

A COMPANION TO
**ANCIENT
EGYPTIAN ART**

EDITED BY MELINDA K. HARTWIG



WILEY Blackwell

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**A COMPANION
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EGYPTIAN ART**

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Notes on Contributors

Valérie Angenot teaches Art, Civilizations, and Archaeology of Egypt and the Ancient Near East at the University of Louvain (Belgium), and is Research Associate at the Department of Rhetoric and Semiotics (Languages Sciences) at the University of Liège (Belgium). She is the author of several articles dealing with semiotics and hermeneutics of the ancient Egyptian image.

Mehmet-Ali Ataç is Associate Professor of Classical and Near Eastern Archaeology at Bryn Mawr College. A scholar of the art of ancient Mesopotamia and its interconnections with the artistic traditions of Syria, Egypt, and Anatolia, he is the author of *The Mythology of Kingship in Neo-Assyrian Art* (2010).

John Baines is Research Officer in the University of Oxford. He has held visiting appointments in universities and research institutions in several countries. His chief research interests are in Egyptian art, religion, literature, and the comparative modeling of social forms and institutions. His most recent books are *Visual and Written Culture in Ancient Egypt* (2007) and *High*

Culture and Experience in Ancient Egypt (2013).

Diane Bergman is Griffith Librarian in the Sackler Library, one of the Bodleian Libraries of the University of Oxford. Formerly she was the Librarian of the Wilbour Library of Egyptology in the Brooklyn Museum. She has contributed to the establishment of the Online Egyptological Bibliography in the Griffith Institute of the University of Oxford. She is also on the board of the Committee for Egyptology in ICOM (CIPEG).

Nadja S. Braun received her PhD from the University of Leipzig and is currently Studienrätin at the Hochfranken-Gymnasium Naila. Her PhD thesis *Pharao und Priester* (2006) is about the conception of sacral kingship. She works across the fields of Egyptology, history, literary studies, and linguistics with the main focus of her research being on the conception of images, visual history, and visual narrative. Her recent publications include *Visual History – Bilder machen Geschichte* (2009) and *The Ancient Egyptian Conception of Images* (2010).

Betsy M. Bryan is Alexander Badawy Professor of Egyptian Art and Archaeology at the Johns Hopkins University and Director of the Johns Hopkins University Archaeology Museum. Her research interests are the social and religious points of convergence in art production and in Egyptian cult. She is preparing the publication of thirteen years of excavation at the Mut Temple precinct in south Karnak.

Kathlyn M. Cooney is Associate Professor of Egyptian Art and Architecture in the Department of Near Eastern Languages and Cultures at the University of California, Los Angeles. She is a specialist in funerary arts, particularly coffins of the New Kingdom and Dynasty 21, and author of *The Cost of Death: The Social and Economic Value of Ancient Egyptian Funerary Art in the Ramesside Period* (2007).

Susanne Gänsicke is Conservator of Objects in the Department of Conservation and Collections Management, Museum of Fine Arts, Boston. She has worked as a site conservator on the New York University Apis Expedition in Memphis, Egypt, and on the Museum of Fine Arts Expedition at Gebel Barkal in Karima, Sudan. She recently taught in the Conservation Field School of the American Research Center in Luxor, Egypt. Her research interests include the study of ancient metalwork and technologies, and issues of site preservation.

Melinda K. Hartwig is Professor of Ancient Egyptian and Near Eastern Art and Archaeology at Georgia State University and received her PhD from the Institute of Fine Arts, New York University in 2000. She specializes in object-centered, interdisciplinary applications of science and social theory to ancient Egyptian art. Her books include *Tomb Painting and Identity in Ancient Thebes* (2004) and *The Tomb Chapel of Menna (Theban Tomb 69): The*

Art, Culture and Science of Painting in an Egyptian Tomb (2013).

Jean-Marcel Humbert has a Doctorate in History (Egyptology), Paris IV-Sorbonne (1975), and is Docteur d'Etat ès-Lettres et Sciences humaines, Paris IV-Sorbonne (1987). A museum curator and Director of the French National Museums (Ministry of Culture) since 1974, he recently retired from his professional career and continues his research as a freelance specialist. He has curated many national and international exhibitions, including Bonaparte and Egypt (2008–2009), Dream of Egypt (1998), Egypt in Paris (1998), and Egyptomania (1994–1995).

