
Fig. 2 New Kingdom statue of Sekhmet, side view.
Fig. 3 New Kingdom statue of Sekhmet, detail of head.
Fig. 4 New Kingdom statue of Sekhmet, detail, Inscription A.
Fig. 5 New Kingdom statue of Sekhmet, detail, Inscription B.
Fig. 6 Line drawing of Inscription A.
XXIV

LIST OF ILLUSTRATIONS

Fig. 7 Line drawing of Inscription B.
Fig. 8 New Kingdom sculpture fragment of Sekhmet, San Antonio Museum of Art 2005.1.24.
Fig. 9 New Kingdom sculpture fragment of Sekhmet, left 3/4 view.
Fig. 10 Late Period-Ptolemaic Period bronze lion-headed goddess, San Antonio Museum of Art 86.138.223.

Teeter

Fig. 1 Oriental Institute Museum 11107. Limestone. Dynasty 20, reigns of Ramesses V–VII. Courtesy of the Oriental Institute, University of Chicago.
Fig. 2 Divine procession of the deified Amenhotep I naming the “priest of the lord of the Two Lands in the Place of Truth, the deputy, Kedakhtef” and the “chief of the gang, Inherkau.” Dynasty 20. Louvre 338, after Černý, “Le culte d’Amenophis,” 190, fig. 15.

van Dijk

Fig. 1a Statue base 19ME.1: just after its discovery.
Fig. 1b Statue base 19ME.1: front.
Fig. 2a Statue base 19ME.1: back (photo: Mary McKercher).
Fig. 2b Statue base 19ME.1: inscription on the back pillar (photo: Mary McKercher).
Fig. 3a Statue base 19ME.1: left side.
Fig. 3b Statue base 19ME.1: right side.
Fig. 4a Statue base 19ME.1: detail of the feet.
Fig. 4b Statue base 19ME.1: detail of the feet.
Fig. 5 Remains of the inscription on the back of the statue.
Fig. 6a Head of a colossal statue 19ME.1a: front.
Fig. 6b Head of a colossal statue 19ME.1a: left side.
Fig. 7a Inscribed architectural fragment: front.
Fig. 7b Inscription on architectural fragment.
Fig. 8 Inscription on a pink granite block from the Mut Precinct.
Fig. 9a Sandstone block 5MWB.16: three-quarter view showing reused side.
Fig. 9b Sandstone block 5MWB.16: front.
Fig. 10 Early Atenist inscription on a sandstone block from the Mut Precinct.
Fig. 11 Relief on the reused side of the same block.
Fig. 12 Suggested restoration of the inscription on the sandstone block.
DECORATION AND ARCHITECTURE: THE DEFINITION OF PRIVATE TOMB ENVIRONMENT

VIOLAINE CHAUVET

Johns Hopkins University

The conception of Old Kingdom mastabas as the afterlife environment for the soul of the deceased and a place of ritual for the living rests on a complex, planned interplay between text, image and architecture. The fact that it is often difficult to identify far-reaching, general patterns in the layout of the decoration of complex tombs is not contradictory. By the 5th Dynasty, the monuments were commissioned by the tomb owners themselves and individually designed to function on their behalves. Specific case studies into the design of individual tombs have successfully identified the existence of a "grammar" governing the structural, decorative, and functional components of the monuments. In the tomb of Ti at Saqqara, it has been accurately demonstrated that iconographic motifs were located and oriented so as to complement the architectural setting, and function both as a procedural guideline for the living and as an embodiment of the deceased's daily circumlocution.

The present paper considers how the decoration technique in the portico of Ti integrates into the tomb discourse to create a three-dimensional ritual environment. Evidence will be presented showing how the combined use of raised and sunk relief generally defined visually the exterior, secular vs. the interior, sacred parts of monuments. The exclusive (but for the pillars) use of raised relief in the portico of Ti suggests that other considerations came into play in the design of this space, such as the presence of a serdab squint in the southeast corner, transfiguring this open space into an "interior" place of ritual.

The technical ability to carve sunk relief in stone was mastered early in the Old Kingdom. Yet this medium was at first only sporadically used, and essentially for the carving of hieroglyphs. The earliest figurative sunk reliefs recorded by W.S. Smith come from the rock-cut chapels of Meresankh and Debeh, both dated to the end of the 4th or beginning of the 5th Dynasty.

