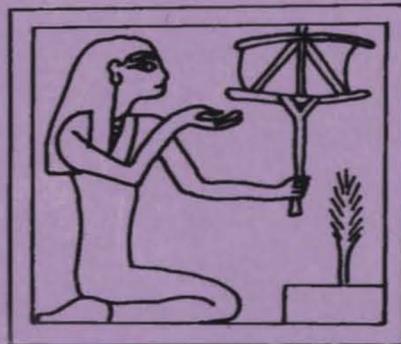


Warsaw University
and
National Museum in Warsaw

**WARSAW EGYPTOLOGICAL
STUDIES**

I

**Essays in honour of
Prof. Dr. Jadwiga Lipińska**



NATIONAL MUSEUM IN WARSAW
„PRO-EGIPT”
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Edward Brovarski

Boston

A Triad for Pehenptah

Egyptology is an international science and one of its pleasures is the friendships that are formed and maintained across international barriers and at considerable distances. For over twenty years the friendship between myself, my wife, Del Nord, and Jadwiga Lipińska has been nurtured and sustained by international conferences, visits in Warsaw and Boston, and encounters in Egypt. It is a pleasure to contribute this small tribute in her honor.

In recent years Dr. Lipińska has been occupied with assembling one of the great jigsaw puzzles of all times - the wonderful painted wall reliefs of the mortuary temple of Thutmose III at Deir el-Bahari. The triad published in the present article represents a jigsaw puzzle of a lesser kind.

In 1975 by vote of the Committee on Collections of the Museum of Fine Arts, Boston, a number of Egyptian objects were deaccessioned and sold to the new museum of Memphis State University (now the University of Memphis). Among the objects initially deaccessioned was an incomplete, limestone triad that measured 43 cm in width and 64.5 cm in height. The triad, which featured a woman seated between two men, was found by the Harvard University-Boston Museum of Fine Arts Expedition under the direction of George Andrew Reisner in October 1912 in the serdab of the mastaba of Pehenptah (*Ph.n-Pth*) - G 5280 (old number 2320) - in the Western Field at Giza.¹ At the time of its discovery, the triad was badly shattered, but it was subsequently reassembled at the Museum of Fine Arts (Pl. XLVI.1). As may be seen from the illustration, only one head, that belonging to the proper left-hand figure, appeared to have survived.

When it actually came time for the triad to be shipped to Memphis, it became clear that it was in no condition to make the trip without extensive conservation work. Upon examination in the Research Laboratory of the Museum of Fine Arts (now the Department of Objects Conservation and Scientific Research), it was determined that the costs of conservation and restoration were considerable and, in consequence, the triad was withdrawn from the list of objects to be deaccessioned. It remained in the Research Laboratory until

¹ For Pehenptah's mastaba, see *PM III*², 158.

1985, when Jean-Louis Lachevre, at present Assistant Conservator in the laboratory, informed the present writer, who was then Associate Curator of Egyptian and Ancient Near Eastern Art, that he had time available for the conservation of the triad. He asked if, prior to beginning actual work on the triad, there was any possibility that additional fragments belonging to it might be found in the Egyptian storage areas at the Museum of Fine Arts. The writer was dubious, as William Stevenson Smith had examined and sorted the sculpture and sculptural fragments in Boston in preparation for his authoritative work on Egyptian sculpture and painting the Old Kingdom² and, if this scholar had not found additional joins, it was unlikely that any were to be found. Nevertheless, a number of disjointed limestone heads and limbs which appeared to be of the appropriate scale and character were brought to the Research Laboratory. The surprise was considerable when a fragment with the head and right shoulder of a male figure³ clicked neatly into place and largely completed the proper right-hand male figure in the triad.

The unexpected join raised the possibility that other fragments of the Pehenptah triad were to be found in the Egyptian basements at the Museum of Fine Arts. Such hopes were alas disappointed. Nevertheless, a search through the accession cards of the Egyptian Department brought to light part of a female head that resembled in style the faces of the male figures in the triad in having the same round, square-chinned face with wide, staring eyes, broad based nose, and unsmiling mouth.⁴ Lo and behold, the accession card bore the stamped caption „Deaccessioned by V/C May, 1975, Memphis State Univ.”⁵ The female head had in fact been among the other objects originally deaccessioned to Memphis in 1975.⁶

The Director of the Institute of Egyptian Art and Archaeology in Memphis in 1985 was Dr. Rita E. Freed, an old friend and colleague of the Egyptian Department in Boston.⁷ With the aid of Dr. Freed, the fragmentary female head came to Boston on temporary loan, where it immediately became clear that it indeed belonged to the middle figure in the triad (Pl.

² William Stevenson SMITH, *A History of Egyptian Sculpture and Painting in the Old Kingdom*, (Oxford: Oxford University Press, on behalf of the Museum of Fine Art, Boston, 1946; 2nd ed. 1949) (hereafter *HESP*).

³ MFA 13.3160 (see further below).

⁴ MFA 13.4358 (see further below).

⁵ V/C equals „Vote of the Committee (on the Collections).”

⁶ M. S. U. 1981.1.4: see Carol CROWN, with an essay by Rita E. FREED, *Ancient Egypt: A Guidebook* (Memphis, TN: The University Gallery, Memphis State University, 1983), fig. on p. [10].