Salima Ikram is Professor of Egyptology in the Department of Sociology, Anthropology, Psychology, and Egyptology at the American University in Cairo. She has authored several books on different aspects of funerary practices of the ancient Egyptians, animal mummies, and numerous articles using material culture to interpret ancient Egyptian culture and society. She has worked on sites throughout Egypt, and reinstalled two galleries in the Cairo Museum.

Jack A. Josephson, a student of the late Bernard V. Bothmer, is currently Research Associate at the Institute of Fine Arts of New York University and formerly Distinguished Visiting Professor at the American University, Cairo. He has published several volumes on Egyptian art as well as numerous journal articles about art historical topics ranging throughout the 3,000 years of that civilization, although his specialization is Late Period sculpture.

Arielle P. Kozloff was Curator of Ancient Art at the Cleveland Museum of Art, producing many exhibitions including Egypt's Dazzling Sun: The World of Amenhotep III (1992) and co-authoring its catalog.

She has written dozens of articles, book chapters, and catalogs. Favorite subjects include ancient animal imagery, luxury arts (especially of Dynasty 18), re-cut statuary, the history and importance of collecting, and the mechanics of organizing collections and exhibitions. She is now an independent scholar and private consultant.

Peter Lacovara is Senior Curator of Ancient Egyptian, Nubian and Near Eastern Art at the Michael C. Carlos Museum of Emory University. Before coming to Atlanta, he was at the Museum of Fine Arts, Boston and received his PhD from the University of Chicago. Dr Lacovara has excavated at Abydos, Giza, Gebel Silsila, the Valley of the Kings at Thebes, Hierakonpolis, the city of Deir el-Ballas, and is currently co-directing the Joint Expedition to Malkata with the Metropolitan Museum of Art. His publications include: *The New Kingdom Royal City* (1997); as co-author, *Mummies and Magic: The Funerary Arts of Ancient Egypt* (1998); and he also co-edited *Ancient Nubia: African Kingdoms on the Nile* (2012).

Ronald J. Leprohon is Professor of Egyptology in the Department of Near and Middle Eastern Civilizations at the University of Toronto. He is the author of *The Great Name: Ancient Egyptian Royal Titulary*, Writings from the Ancient World 33 (2013). He has also written on verification in non-literary texts, funerary and mythological texts, administration in ancient Egypt, and Egypt's relations with Nubia.

Barbara Mendoza is an adjunct instructor of Ancient and Medieval Art History in the Art Department of Solano Community College. She graduated in 2006 from the University of California, Berkeley with a PhD in Near Eastern Studies, specializing in Greco-Egyptian Art and Archaeology. She is the author of *Bronze Priests of*

Ancient Egypt from the Middle Kingdom to the Graeco-Roman Period (2008), and articles on her research areas, the intercultural connections between Egypt and Crete, Greco-Roman Egypt, Hellenistic art, and bronze working in the ancient world.

Maya Müller is an Egyptologist and art historian who has specialized in the history of ancient Egyptian art for more than three decades. After retirement as a curator in the Museum of Cultures, Basel, she is now active in the international working group Textiles of the Nile Valley (Late Antique, Byzantine, and Islamic iconography). Her research focuses on themes from Dynastic Egypt, the realistic portrait, the creative process in art, and the history of Egyptological writing on art.

Richard Newman is Head of Scientific Research at the Museum of Fine Arts (MFA), Boston. He has written or co-written publications on many kinds of cultural artifacts, most involving works of art in the MFA collections, including ancient Egyptian objects. He works with curators and conservators, addressing a wide range of questions involving authenticity, previous restorations and condition, and detailed technical studies of materials and manufacturing techniques.

William H. Peck is the former Curator of Ancient Art at the Detroit Institute of Arts and the Co-field Director of the Brooklyn Museum excavations in the Precinct of the Goddess Mut, Karnak. He is the author of *Drawings from Ancient Egypt* (1978) (with French, German, and Arabic translations) as well as a number of publications on the art of ancient Egypt including "Methods of Representation" in the Egyptian section of the *Grove Dictionary of Art*.