1 Jürgen Brinks, Die Entwicklung der königlichen Grabenanlagen des Alten Reiches: eine strukturelle und historische Analyse altägyptischer Architektur, HAB 10 (Hildesheim, 1979), 46.
3 Violaïne Chauvet, The Conception of Private Tombs in the Late Old Kingdom (PhD diss., Johns Hopkins University, 2004).
5 PM 3/2/2, 468–478 (no. 60, D22).
8 As noted by Yvonne Harpur, The Tombs of Nefermaat and Rob hyster at Maidum (Oxford: Oxford Expedition to Egypt, 2001), 164–165, though different in nature, the craftsmanship for the paste-filled reliefs in the early 4th dynasty chapels of Nefermaat and Aset at Maidum is the same as that used for sunk relief.
10 Respectively PM 3/2/1, 197–199, and PM 3/2/1, 235–236. Cherpion's assignment of the mastaba of Tjetji (PM 3/2/2, 302) to the reign of Khafre (Nadine Cherpion, Mastabas et hypogées d'Ancien Empire: Le problème de la datation [Bruxelles: Connaissance de l'Egypte Ancienne, 1989], 100–102) might push the terminus post quem back to that reign (Claude Vandersleyen, "Relief," in LÄ 5, 227). This mastaba is otherwise
The increasing use of sunk relief in the 5th Dynasty may well have been motivated by economic reasons. The fact that this medium was adopted later in the tombs of “the most important [thus wealthier] individuals” suggests as much. The influence of financial constraints can also be identified in the quality of tomb construction (cost efficient use of mud brick and decoration in sunk relief), all the more so when a son came to be responsible for providing a tomb for his father after his untimely death.

The idea that sunk relief became increasingly popular to ensure the preservation of one’s name also derives from economic considerations: monument usurpation to acquire a tomb at lesser cost. The increasing occurrence, in the 5th and 6th Dynasties, of curses meant to prevent degradation of the tombs indicates that this phenomenon had become a problem and that the “ownership” needed to be protected by all available means.

The combined use of sunk and raised relief, side by side, in many monuments suggests that an elaborate rationale governed those technical choices. The differentiation in the layout of sunk or raised figures acting as determinatives shows that the two mediums were not interchangeable but marked a semiotic distinction between hieroglyph and figurative representation. Evidence of artistic experimentation at that time has been recognized in scenes integrating both mediums, as a means to utilize the three-dimensional modeling capacity of relief carving.

It is also in the course of the 5th Dynasty that we start seeing a semantic distinction being made in the carving of relief between scenes set on the outside and those on the inside of a monument. This pattern is actually often identified as a landmark of the decoration of Old Kingdom monuments. Moreover, Lacau’s study of Old Kingdom false doors has revealed that, by the end of that period, this configuration had been developed into a concept: sunk relief was used for scenes or parts of tombs that were considered exterior, regardless of their actual locations in or outside the tomb.

The architectural context thus becomes a determining factor in the layout of the decoration. The development of new architectonic features in private tombs, such as open courtyards, stairways to the roof, multiple serdabs and entrance porticoes, further coincide with a redefinition of the functionality of the monument. The tomb was not only the eternal abode of the deceased, thus a private and protected space; it became a place of ritual and worship, and so needed to be designed to be somewhat public and open to visitors. This tension between accessibility and restriction is particularly sensible in the design of entrance porticoes.

Nineteen private tombs in the greater Memphis area are known to have been frontal by pillared entrances. Whether a distinction should be made between porches supported by square...
pillars or entrance porticoes with columns remain to be determined. Columns are certainly predominant at Giza; while only square pillars are found in Saqqara. Though visually different, the choice of pillars or columns in entrance porticoes does not appear to reflect an essential difference in character. The size and layout of the tombs are not determining factors and, when decorated, common themes can be identified regardless of the shape of the support.

It has long been argued that the introduction of entrance porticoes in private tombs was an emulation of royal funerary architecture, such as it is first attested during the course of the 5th Dynasty in the Valley Temple of the pyramid complex of Sahure at Abusir, or the Sun Temple of Nyuserre at Abu Gurob. The term “Temple d’accueil,” used in French to designate the Valley Temple, best translates the nature of this edifice: a place of reception. The decoration program sets it as the stage for ritual meetings between the deceased king and visiting deities.

As the sole point of entrance to the mortuary complex, the Valley Temple was also the point of transit for all people, goods, supplies and offerings necessary for the funerary cult. The presence of apotropaic scenes—griffins trampling enemies, depictions of bound prisoners, marsh scenes—meant to magically protect the complex from evil incursion contribute to defining the liminality of the Valley Temple as a point of transition between the world of the living and the world of the dead, the secular vs. sacred spheres, the public vs. private realms, the pure vs. impure/evil states.