⁷ In 1988 Dr. Freed was appointed Curator of Egyptian and Ancient Near Eastern Art in Boston. In 1992 the name of the department was changed to the Department of Ancient Egyptian, Nubian, and Near Eastern Art. I would like to thank Dr. Freed for permission to illustrate the statues discussed in the present article and to quote and reproduce various records of the Harvard University-Boston Museum of Fine Arts Egyptian Expedition (hereafter HU-BMFA) and of the Egyptian Department in Boston.

XLVI.2). Ultimately, the head was returned to Boston and Memphis State University received in return a limestone standing statue of the *shd w'bw hnty-š Ndmw* 3, „inspector of ordinary priests and tenant farmer, Nedjemu the Elder,” from Giza mastaba G 2420 D.⁸

After considerable discussion on the part of the Egyptian Department staff, it was decided not to restore the missing parts of the triad in modern plaster. Nonetheless, the statue was beautifully restored by Mr. Lachevre. The triad of Pehenptah is thus exhibited in the Egyptian galleries in Boston today as it is shown in Pl. XLVI.2.

Nothing has so far been said about the identity of the individual figures comprising the triad. Part of the base at the front of the triad is missing, but on the remaining sections the names of the proper right-hand and middle figures are to be made out (Fig. 1). They are those

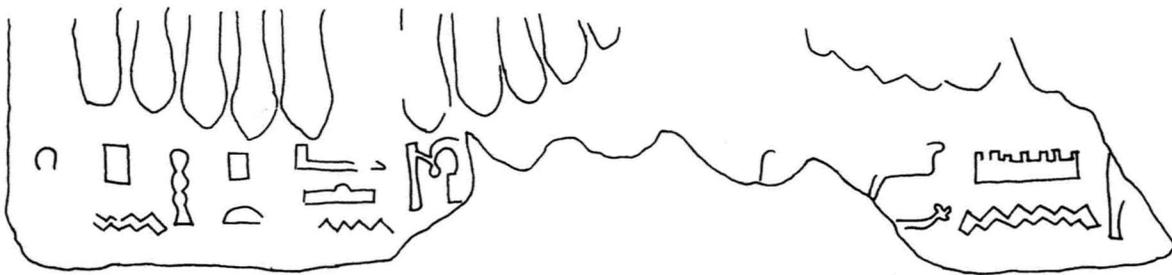


Fig. 1. Inscription on the base of the triad of Pehenptah, MFA 13.4358.
Drawing by E. Brovarski.

of the owner of G 5280 (= old 2320), Pehenptah (*Ph.n-Pth*) and of his mother, Amendjefas (*Imn-dfβ.s*). Pehenptah's father was Seshemnofer I, the proprietor of Giza tomb G 4940,⁹ on whose walls Pehenptah is represented along with his parents and several siblings.¹⁰ The section of the base before the proper left-hand male figure is unfortunately missing along with his name. One candidate for the identity of this figure would be Seshemnofer I. Reisner himself was of the opinion that the figure represented Amendjefas' son and Pehenptah's brother, Rawer [I].¹¹ Marianne Eaton-Krauss, who has made a study of „pseudo-groups” or

⁸ Former MFA 37.662/Obj. Reg. 36-5-31. The statue was evidently thrown out of the serdab of G 2420, and was found together with a number of other painted limestone statues in pit D of that mastaba; see *HESP*, 24.

⁹ See Bertha PORTER and Rosalind L. B. MOSS, assisted by Ethel W. BURNEY, *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts; Reliefs and Paintings*, vol. 3, pts. 1 and 2, 2nd ed. rev. and augmented by Jaromír MÁLEK (Oxford: Griffith Institute, Ashmolean Museum, 1974-1981), 142-143 (hereafter *PM III*²). The tombs of Seshemnofer I and Seshemnofer II (G 5080 = old G 2200) are scheduled to be published by Prof. William Kelly Simpson in the Giza Mastabas series of the Museum of Fine Arts.

¹⁰ *LD II*, 27.

¹¹ George A. REISNER, MSS „The Families of the Men called Seshemnofer I-III”, Department of Ancient Egyptian, Nubian and Near Eastern Art, Museum of Fine Arts, Boston, 7. Rawer [I] was probably the owner of a neighboring mastaba, G 5270, on which see *PM III*², 158. For the genealogy and history of the Seshemnofer

free-standing statues „comprising two or more figures in which one of the persons included is depicted at least twice,”¹² and who believes the triad belongs to that category of Old Kingdom statue types, considers the proper left-hand figure to be a second representation of Pehenptah himself.¹³ She argues that it is unlikely that the second male figure represents Seshemnofer I, since it is in no way distinguished from the man at the left. It is possible that she is correct, although this would be the only definite example in the repertory of pseudo-groups incorporating family members to show a mother together with a single son represented twice.¹⁴ At any rate, the loss of the identifying inscription before the right-hand figure has deprived us of certainty in this regard.