Gay Robins studied Egyptology as an undergraduate at the University of Durham, England, and then obtained a

DPhil from Oxford University in 1981. From 1979 to 1983 she was the Lady Wallis Budge Research Fellow in Egyptology at Christ's College, Cambridge. She is now Samuel Candler Dobbs Professor of Art History at Emory University. She is the author of numerous articles and books including *Egyptian Painting and Relief* (1986) and *Women in Ancient Egypt* (1993).

Ann Macy Roth is a Clinical Associate Professor in the departments of Hebrew and Judaic Studies and of Art History at New York University. Author of *Egyptian Phyles in the Old Kingdom* (1991) and *A Cemetery of Palace Attendants* (1995), her principal interests lie in the archaeology and decoration of non-royal Egyptian tombs, particularly but not exclusively those of the Old Kingdom Period.

Nigel Strudwick has worked in Luxor since 1984, and his research is centered on Theban tombs and archaeology, and also on various aspects of the texts and administration of the Old Kingdom. He has particular related interests in the recording of standing monuments and the uses of technology in Egyptology. He was a curator at the British Museum, and teaches in the Department of Art at the University of Memphis.

Emily Teeter is an Egyptologist, Research Associate, and Coordinator of Special Exhibits at the Oriental Institute Museum of the University of Chicago. Most of her research focuses on religion and temple cults. Her most recent monographs are *Religion and Ritual in Ancient Egypt* (2011) and *Baked Clay Figurines and Votive Beds from Medinet Habu* (2010). She also edited the exhibition catalog

Before the Pyramids: The Origins of Egyptian Civilization in 2011.

Francesco Tiradritti is an Assistant Professor of Egyptology at the University of Enna "Kore" and Director of the Italian Archaeological Mission to Luxor. He has organized several exhibitions and is author of *Ancient Egypt* (2000) and *Egyptian Wall Painting* (2008). He is also the editor of *Egyptian Treasures from the Egyptian Museum in Cairo* (1998).

Alexandra Verbovsek is Akademische Oberrätin at the Egyptological Institute of Munich University (LMU). Her publications include monographs on sculptures of non-royal persons in temples during the Old and Middle Kingdoms (2004), on the so-called "Hyksos monuments" (2006), and on theory and methodology of Egyptian history of art (2005). In her research, she uses a broad range of interdisciplinary approaches in order to gain new perspectives on Egyptian art as well as on other aspects of ancient Egyptian culture (emotions, rituals, and so on). She is editor of the journal *Imago Aegypti*, and of *Methodik und Didaktik in der Ägyptologie* (2011), a volume on methodology and didactics in Egyptology.

Alexandra Woods is Lecturer in the Department of Ancient History at Macquarie University, Sydney, Australia. Since 2003, she has been involved in archaeological fieldwork with the Macquarie University Expedition at Saqqara, Meir, and Beni Hassan. Her area of research is in Old and Middle Kingdom history and art history with a special interest in the social and cultural contexts of art in temple and tomb environments.

Foreword

When I began my career as an Egyptologist in the early 1960s I was fortunate to have excellent teachers and mentors in the areas of language, material culture, architecture, and history (Raymond Faulkner, Anthony Arkell, Walter B. Emery, and Margaret Drower); but I do not remember Egyptian art being much discussed, or deployed so as to at least illuminate these other aspects of ancient Egypt. I suspect these circumstances were then true throughout much of the Egyptological world, comprised of philologists and archaeologists, and focused on history; on religious and literary studies; and on material remains, with relatively few scholars who could be identified as art historians. And if today this situation is improved, it is not as markedly as one might wish; the relatively slow development of art historical studies is evident from Diane Bergman's historiographical essay in this volume, listing the small number of outstanding treatments of ancient Egyptian art over the last 100 years.