We find expression of that same dichotomy embedded in the design of the porticoes in private tombs. As a structural composition, the portico is a liminal point, an architectural compromise between open/public and protected/private space. The iconography further contributes to reflect the transitional nature of the space. Similarly, the decoration technique strengthens the syntax of the portico by providing an additional visual definition of the monument for the benefit of an audience that was not necessarily educated and literate.

The design of the entrance portico in the mastaba of Senedjemib Inti at Giza is quite informative in this regard. While the decoration on the façade is carved in sunk relief and the scenes and inscriptions on the back wall of the portico are in raised relief, both types of carving are used, side by side, on the lateral walls: sunk relief in the front section, raised relief at the rear. The carving technique is clearly used to mark a meaningful distinction in the program of the portico.

The rationale behind the choices made for the modeling of the decoration goes beyond...
physical, economic, chronological, or even semiotic considerations. The carving technique physically breaks up the decoration of the portico, setting aside the elements pertaining to the life of the tomb owner from those contributing to the afterlife of the deceased. The texts and scene in sunk relief are historical in nature: they consist of (auto-)biographical narratives relating to the career of the tomb owner, letters written by King Izezi to Senedjemib Inti, and biographical statements by Senedjemib Mehi on behalf of his father relating his involvement in the construction of the monument and the favors that his father earned from the king. The episode relating the royal gift of a sarcophagus is accordingly illustrated in sunk relief. In contrast, the scenes and captions carved in raised relief are ritual/funerary in nature: Senedjemib Inti is depicted as the recipient of rituals performed by his son on the rear of the side walls, in conjunction with marsh scenes; the back of the portico presents a “fishing and fowling” scene spread symmetrically on each side of the doorway. The symbolism of this type of scene is multifaceted. Whether an allusion to eroticism, fertility, and ultimately rebirth, or the idealized depiction of an aspired afterlife, an apotropaic representation of the repelling of evil, or even a "manipulative image" symbolically securing food for the deceased and his family, the “fishing and fowling icon” functions in a funerary setting and on behalf of the deceased tomb owner. In conclusion, we see in the design of Senedjemib Inti’s portico that the architecture, the iconographic program, and the decoration technique all participate in the creation of a liminal environment that echoes the physical transition of the visitor from the outside, secular world of the living into the inside, sacred funerary setting of the deceased tomb owner.

Evidence of a similar interaction between architecture, decoration, and the audience is visible in the design of the mastaba of Khenu, at the top of the Unas causeway in Saqqara. The decorative program of the west wall of the chapel is divided in two sections (fig. 1). On the right, the offering table scene facing towards the false door is carved in raised relief. The left portion of the wall, which includes a long address to visitors at its far end, is carved in sunk relief. Even though the chapel is not structurally divided, the decoration technique conveys the dual nature/function of that space, such as determined by the icons framing the wall: the false door on the north is the sacred place of ritual intended for the deceased; the “address to the living” on the south, as its name indicates, speaks to the public. Thus the decoration technique translates the dichotomy between public and private space, accessibility and restriction: sunk relief on the south, raised relief on the north.

The monument, which was cleared by the Antiquities Service during the winter of 1939/40, remains largely unpublished. The tomb as it

35 The use of sunk relief in areas not touched by direct sunlight in other porticoes indicates that the impact of the sun on the reading of the decoration was no longer a determining factor (Brovarski, Senedjemib, 21). There is evidence that Senedjemib Mehi brought modifications to the original decoration of the portico for depictions of Mehi in surcharge, see Brovarski, Senedjemib, 39-40). An argument could thus be made that the front section of the portico, attributed to Senedjemib Mehi, was made at a later date, using a faster and cheaper carving technique.

36 The use of sunk relief for inscriptions is a feature that has already been mentioned. Yet, the distinction between figurative art and writing does not here follow the divide established by the decoration technique.

37 Text A1 (Brovarski, Senedjemib, 90-92), inscribed on the façade of the mastaba to the north of the portico.

38 Text A2 (Brovarski, Senedjemib, 92-94), also on the façade, north of the portico; B1, B2 (Brovarski, Senedjemib, 94-101) carved on the front part of the north side-wall of the portico.

39 Text C (Brovarski, Senedjemib, 101-108), inscribed on the façade, south of the portico; and D (Brovarski, Senedjemib, 108-110).