Pehenptah's mastaba, G 5280 (= old 2320), was of Reisner's type VIII b (2) with a retaining wall or casing of different types of masonry without a subsidiary northern niche. The type (4 b) chapel consisted of a north south offering room of nummulitic limestone with an asymmetrical entrance from the east and two niches in the west wall. It was located in the south-east corner of the mastaba.¹⁵ The chapel was undecorated except for an inscription on the lintel of the monolithic, framed false door which read *iry-ht nswt, zš ˆ n nswt Ph.n-Pth*, „custodian of the king's property, scribe of royal documents, Pehenptah.”¹⁶ The serdab where the triad was found was located south of the chapel entrance between its east wall and the east face of the mastaba, in which the serdab slot opened.¹⁷

The triad of Pehenptah was not the only statue deposited in the serdab. Indeed, as will shortly be seen, at least three statues and possibly as many as five appear to have stood in the serdab originally. In his diary notes, Reisner observed that the casing of the offering chamber and the mastaba had been carried off by thieves and, in the process, the outer part of the

family, Hermann JUNKER, *Giza III: Die Mastabas der vorgeschrittenen V. Dynastie auf dem Westfriedhof*, Akademie der Wissenschaften in Wien, Philosophisch-historische Klasse (Vienna: Hölder-Pichler-Tempsky, 1938), 8-14, should be consulted.

¹² Marianne EATON-KRAUSS, „Pseudo-Groups” in: *Kunst des Alten Reiches*, Symposium im Deutschen Archäologischen Institut Kairo am 29. und 30. Oktober 1991, Sonderschriften des Deutschen Archäologischen Instituts, vol. 28 (Mainz am Rhein: Philipp von Zabern; 1995), 57.

¹³ In: *Kunst des Alten Reiches*, 59.

¹⁴ As noted by Krauss, Ursula RÖSSLER-KÖHLER, „Die rundplastische Gruppe der Frau Pepi und des Mannes Ra-Shepses”, *MDAIK* 45 (1989), 261-274 considers Hildesheim 17 to be a pseudo-group representing a mother with a single son shown twice. However, Krauss, who discusses the group at some length in *Kunst des Alten Reiches*, 58-59, rejects the identification as a pseudo-group and instead proposes that it represents a mother between two different sons. CG 101, discussed *ibid.* 74, cat. no. 29, shows the owner twice together with a woman who represents either his mother or wife.

¹⁵ George A. REISNER, *A History of the Giza Necropolis*, vol. 1 (Cambridge, MA: Harvard University press, 1942), XV, XXV, 251 [2] (hereafter *GN I*). For the dimensions of the mastaba and chapel, see *ibid.*, 251 [2].

¹⁶ For the false door, see REISNER, *GN I*, 375, fig. 209, and for the inscription HU-BMFA Exp. Ph. B 9175.

serdab slot had been removed, exposing the interior and the statues. The stone robbers had apparently then entered the serdab by dislodging a roofing stone over its south end, and upset some of the statues, looking for treasure. They had also broken the statues perhaps, according to Reisner „in anger at finding nothing.”¹⁸

Reisner goes on to say that the stone robbers had continued their work in the street (a chapel ?) east of G 5280 (= old 2320) and had thrown the rubbish back into the serdab through the window. He was of the opinion that they were probably still looking for treasure, for they also threw into the serdab a skeleton of an old woman, perhaps from an intrusive pit. After the site was abandoned by stone robbers, the sand drifted in from the window and the south end, also from chinks at the north end, filling the chamber nearly to the roof.

On page 3 of the *Giza Diary* Reisner provides a diagram (Fig. 2) and list of the statues found in Pehenptah’s serdab.

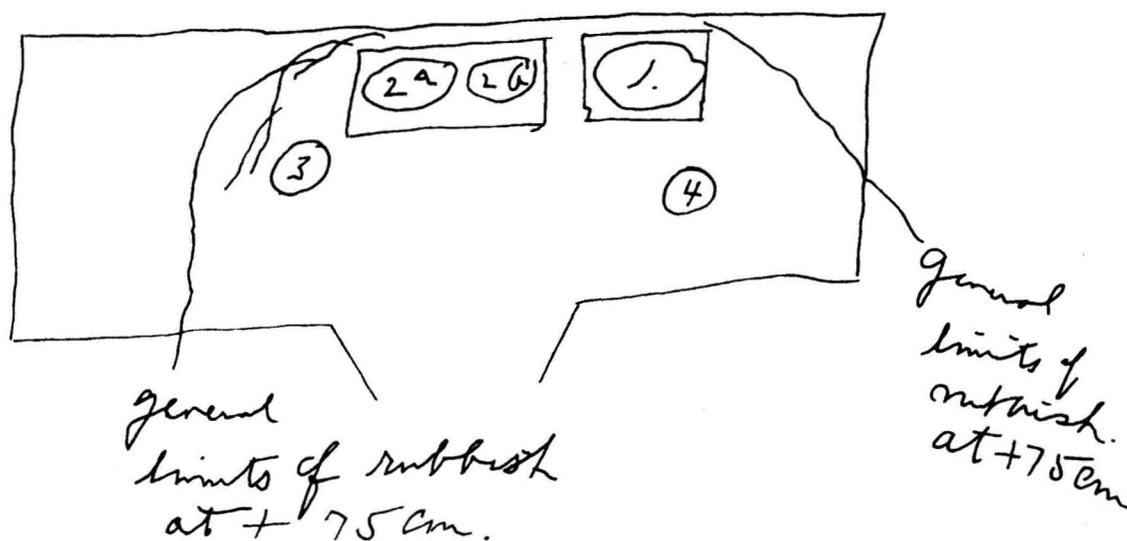


Fig. 2. Diagram of serdab of G 5280 after Reisner. Redrawn by E. Brovarski.