This is one reason, among many, that makes Wiley Blackwell's *A Companion to Ancient Egyptian Art*, expertly edited by Melinda Hartwig, both so welcome and so stimulating. The essays it contains are not only invaluable in themselves, but also take us back to the salient aspects of earlier phases in the study of Egyptian art, and point the way to exciting developments—already emerging—in the future. Students reading these essays (all presented in highly accessible style) will be encouraged to consider Egyptian art history as one of the desirable specializations that they might choose; while many philologists and archaeologists are likely to be stimulated to integrate art historical material more extensively in their work. It has I think become increasingly clear that full understanding of ancient Egypt depends on three pillars that are of equal importance: written (and inscribed) sources; archaeological data; and art in all its multiple manifestations. Practicalities may require a strong degree of specialization, but a book like this should persuade all of us that students need to be taught the full range of these three areas, and encourage mature scholars to recognize more fully the interrelationships between them.

To return briefly to my own personal experiences in these regards, it is useful to note that my involvement in the study of Egyptian art was a gradual process, necessarily so in

the absence of any formal training. During my years as a professor at the University of Pennsylvania, and curator of the Egyptian and Nubian collection of its Penn Museum, and subsequently as a professor at the Institute of Fine Arts at New York University, I increasingly found that in both research and teaching, the analysis of art historical materials, as well as as much as that of written and archaeological evidence, was essential to both my own understanding of the sometimes astounding complexities of Egyptian culture and my responsibility to convey that richness to undergraduate and graduate students.

In particular, my archaeological interests included the study of ancient Egyptian urbanism, but in particular its possible cosmological dimensions (already well proven for temples and tomb chapels), which in turn, led me to Tell el-Amarna, the only extensively excavated city available to us, even today. This kind of research naturally involved reference to written sources, but also to the revealing interplay between the city's remains and the style and content of the scenes displayed on the walls of el-Amarna's elite tomb chapels. Amarna art of course has its unusual and even unique aspects, but my work on these materials began to reveal for me the visual and conceptual complexities and subtleties of Egyptian art in general, on which Amarna art is basically a variation. Since then, my published work has often involved the interface between art and text in ancient Egypt, and between these and architecture and landscape as well. These experiences have also persuaded me that Egyptian art should be defined as broadly as possible, so as to include "the art of small things" (John Mack, *The Art of Small Things*, Harvard University Press, Cambridge, MA, 2007) and thus be inclusive of not only temple and chapel art, but also the aesthetic, symbolic, and compositional aspects of such "minor arts" as decorated cosmetic implements and erotic papyri.

To return to *A Companion to Ancient Egyptian Art*, there are several reasons for it to be recognized as a landmark publication in the study of art and as a revelation of the recent achievements in that field, which may be a surprise to many Egyptologists. Each contributor is an expert in the topic of his or her contribution, and on top of all the relevant recent publications and projects, makes the *Companion* an invaluable reference work. Even more importantly, each contributor is a leading researcher in their own right, full of original and stimulating insights, and provides colleague and student alike with the freshest thought in the field. I have already noted the accessibility of each essay, providing clear and jargon-free coverage of topics that could be intimidating, such as semiotics, reception and perception, and narrative theory. And finally, the treatment is fully comprehensive, covering all relevant topics; citing relevant materials of many periods (from prehistoric times to the periods of Greek and Roman rule) that are genuinely illuminating; and taking up theoretical issues in depth. Comprehensiveness is evident also in the valuable essays covering the mutual patterns of influence between Egyptian art and that of Nubia, the Near East, and Greece and Rome, treatments rarely attempted in histories of Egyptian art. Indeed, this *Companion* will surely be a great attraction to scholars of art in general, and in all fields as much as the ancient, for it has no rival as an up-to-date treatment of Egyptian art of great intellectual distinction.

David O'Connor
Lila Acheson Wallace Professor of Ancient Egyptian Art
New York University
October 20, 2013

Preface

A Companion to Ancient Egyptian Art is intended as a first-of-a-kind reference work that explores key concepts, critical discourses, and theories in the art of ancient Egypt and its interconnections. The discipline has diversified to the extent that it now incorporates subjects ranging from gender theory, hermeneutics, and hybridity to “X-ray fluorescence” and “3-D recording.” As a result, ancient Egyptian art stands at the threshold of a new era of critical and interdisciplinary scholarship. This volume provides the discipline with the first comprehensive synthesis of many of the issues that shape ancient Egyptian art history today as a whole. The *Companion* presents overviews of past and present scholarship and suggests new avenues of analysis to stimulate debate and allow for critical readings of individual monuments and artworks. The aim of this book is to convey a full sense of ancient Egyptian art history through the various concepts and approaches within the field.