40 Brovarski, Senedjemib, text figure 4 (before p. 105), figs. 21-22, pls. 75-80.


42 Though most studies focus on New Kingdom scenes, the symbolism applies to Old Kingdom private tombs as well. See extensive references in: Melinda Hartwig, Tomb Painting and Identity in Ancient Thebes, 1450-1275 BCE, Monumenta Aegyptiaca 10 (Bruxelles: Fondation Égyptologique Reine Elisabeth, 2004), 103-106.


stands today (fig. 2) has been significantly reconstructed, and the accuracy of the current architectural layout remains undocumented. Yet, rare published photographs seem to confirm that the south end of the chapel was, in its original state, only closed by a screen wall. This architectural configuration is not only in compliance with the above-mentioned decorative program of the chapel, but moreover directly contributes to the design of the chapel as a public yet private place of ritual. The screen wall gives direct access to the text meant to be read by passers-by (in sunk relief), yet prevents physical intrusion into the sacred space of the chapel. The public rituals requested in the text could be performed for the benefit of the figures of the deceased facing outward (also carved in sunk relief) in the open court without requiring the officiant to actually enter into the chapel, thus preserving its purity.

Finally, the mastaba of Ti in north Saqqara presents a configuration which a priori contradicts the conceptual patterns that have been identified in the previous case studies. But for the figure of the tomb owner on the front pillars, the decoration on the walls of the entrance portico is carved exclusively in raised relief. Though not unique, this configuration nonetheless raises questions, since this portico is otherwise identified as an outside space.

The defining feature is the “appeal to the living” written on the east thickness of the entrance doorway, at the back of the portico. One of the components of the text is an invitation for any passer-by to carry out the rituals; the second element is a curse or threat meant to dissuade any visitor in an impure state or with impure intention to enter the tomb. Thus, the consistent use of sunk relief for the carving of “appeals to the living” in most monuments is meaningful. Those texts were designed for public viewing; therefore the space in which they were displayed was considered public, which consequently called for that decoration technique. This feature is noticeable in the tomb of Hesi in the Teti Cemetery at Saqqara, which is fronted by a portico supported by square pillars.

Why, then, is the portico in the mastaba of Ti, including the “appeal to the living,” decorated in raised relief, when it was in fact not only identified as a public space, but was architecturally an outside, open area, without any structural access limitation? What differentiates the entrance of the tomb of Ti from the other porticoes in which we see the dual use of sunk and raised relief?

The answer, I would suggest, lies in the presence of a serdab squint at the south end of the east side-wall in the portico. The evidence indicates that this feature determined the functionality of this space, and affected the decoration program and technique accordingly. By design, a serdab operates in conjunction with an offering place; de facto the opening of a serdab squint in the entrance portico of the tomb of Ti transfigures this architectural space into a place of ritual. As such, the portico required the same considera-

thrown out of their original places” and “some found in situ” (681–683) without, however, any specific reference to the tomb of Khnumhotep’s tomb in Saqqara is similarly decorated (Ahmed M. Moussa and Hartwig Altenmüller, “Das Grab des Ni-amunhotep und Chnumhotep” [Mainz: Philipp von Zabern, 1977]: 46–65). Interestingly, the original portico (now “Vestibül des Felskammer”, 153–155) was decorated using both raised and sunk relief.


49 The entrance to the final stage of Nianhkhnum and Khnumhotep’ s tomb in Saqqara is similarly decorated (Ahmed M. Moussa and Hartwig Altenmüller, “Das Grab des Ni-amunhotep und Chnumhotep” [Mainz: Philipp von Zabern, 1977]: 46–65). Interestingly, the original portico (now “Vestibül des Felskammer”, 153–155) was decorated using both raised and sunk relief.


51 This configuration has already been noted in the tomb of Khnum. Also noteworthy is the fact that Ti’s “appeal to the living” was copied at the entrance of the tomb of Merenuka in the Teti Cemetery, in sunk relief (Edel, “Untersuchungen zur Phraseologie,” 59–70). The examples that do not conform to this pattern are: the text from the tomb of Ini from Deshasha (Garnot, Appel, 11–18 [3]), located on the right wall of the shrine; Nihetteptah in Giza (Garnot, Appel, 19–20 [no. 4], carved on an inside pillar and the false door of the portico-chapel of Methuakhet (G 2975 Edel, “Inschriften des Alten Reichs” MDAIK 1 (1952): 327–333) to be published by Browsarski. The location of those inscriptions in relation to the place of cult is likely a key factor in the choice of medium.

52 Kanawati and Abder-Raziq, The Tomb of Hesi, 38, pls. 33a, 59a.

tion as a chapel or sanctuary. While the purity of the open outside space could not be structurally guaranteed, the sanctity of the place of ritual was symbolically implemented by adopting the same decorative technique as would be used in a sacred space.