¹⁷ George A. REISNER, „The Families of the Men called Seshemnofer I-III”, 7.

¹⁸ George A. REISNER, MSS, Diary, Giza, October 8, 1912 - January 2, 1913, Department of Ancient Egyptian, Nubian, and Near Eastern Art, Museum of Fine Arts, Boston, 3 (hereafter *Giza Diary*).

Four items are listed, as follows:

1. Single standing limestone statue.
2. Double limestone statue (hands [sic] missing).
3. Head.
4. Head.

In addition, he states that there were also fragments of a small female statuette (head) and a small male statuette. Curiously, Reisner does not include the triad in his list. Nor is there any indication of it in his diagram of the serdab,¹⁹ even though the stump of the statue is clearly visible in an excavation photograph (Pl. XLVII.2).²⁰ Although the triad was grievously shattered and its character was probably not recognized till it was reassembled, it is nonetheless surprising that the presence of the base was not indicated by an outline. But then neither are the small female statuette (head) and small male statuette shown on the diagram.

An examination of the Object Register of the Harvard-Boston Expedition and the accession cards of the Egyptian Department in Boston indicates that the statues and fragments thereof found in the serdab of G 5280 are the following:

(1) Standing male statue, Obj. Reg. 12-10-2, G2320 (= G 5280), serdab, No. 1; proper right foot advanced, goffered kilt; inscribed on left side of base beside left foot *iry-ht nswt, zš ʿ n nswt, Ph.n-Pth*; red skin, yellow skirt, black base; nose damaged, paint mostly gone; limestone; h. 1.30 m. HU-BMFA Exp. Ph. B 1265, 1268-9, 1632, 1696, 1700. G[eorge] A. REISNER and C[larence] A. FISHER, „Preliminary Report on the Work of the Harvard-Boston Expedition in 1911-1913,” *ASAE* 13 (1914), 250, pl. 10 [a]; Bodil HORNE-MANN, *Types of Ancient Egyptian Statuary*, 7 vols. (Copenhagen: Ejnar Munksgaard, 1957), vol. 2, pls. 344, etc.; *HESP*, 54, 85. Cairo JE 44609. See Fig. 2, no. 1; Pls. XLVI.2, XLVII.1-2.

(2) Pair statue, Obj. Reg. 12-10-3, G 2320 (= 5280), serdab, No. 2; standing man on proper right side, woman on left; woman's right hand on man's shoulder and her left hand placed upon his arm; man with proper left foot advanced; heads lost; left shoulder of woman broken; painted in conventional colors, mostly gone; inscribed on base for *iry-ht nswt, zš ʿ n nswt, Ph.n-Pth* and *mwt.f iryt-ht nswt, Imn-dfβ.s*; limestone, h. 1.0 m. HU-BMFA Exp. Ph. B, 1270, 1633. JUNKER, *Giza III*, fig. 43 [upper]; Brigitte JAROŠ-DECKERT and Eva ROGGE,

¹⁹ *Ibid.*, 4.

Statuen des Alten Reiches, Corpus Antiquitatum Aegyptiacarum, Kunsthistorisches Museum Wien, vol. 15 (Mainz am Rhein: Philipp von Zabern, 1993), 45-49. Vienna, Kunsthistorisches Museum ÄS Inv.-Nr. 7502. See Fig. 2, no. 2a and b; Pls. XLVII.1-2, XLVIII.2.

(3) Male head, Obj. Reg. 12-10-6, G 2320 (= 5280), serdab, No. 3; ears covered; traces of red on face; left eye and cheek, nose, and top of head damaged; limestone; h. 10.5 cm. HU-BMFA Exp. Ph. C 3297, 3379-80. Formerly Boston, MFA 13.3157. *HESP*, 86, pl. 26 b 2/2; *Important Egyptian, Greek, Roman, and Western Asiatic Antiquities* (Sale catalogue, New York, Sotheby Parke Bernet, Sale number 4196, 14 December 1978), cat. no. 308. See Fig. 2, no. 3; Pl. XLIX.

(4) Triad, Obj. Reg. 12-10-4, G 2320 (= 5280), serdab, Nos. 4-6; two seated men and a woman in the middle; painted in conventional colors, fairly well preserved; extensive traces of red paint on bodies of male figures and of black paint on wigs; badly shattered; incomplete; inscribed on base for $z\text{š} \text{ } ^c \text{ } n$ [*nswt*], $P^r h^1 . n - Pth$ and $Imn - df^3 . s^1$; limestone, h. 64.5 cm. HU-BMFA Exp. Ph. A 697, B 1259. Boston, MFA 13.4330. Marianne EATON-KRAUSS, „Pseudo-Groups,” in: *Kunst des Alten Reiches*, Symposium im Deutschen Archäologischen Institut Kairo am 29. und 30. Oktober 1991, Sonderschriften des Deutschen Archäologischen Instituts, vol. 28 (Mainz am Rhein: Philipp von Zabern, 1995), 59, 74, cat. no. 30, pl. 14 a. See Pls. XLVI.1-2, XLVII.1-2.