This *Companion* is intended to fit into the Blackwell Companions to the Ancient World series that provides sophisticated and authoritative overviews of the most important themes in ancient culture. While many surveys on Egyptian art are organized chronologically, I chose to organize this *Companion* thematically in order to highlight the methodological, material, sociocultural, and technological debates in art. Written by noted international specialists in their field, each author brings their significant expertise to bear on the nature of ancient Egyptian art. In my guidelines to the authors, I asked that they examine well-established and widely accepted methodologies, but also offer new suggestions for productive future approaches. Where opinions differ between authors, the reader will find critical points of debate that can stimulate dialogues about art, both in and out of the classroom. The chapter length in the *Companion* allows contributors to explore the breadth and depth of their subjects, imparting a state-of-the-art synthesis to this textbook that can be used by scholars, advanced students, and interested general readers.

This *Companion* begins with posing a critical question: how did the ancient Egyptians define art? The book is then divided into six parts. Part I treats the methods and terminology used by art historians to examine Egyptian art. Beginning with a thorough chapter on the historiography of ancient Egyptian art, this section includes important discussions on formalism and the meaning of style, iconography and analysis of data, the principals of semiotics and the interpretation of meaning, the social and cultural construction of gender, the criteria of aesthetic pleasure, the conventions of constructing the “Other,” and the cultural meanings of art. Part II anchors methodological discourse in specific materials and mediums. Since the *Companion* series consists of authoritative overviews and reference works, this section provides a chronological summary of the development of sculpture, relief, painting, coffins, and luxury arts from the Predynastic to Roman periods and beyond. The main foci of these chapters are the various concepts and theoretical methods used to examine these mediums—both traditional and innovative—and their inherent problems and potentials. Part III explores the basic constructs of ancient Egyptian art and their development in scholarship. This includes discussions on the tenets of ideology and propaganda, the synergy of ritual action on artistic expression and individual beliefs, the visual narrativity of monoscenic and concurrent images, the intentionality of the proportional system in art, and the contextualization of portraiture in the discourse of Egyptian art history. Part IV moves beyond the boundaries of Egypt to explore how art intersected with the visual culture of the ancient Mediterranean basin, the Near East and Nubia, through Egypt’s cultural formation to the Roman period. These chapters illustrate the transmission of models through conquest and trade, and the impact of local foreign communities on Egyptian art. Part V investigates the phenomenon of “Egyptomania”—the modern reception of ancient Egyptian art. Part VI covers the role of technology in ancient Egyptian art, including how line drawings interpret (or can misinterpret) information, the contributions of modern science toward understanding material culture, and the various techniques of object conservation, both in the field and in the laboratory.

The goal of this *Companion* is to shed light on Egyptian art and its interconnections by using the tools that art historians wield today. The methods, concepts, influences, and devices discussed in this book comprise the current dialogue that forms and will continue to define the field of ancient Egyptian art history. It is my sincere hope that the unprecedented breadth of coverage and impeccable scholarship in *A Companion to Ancient Egyptian Art* will make it an indispensable reference resource for scholars and students of the ancient world as well as general readers who are captivated by the art of ancient Egypt.

Melinda K. Hartwig
Georgia State University
August 27, 2013

Acknowledgments

"It was he who made his hieroglyphs (and figures) in [a type of] drawing that cannot be erased"
(Panel from the tomb of Nefermaat and Atet, Meidum, Old Kingdom,
Oriental Institute Museum inv. no. 9002)