But for the mastaba of Ti, all recorded examples of serdabs opening on the outside of a tomb are from Giza.\(^{54}\) The tomb of Qednefer (G 1151) is the only parallel in which a serdab is linked to an entrance portico. The discovery of a statue of the tomb owner and his wife in that portico confirms the function of the space as a place of cult.\(^{55}\) But for an occasional line of text giving the name and title of the tomb owner,\(^{60}\) no decoration is otherwise associated with outside serdab squints. The mastaba of Ti thus stands out as a unique creation. The extent to which the decoration program of this portico was impacted by the presence of the serdab squat will now be examined.

The architects who designed the tomb of Ti were interested in creating several "stations" in the tomb for the performance of statue rituals. The serdab squat in the portico is one of five such features in the tomb: one in the open court, and three in the south wall of the chapel. The easternmost serdab in the chapel was found intact. It offers a rare opportunity to ascertain that decoration directly adjacent to the squat was complementary:\(^{57}\) two vignettes depict the presentation of incense offerings to the serdab squat (fig. 3). It has also been argued that the orientation of the figure of the tomb owner at the east end of the wall was meant to underline the presence of the serdab.\(^{58}\) The impact of this feature on the decoration program of the north wall in the open court is even more pronounced: the rows of offering bringers converge towards the serdab squat instead of steadily moving forward towards the chapel.\(^{59}\)

The disposition of the serdab squat in the east wall of the portico is somewhat similar: it opens at the end of three rows of an estate procession (fig. 4).\(^{60}\) A matching scene decorated the bottom of the east wall. The depiction of estate processions is unquestionably reminiscent of the decoration of royal monuments, going back to Snefru's "Statue Temple."\(^{61}\) However, this motif is rarely seen on the outside or at the entrance of a private tomb. It belongs to the inside repertoire of the tomb, and is most often found associated with the false door.\(^{62}\) Consequently, the use of raised relief for the decoration of the entrance portico of Ti is not unwarranted. On the contrary, it is in keeping with the interior setting in which the iconographic motif was usually found in private tombs.

In the mastaba of Ti, we find extensive evidence that the monument was designed as a structured environment shaped to accommodate the interaction between the dead and the living. In every aspect, the portico reflects the dichotomy

---

54 Idu (G 7100); PM 3/1, 185; Menbehu (LG 39); PM 3/1, 168; Mesna: PM 3/1, 254; Nimaatre Neferibre: PM 3/1, 289; Rawer (PM 3/1, 265); Rawer [I] (G 5270); PM 3/1, 138; Rawer [II] (G 5470); PM 3/1, 162; Khnumab (Babaef) (G5290); PM 3/1, 155; Seneb: PM 3/1, 101; Seshmehere: PM 3/1, 249; Qedly: PM 3/1, 75; Qednefer (G 1151); PM 3/1, 56; Kahil (G 2136); PM 3/1, 76; Kaswedja (G 5540); PM 3/1, 149; Tjefzet (G 2097): Ann M. Roth,  A Cemetery of Palace Attendants, Giza Mastabas 6 (Boston, Museum of Fine Arts, 1959), 136, fig. 75; G 6027: Kent Weeks, Mastabas of Mastabas 5 (Boston: Holder-Pichler-Tempsky A.G., 1938), 119-122, pl. 133[a], figs. 11, 42[a]; Alexandre Moret, "Serdab et maison de Ka," ZAS 52 (1913), 88-99.

55 PM 3/1, 473-474 (301V). In the mastaba of Senedjemib Iubi, the figures of the men censing on either sides of the serdab squints are inserted in a program otherwise devoted to fieldwork (Brovarski, Senedjemib, 63, fig. 53).

56 Beaux, Études Lauer, 90.

57 Georg Steindorff, Das Grab des Ti (Leipzig: Hinrichs, 1913), pl. 14; Lucienne Épron, Le tombeau de Ti, fasc. 1, Les approches de la Chapelle, MIFAO 65 (Cairo: IFAO, 1939), pl. 15 (bottom); Harpur,装饰, 55.

60 Épron, Ti, pl. 4. The immediate vicinity of the slot is destroyed, but there is not enough space to envision a vignette with incense-offering.


between outside vs. inside, secular vs. sacred, public vs. private. On the one hand, the open form of the architecture and the location of the “appeal to the living” identify the portico as an “exterior” space. On the other hand, the serdab squint, the iconography, and the use of raised relief are tantamount to the setting of an interior chapel or ritual environment.
Fig. 1. Chapel of Khenu (Saqqara, Unas Cemetery), west wall.

Fig. 2. Mastaba of Khenu (Saqqara, Unas Cemetery).
Fig. 3. Chapel of Ti (Saqqara), south wall, vignettes framing the east serekh squint.

Fig. 4. Porch of Ti (Saqqara), east wall, serekh squint and associated decoration.