(5) Female face, no Obj. Reg. number, G 2320 (= 5280), serdab, no number; striated wig; parted in center and covering ears; back and proper right side of head broken off; limestone, h. 10.5 cm. Originally MFA 13.4358, then Memphis State University, M. S. U. 1981.1.4, now part of MFA 13.4330. CROWN, *Ancient Egypt*, fig. on p. [10]. See Pl. XLVI.2.

(6) Fragment of base with toes and feet of a seated figure, Obj. Reg. 12-10-5, G 2320 (= 5280), serdab, no number; toenails carefully executed; uninscribed; black granite; w. 11.7 cm. In Boston. HU-BMFA Exp. Ph. C 3297. MFA 13.3158. Not illustrated.

The female face, number (5) in the above list, belongs to the reassembled triad in Boston, MFA 13.4330. It is presumably the unnumbered „small female statuette (head)”

²⁰ HU-BMFA Exp. Ph. B 1259. Cf. HU-BMFA Exp. Ph. A 696-697.

referred to in the diary. Similarly, the fragment of a base with toes and feet, number (6), probably equals the fragment of a small male statuette referred to by Reisner. Only the male head, the fourth item in the list in the diary, is unaccounted for, but it is likely that this was the head of the proper left-hand male figure in the restored Boston triad, which together with part of the chest of the figure had been broken off from the triad, but had subsequently been restored in Boston.

Reisner notes that some of the fragments of the shattered triad were found outside of the serdab. In fact, the head and right shoulder of the proper right-hand figure of Pehenptah in the restored triad was found on a mound three streets further north of G 5280, just to the north of Giza mastaba G 2400. It was probably for this reason that William Stevenson Smith did not associate it with the triad. Presumably it was thrown out of the serdab of G 5280 by the stone robbers and was eventually carried some distance away and abandoned by an unknown agent or agents either shortly after the robbery or at a later date.

In the diary Reisner states that the double limestone statue was missing its hands. „Hands” is almost certainly in error for „heads,” for the hands of this statue are intact (the right-hand of the woman placed on the shoulder of the man is abraded), whereas both figures are headless. Although the serdab of G 5280 (= old 2320) was located within the concession of the Harvard-Boston Expedition, the greater part of Pehenptah’s mastaba fell within the confines of the concession of the Viennese Academy of Science,²¹ and it presumably was in a subsequent division of finds between Reisner and Junker that the pair statue was assigned to Vienna.²²

The male head, number (3) in our list, is at present in a private New York collection (Pl. XLIX).²³ Although some doubt existed concerning their respective scales, given the nature of the break at the bottom of the neck of the male head, as seen in the photograph, and their common origin in the serdab of G 5280, the possibility naturally enough arose that the head might originally have belonged to the headless male figure in the pair statue in Vienna, number (2) in the list. In response to an inquiry, however, Helmut Satzinger, Director of the Egyptian and Ancient Near Eastern Department at the Kunsthistorisches Museum in Vienna,

²¹ Hermann JUNKER, *Giza XII: Schlußband mit Zusammenfassungen und Gesamt-Verzeichnissen von Band I-XII*, Österreichische Akademie der Wissenschaften, vol. 75, pt. 2 (Vienna: Rudolf M. Rohrer, 1955), Teil-Plan 4.

²² Cf. JAROŠ-DEKERT and ROGGE, *CAA Wien*, 15, 46.

²³ I would like to express my appreciation to its present owner Nanette Rodney Kelekian, for allowing me to illustrate it herein.

rejected the possibility for a number of reasons, the most salient of which appears to be that at the right side of the neck of the male head there is a trace of the shoulder, whereas at the corresponding place of the dyad, there is, at the shoulder, a clear trace of the neck.²⁴

If the male head does not join the Vienna statue, it seems likely that the decapitated body to which it belonged was tossed out of the serdab of G 5280 by the stone-robbers along with the two missing heads from the Vienna dyad. In the case of the black granite seated statue, number (5) in our list, all that remained behind were the base and feet. Given the state of Reisner's notes and sketches, and considering the fact that the stone robbers working east of G 5280 had thrown rubbish (along with the skeleton of an old woman) back into the serdab through the window, however, the possibility cannot be entirely excluded that the male head and/or the black granite feet from the seated statue were thrown into the serdab by the robbers and originally derived from another tomb nearby.

The degree of the havoc wrought in Pehenptah's serdab is impressive and difficult to account for. As previously mentioned, Reisner believed that the statues were broken by the stone robbers in frustration at not finding any treasure. Possibly anger and disappointment on the part of the stone-robbers are sufficient motives to explain the considerable energy expended in reducing the triad, for example, to a largely formless block of stone. The feelings incumbent upon a private vendetta might better account for the wanton destruction of the statues, but would not explain why the readily accessible inscription with Pehenptah's name and titles on the lintel of his false door was left intact.

Smith dates the statues from the serdab of G 5280 to the middle of Dynasty V.²⁵ We have already noted that Pehenptah was the son of Seshemnofer I, owner of Giza mastaba G 4940. The tomb of Seshemnofer I is dated by Harpur between the reigns of Userkaf and Neferirkare²⁶ and that of Pehenptah more closely to the reign of Neuserre.²⁷

Smith observes of the standing figure of Pehenptah, our number (1), that it varies the usual pose of the single male figure by placing the right foot forward instead of the left.²⁸ Indeed, it may be the only Old Kingdom statue to do so.²⁹ He also notes that the face is clumsily

²⁴ Private communication, 24.4.1997. I am most grateful to Dr. Satzinger for his prompt and gracious reply.