A volume such as this depends on the expertise, help and support of many people. First of all, I would like to extend my heartfelt thanks to the gifted scholars who took the time to research and write the magisterial essays that make up this volume. I also owe a huge debt to my amazing graduate students, Megan O'Neill and Laura Hunt, who helped proofread the manuscript, edit and check the bibliographies, and secure the myriad of illustrations that this work required. I am especially beholden to the Classics and Ancient History editor at Wiley-Blackwell, Haze Humbert, who helped shepherd my ideas from proposal to publication, as well as project editors Allison Kostka, Ben Thatcher, Galen Smith, Belle Mundy and their assistants Allison Medoff and Elizabeth Saucier, who provided help and support at critical points in the lifecycle of this volume. A special thank you goes to my dear friends, Gay Robins who suggested me as editor for the *Companion* and Ray Johnson who allowed me to stay at Chicago House in Luxor with its amazing scholarly resources so I could complete my essays for this volume. My other terrific colleagues—Betsy Bryan, Marie Bryan, Marjorie Fisher, Salima Ikram, Jack Josephson, Peter Lacovara, David O'Connor, Catharine Roehrig, and the three anonymous reviewers of my initial proposal—offered much in the way of advice and guidance. My deep gratitude also goes to these colleagues and the following, who granted or helped acquire the many photographic permissions for this book: Effy Alexakis, Brian Alm, Guillemette Andreu, Valérie Angenot, Mehmet-Ali Ataç, John Baines, Nadja Braun, Susanne Gäsicke, Yvonne Harpur, Jean-Marcel Humbert, Naguib Kanawati, Stephanie Kaiser, Chris Kosman, Ron Leprohon and Barbara Ibronyi, Barbara Mendoza, Maya Müller, Richard Newman, William Peck, Ann Macy Roth, Kathleen Scott, Paolo Scremin, Yasmin el-Shazly, Emily Teeter, Francesco Tiradritti, André

Wiese, Alexandra Woods. Also a number of institutions willingly granted permission to publish photographs of their objects: Ägyptisches Museum und Papyrussammlung, Berlin; American Research Center in Egypt; Antikenmuseum Basel und Sammlung Ludwig; Archaeological Museum, Samos Island, Greece; Ashmolean Museum, Oxford; Australian Center for Egyptology; Trustees and Staff of the British Museum; Brooklyn Museum of Art; Cleveland Museum of Art; Egyptian Museum, Cairo; Kelsey Museum of Anthropology; the World Museum of the National Museums, Liverpool; Louvre Museum; MAIL (Italian Archaeological Mission to Luxor); Metropolitan Museum of Art, New York; Michael C. Carlos Museum of Art; Miho Museum; Museum of Fine Arts, Boston; Nelson-Atkins Museum of Art; Oriental Institute of the University of Chicago; Roemer- und Pelizaeus-Museum, Hildesheim; Schott-Archiv (Ägyptologie der Universität Trier); and Worcester Art Museum. Last, but definitely not least, I am especially grateful to my husband, Jeff Jeruss, whose extraordinary patience and great sense of humor sustained me during the three years it took to complete this volume.

Melinda K. Hartwig
April 12, 2014

List of Abbreviations

CG	Catalogue General (Egyptian Museum, Cairo)
LD	Lepsius, R. (1849–1859), <i>Denkmäler aus Ägypten und Äthiopien: nach den Zeichnungen der von Seiner Majestät dem Könige von Preussen Friedrich Wilhelm IV. nach diesen Ländern gesendeten und in den Jahren 1842–1845 ausgeführten wissenschaftlichen Expedition</i> . 12 vols. Berlin.
<i>Lexikon der Ägyptologie</i>	Helck, W., Otto, E., and Westendorf, W., eds. (1972–1992), <i>Lexikon der Ägyptologie</i> . 7 vols. Wiesbaden.
MFA	Museum of Fine Arts (Boston)
pBM	papyrus British Museum (London)
PM	Porter, B. and Moss, R.L.B., with Burney, E.W. and Málek, J. (1927–2012), <i>Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings</i> . 8 vols. 2nd edition 1960–. Oxford.
TT	Theban tomb
<i>Urk. I</i>	Sethe, K. (1903, 1933), <i>Urkunden des Alten Reichs</i> . Leipzig.
<i>Urk. IV</i>	Sethe, K. and Helck, W. (1906–1958), <i>Urkunden der 18. Dynastie</i> . Leipzig.

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