

EGYPT AND BEYOND



ESSAYS PRESENTED TO  
LEONARD H. LESKO



Leonard H. Lesko, in his office at Brown University

# Egypt and Beyond

Essays Presented to Leonard H. Lesko  
upon his Retirement from the  
Wilbour Chair of Egyptology  
at Brown University  
June 2005

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2008



Typeset in New Baskerville

Copyedited, typeset, designed, and produced by Peter Der Manuelian

ISBN 13: 978-0-9802065-0-0

ISBN 10: 0-9802065-0-2

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Printed in the United States of America by

Sawyer Printers, Charlestown, Massachusetts

Bound by Acme Bookbinding, Charlestown, Massachusetts

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# Unique Statues found at Giza VI: Two Unknown Statues found in the Western Field and near the Causeway of Khafre<sup>1</sup>

Zahi Hawass

IN THE LAST FIFTEEN YEARS, EXCAVATIONS AT GIZA have uncovered many important and unusual statues from two main areas: the tombs of the pyramid builders;<sup>2</sup> and the Western Field (west of the pyramid of Khufu).<sup>3</sup> Added to this number is now a limestone statue found in 1989 near the causeway of Khafre. The present article will discuss this last statue, and another from the Western Field. The statue found near the causeway of Khafre had no good context; the statue from the Western Field was found during the course of our excavations in the remains of a tomb shaft. Neither statue was inscribed, and neither owner can be identified.

## I. THE UNINSCRIBED STATUE FROM THE CAUSEWAY OF KHAFRE

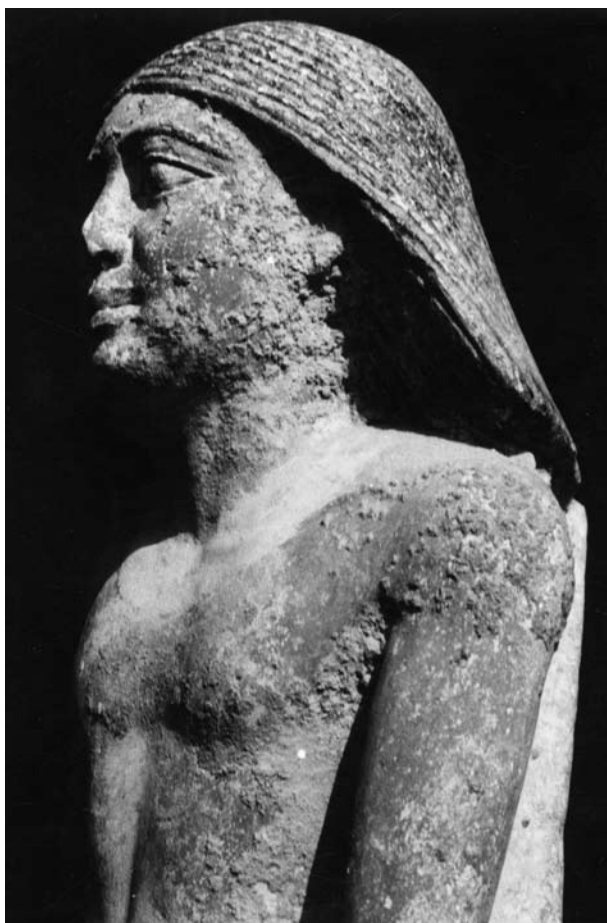
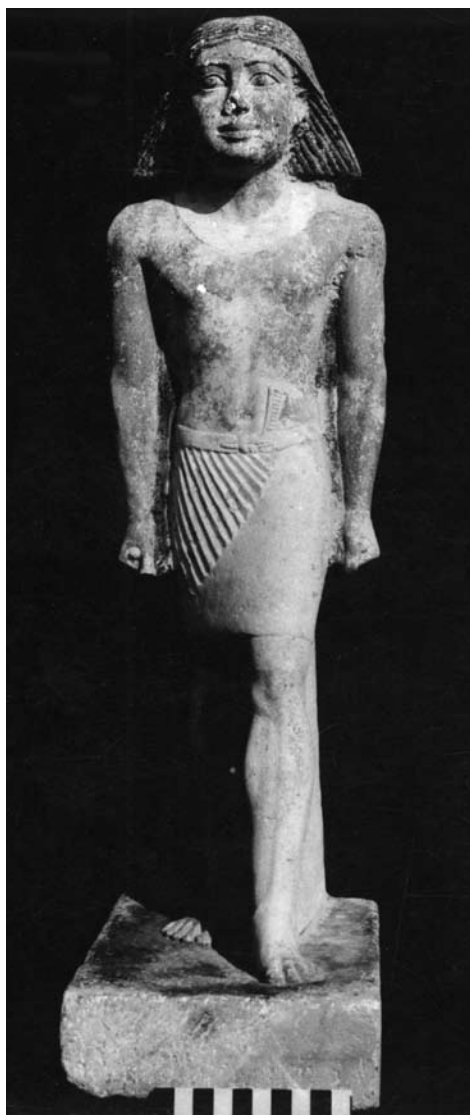
This painted limestone statue was found in 1989 by a camel driver who was walking his animal along the causeway of Khafre, near the tomb of Rawer (G 8988).<sup>4</sup> As it walked, the foot of the camel brushed away some sand and revealed the face of this painted limestone statue. The driver dismounted, and went to dig out the rest of the statue. Fortunately, the Giza police caught him in the act, and took the statue away from him. I came, took the statue, recorded it, and stored it in the magazine at Giza. The findspot of this statue suggests that it may have been dropped by a workman during earlier excavations, or perhaps stolen from a tomb and hidden so that it could be retrieved later.