²⁵ *HESP*, 54.

²⁶ Yvonne HARPUR, *Decoration in Egyptian Tombs of the Old Kingdom: Studies in orientation and scene content*, Studies in Egyptology (London and New York: KPI, 1987), 270.

²⁷ *Ibid.*, 266.

²⁸ *HESP*, 54.

²⁹ EATON-KRAUSS, in *Kunst des Alten Reiches*, 59.

worked under its full wig and that the exaggerated modeling of the leg muscles is unusual.³⁰ Smith refers once again to the striding statue of Pehenptah when discussing the facial type characteristic of the Nekhebu group of statues dating to the reign of Pepy I. According to Smith this type of face began to appear as early as the end of Dynasty V in the head of the seated statue of Akhet-mery-nesut,³¹ but that „there is a hint even earlier of a similarity in the faces of the standing figures of Pehenptah and Pen-meru.”³²

The facial type of the Nekhebu statues, according to Smith, is marked by large, staring almond-shaped eyes surmounted by eyebrows in relief, a nose broad at the base of the nostrils, and a big, carefully drawn mouth. Subsequently, Cyril Aldred studied the Nekhebu style - what he referred to (probably incorrectly) as the „mannerism of the reign of Pepy II” - particularly from the point of view of its manifestations at the end of the Old Kingdom and its influence on the revived three-dimensional sculptural style of the early Middle Kingdom.³³ In addition to the significant features of the face noted by Smith, Aldred called attention to a number of others: the ears placed high, the shallow crown of the head, the pronounced inner canthi of the eyes, the sharp line or ridge that defines the mouth, and muscles emphasized around the corners of the mouth and nose.³⁴ More recently, in an article entitled „A Second Style in Egyptian Art of the Old Kingdom,” Edna R. Russmann has traced the origins of this late Old Kingdom sculptural style back to certain statues or statue groups with features that appear to belong to the transitional period between the Fifth and Sixth Dynasty.³⁵ In particular she has followed its development back to the statue group belonging to the official Metjetji (*Mtjti*), whom she believes to be a contemporary of king Unis.³⁶ More than either Smith or Aldred, Russmann calls attention to the way in which the second Old Kingdom style renders the human form. Characteristic are overlarge heads, long, narrow bodies pinched at the waist,

³⁰ *HESP*, 54.

³¹ MFA 12.1482: *HESP*, 57, Pl. 22 c. HARPUR, *Decoration*, 265, dates the tomb of Akhet-mery-nesut (PM III², 80-81; Ann Macy ROTH, in: Sue D’AURIA, Peter LACOVARA, and Catherine H. ROEHRIG, *Mummies & Magic: The Funerary Arts of Ancient Egypt* [Boston, MA: Museum of Fine Arts, 1988], 83-87) to the reign of Unis or Teti.

³² *HESP*, 85. The statues of Pen-meru in question are MFA 12.1484 and 12.1504; see *HESP*, 53, pl. 21 c, d. Pen-meru himself was apparently a contemporary of Izezi or Unis, and thus also lived at the end of the Dynasty V; see Klaus BAER, *Rank and Title in the Old Kingdom* (Chicago: University of Chicago Press, 1960), 71 [140]; HARPUR, *Decoration*, 266. SMITH, *HESP*, 53, mistakenly dated Pen-meru to the mid-Fifth Dynasty.

³³ Cyril ALDRED, „Some Royal Portraits of the Middle Kingdom in Ancient Egypt,” *The Metropolitan Museum Journal* 3 (1970), 29ff.

³⁴ *Ibid.*, 29.

³⁵ *MDAIK* 51 (1995), 269-79. RUSSMANN, *ibid.*, 270-71, denies the appropriateness of both the terms „mannerism” and „formalism” as applied to the later Old Kingdom sculptural style.

muscles little in evidence or altogether suppressed, especially on the arms, which are often extremely attenuated, and hands undersized or oversized with fingers exaggerated in length.³⁷

It is in the statues of Nekhebu of the reign of Pepy I that the different features of the Sixth Dynasty style discussed by Smith, Aldred, and Russmann come together for the first time.³⁸ Smith perhaps had in mind the wide open, staring eyes when he compared the face of the striding figure of Pehenptah, number (1) in our list, to the faces of Nekhebu.³⁹ If a hint of the Nekhebu style is to be seen in the face of striding statue of Pehenptah, the same is true to a lesser or greater extent of the facial features of others of the statues and fragmentary statues found in the serdab of Pehenptah. The stylistic resemblance of the faces of the Pehenptah triad to the Nekhebu group is primarily due to the wide, staring eyes. On the other hand, the eyes of the male head, number (3), are rather small and almond-shaped, and the resemblance to the Nekhebu facial type is rather due to the prominent character of the alar furrows, that is, the muscles extending from the wings of the nose to the upper lip, and to the form of the mouth with its thick, fleshy lips defined by a sharp line or ridge.

In addition to the facial features, a further resemblance between the Nekhebu group and the statues of Pehenptah and Akhet-mery-nesut is evident in their unemotional approach to the human body, a tendency which presages the disinterest in musculature evident in the sculpture of the Sixth Dynasty.⁴⁰ The modeling of the subsidiary planes of the breast and abdomen in all these statues is, by and large, summarily rendered and schematized.⁴¹

The evidence of the Giza statues discussed above to some extent serves to offset the impression left by the Metjetji and Mitri statue groups⁴² that the Sixth Dynasty style was a product of Saqqara. So too does the wooden statue of Senedjemib Mehi⁴³ which, on account

³⁶ In fact, both BAER (*Rank and Title*, 83, 291 [203B]) and HARPUR (*Decoration*, 274) assign Metjetji's tomb to the Sixth Dynasty, the former to the reign of Teti and the latter tentatively to the reign of Pepy I.

³⁷ *Ibid.*, 269-70.

³⁸ For the statues from Nekhebu's serdab, see *HESP*, 84-86, pl. 22 a-c; *PM III*², 90.

³⁹ One of the faces of Nekhebu (Obj. Reg. 12-11-58) conforms to a different type than the others; see *HESP*, 85 and pl. 26 c.

⁴⁰ See *HESP*, 84-85; RUSSMANN, *MDAIK* 51 (1995), 270.

⁴¹ Smith (*HESP*, 85) was also struck by the similarities between the torso modeling of the standing figures of Pen-meru and Nekhebu. In making the comparison, he presumably had in mind the pronounced rendering of the pectorals in the triad of Pen-meru reproduced in *ibid.*, pl. 21 c, and of the fragmentary Nekhebu statue illustrated in *ibid.*, pl. 26 b 2/1.

⁴² See RUSSMANN, *MDAIK* 51 (1995), 275-276.

⁴³ It is not certain that the statue indeed represents Senedjemib Mehi. It was found, together with a smaller wooden statue, in a plunderers shaft at the entrance to Mehi's sloping burial shaft (G 2378 A), among a mass of loose stones beneath the floor of Room g-h of mastaba G 2385 (see *PM III*², Plan XII). The bases of both statues were missing along with any clue as to the identity of their owner. Smith assigned the two statues to Senedjemib Mehi (*HESP*, 58), but Reisner („New Acquisitions of the Egyptian Department: A Family of Builders of the

of its large size and quality, Russmann is tempted to see as an import from Saqqara.⁴⁴ Be that as it may, she is certainly correct in saying that the late Old Kingdom style is rather rare at Giza. After the Nekhebu group of the reign of Pepy I, and the statue of Wer-kau-ba from the Mycerinus Valley temple,⁴⁵ the majority of statues in the new style derive from Saqqara, either from the late Old Kingdom cemetery to the west of the Step Pyramid, from the cemetery of like date around the Teti Pyramid or from the Pepy II cemetery at South Saqqara.⁴⁶

Sixth Dynasty, about 2600 B.C.”, BMFA 11, no. 66 [November, 1913], 62) thought they belonged to the owner of G 2385, whose name was not preserved. Considering that the serdab of Mehi is on the far side of his mastaba from the entrance to his sloping passage tomb, it seems more likely to the present writer that Reisner was correct and that the two statues belonged to the anonymous owner of G 2385, especially if Room g-h, alongside and parallel to the offering room of G 2385 as it is, served as a serdab for that mastaba.

⁴⁴ Ibid., 276.

⁴⁵ George A. REISNER, *Mycerinus, the Temples of the Third Pyramid at Giza* (Cambridge, MA: Harvard University Press, 1931), 113, pl. 63 b, e.

⁴⁶ E.g., Ludwig BORCHARDT, *Statuen und Statuetten von Königen und Privatleuten*, 5 vols., Catalogue général des antiquités égyptiennes du Musée du Caire, vols. 53, 77, 88, 94, 96 (Berlin: Reichsdruckerei, 1911-36), 1: 60-62; pl. 17 (CG 70-55); Gustav JÉQUIER, *Tombeaux de particuliers contemporains de Pepi II, Fouilles à Saqqarah*, vol. 11 (Cairo: Institut français d'archéologie orientale, 1929), 116, pl. 15; 125, pl. 13; Ét. DRIOTON and J.-Ph. LAUER „Un groupe de tombes à Saqqarah: Icheti, Nefer-khouou-Ptah, Sebek-em-khent et Ânkhî”, *ASAE* 55 (1958), 241, pl. 25; Bengt PETERSON, „Findings from the Theteti Tomb at Saqqara”, *Medelhavsmuseet Bulletin* 20 (1985), 6-7; Louvre A 108 [N 113], unpubl. statue of the *smr w'ty, hry-ḥbt, imy-r' k3t nbt nt nswt, wr hrp ḥmwt (hrw n ḥb), Pth-šps Impy*, see *PM III*², 730; Nigel STRUDWICK, *The Administration of Egypt in the Old Kingdom* (London: KPI, 1985), 90 [53a]. I thank Prof. Jean-Louis de Cenival, former chief Curator of Egyptian Antiquities at the Louvre, for his kindness in providing a photograph and information pertaining to the statue. A seated statue of the overseer of priests *Idi* from Abydos (?) (MMA 37.2.2: Henry G. FISCHER, „A Provincial Statue of the Egyptian Sixth Dynasty”, *AJA* 66 [1962], 65-67, pl. 18, fig. 3, ill. 2) and another of *Mrrr'-nh't/T3w* from Saqqara (CG 120: Jacques VANDIER, *Manuel d'archéologie égyptienne*, 6 vols. [Paris: Editions A. and J. Picard, 1925-1978], 3: 68, 103, 138, pl. 21,3; *PM III*², 699) are in compact limestone and schist respectively and are less similar stylistically to these other statues. For other provincial examples of the new style, see Henry Frederick LUTZ, *Egyptian Statues and Statuettes in the Museum of Anthropology of the University of California*, University of California Publications, Egyptian Archaeology, vol. 5 (Leipzig: J.C. Hinrichs, 1930), 16, pl. 24 a, and RUSSMANN, *MDAIK* 51 (1995), 277. See also the discussion in *HESP*, 85-89.

DESCRIPTION OF PLATES

Pl. XLVI.1. Triad of Pehenptah, MFA 13.3160 + 13.4330, before restoration. Courtesy Museum of Fine Arts, Boston.

Pl. XLVI.2. Triad of Pehenptah, MFA 13.3160 + 13.4330, after restoration. Courtesy Museum of Fine Arts, Boston.

Pl. XLVII.1. View of Giza mastaba G 5280 with serdab in front and chapel behind. 11 October 1912. Harvard University-Boston Museum of Fine Arts Egyptian Expedition photo B 1257.

Pl. XLVII.2. View of interior of serdab G 5280 with statues in situ. 11 October 1912. Harvard University-Boston Museum of Fine Arts Egyptian Expedition photo A 697.

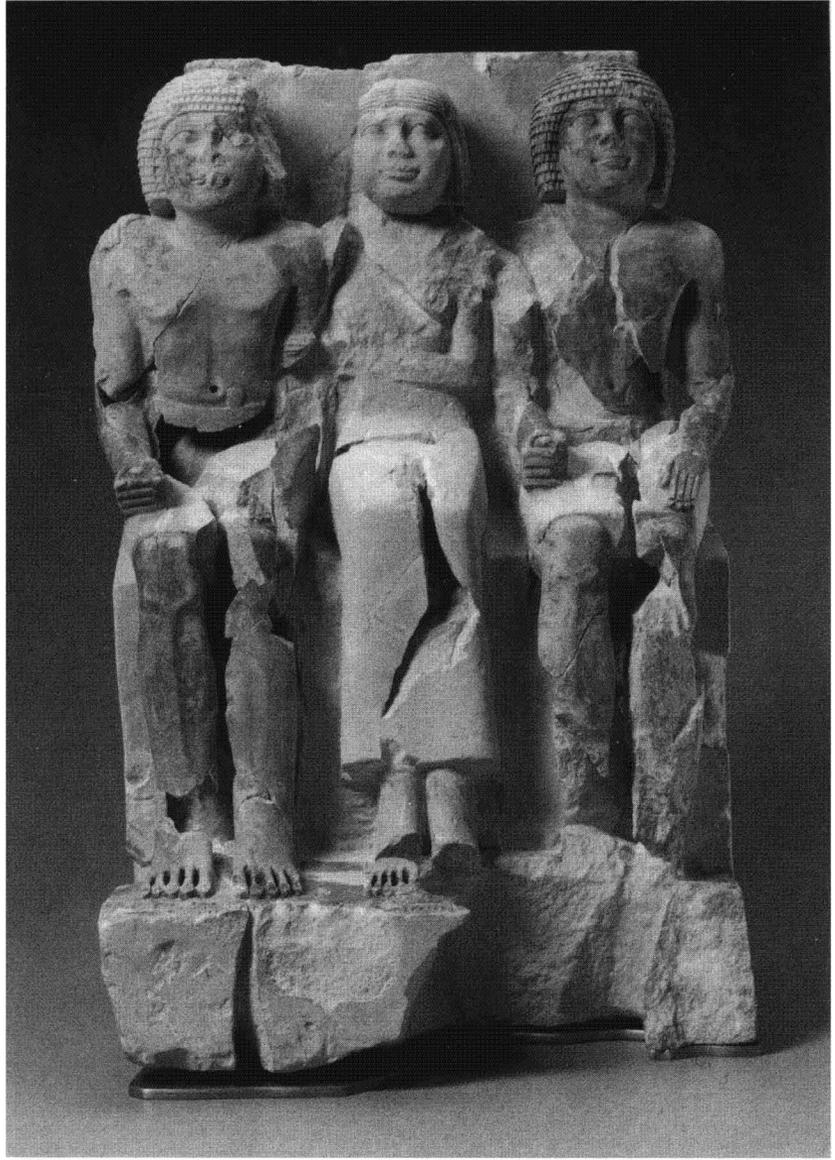
Pl. XLVIII.1. Standing statue of Pehenptah, Cairo JE 44609. 6 January 1913. Harvard University-Boston Museum of Fine Arts Egyptian Expedition photo B 1632.

Pl. XLVIII.2. Dyad of Pehenptah and Amendjefas, Vienna ÄS 7502. 6 January 1913. Harvard University-Boston Museum of Fine Arts Egyptian Expedition photo B 1633.

Pl. XLIX. Male head, former MFA 13.3157. Courtesy Museum of Fine Arts, Boston.



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