The statue represents a man standing and striding forward, left leg in front in a traditional male pose, holding a cloth in each hand. It is set on a low base; a back pillar behind reaches to the bottom of the shoulder-length wig (fig. 1).

Dimensions:

Height of base:	6 cm
Depth of base:	28 cm
Width of base:	17 cm
Height of statue with base:	58.5 cm
Height of back pillar with base:	48.5 cm

- 1 Leonard Lesko is a good friend. I met him for the first time at Brown University, where I went to give a lecture about pyramids. I have found since that he is a sincere man and excellent scholar, an expert in the field of philology. His publications in the field of Egyptology have enriched our knowledge. One of his greatest achievements stems from his desire to educate young Egyptians at Brown; through his help, the university has accepted Ramadan Badri, who was my assistant at Giza, and who is now studying for his doctorate. It is to Leonard Lesko that I dedicate this article.
- 2 Z. Hawass, "A group of unique statue discovered at Giza I," in *Kunst des Alten Reiches*, SDAIK 28 (1995), pp. 91–95; "A group of unique statues discovered at Giza II: An Unfinished Head and a Statuette of an Overseer," *ibid.*, pp. 97–101; "A group of unique statues discovered at Giza III: The statues of JNTY-ŠDW from tomb GSE 1915," in *Les critères de datation stylistiques a l'ancien empire* (Cairo: IFAO, 1997), pp. 187–208; "A group of unique statues discovered at Giza IV: the statue of an Overseer of the craftsmen and his wife," in *L'art de l'Ancien Empire égyptien* (Paris: Musée du Louvre, 1999), pp. 79–98.
- 3 Z. Hawass, "The Statue of the Dwarf *Pr-n(j)-ḥw* recently discovered at Giza," in *Festschrift W. Kaiser*, MDAIK 47 (1991), pp. 157–62, pls. 12–14.
- 4 S. Hassan, *Excavations at Giza V* (Cairo: 1944), pp. 293–97. For new G 8000 numbers, see [www.gizapyramids.org](http://www.gizapyramids.org).



Figs. 1–2. Standing statue found near Khafre causeway.

The statue is completely uninscribed. The skill of the workmanship indicates that it was fashioned by well-trained artisans. The figure wears a knee-length kilt with a diagonal pleated panel and a waistband tied in front.

A wig with a center part covers the head of the statue, flaring into triangular panels that end just above the shoulders on either side. This is beautifully made, with long striations indicating the strands of hair. These run from the top of the wig down to the top of the back pillar. The wig was painted black, but some of the color was lost when it was handled by a non-professional (fig. 2).<sup>5</sup>

Height of wig:	11.5 cm
Maximum diameter of wig:	14.4 cm

5 Compare with the similar wig of a scribal statue at the Egyptian Museum, Cairo; see M. Saleh and H. Sourouzian, *The Egyptian Museum Cairo. Official Catalog* (Mainz am Rhein: Philipp von Zabern, 1986), no. 43.



The face is oval, with a low and broad forehead.<sup>6</sup> The width of the forehead is 4.6 cm. and the height of the face is 6.5 cm. The artisan has succeeded very well in the modeling of the eyebrows and eyes. The eyebrows are slightly protruding, to indicate the bone beneath, and the raised cheekbones as they come beneath the eyes are beautifully defined. The artist has even lowered the area directly under the eyes so that the cheekbones become more prominent, making this area come alive. There is a very thin swelling on part of the right eyebrow. The eyebrows and the outline of the eyes are painted black; the eye is white; the iris is a bright brown; and the pupil is black.

The nose is also clearly defined, with a narrow bridge and flaring nostrils; the right side of the nose has been damaged. The width of the face across the cheekbones is 5.6 cm. The lips are thick, especially the upper one. The artist has succeeded in moving cleanly from the upper lips to the area around the chin.<sup>7</sup> The result of this modeling is that the chin appears round, with a little rise to match the general frame of the face, supporting the slight idealistic smile that curves the lips.

Only parts of the ears are visible due to the positioning of the wig. The right ear is clear, especially from the inside. The left has been badly corroded by salt.<sup>8</sup> The entire face is painted a reddish brown.

The neck appears slightly thick, but the artist has modeled it beautifully. The muscles of the neck are shown in some detail. The muscles of the shoulders are clearly defined and well-formed. The chest is broad, the muscles here also well developed. The muscles of the chest flow into the well-defined abdomen, which is represented naturalistically, with the navel set low and slightly sunken. The artist has raised the muscles of the stomach slightly, then pulled them back at the waist. The effect of the modeling of the musculature is of an athletic or military man.

Around the neck is a *wsh* collar; this does not appear on the back due to the wig and the back pillar. This collar is defined by a black line at its lower edge; most of the rest has lost its color, with only traces of green and black still remaining (fig. 3).<sup>9</sup>

Width of the two shoulders:	5.8 cm
Diameter of chest:	10.3 cm

Both arms are strong and well modeled; each hand holds a piece of linen. The thumb of the right hand is broken. The artist has shown great skill in modeling the arms, especially at the top where he has shown the top of the bone of the upper arm. The back of each hand is clearly defined. The screen between the arms and the body has not been removed, but instead has been painted black.

Length of arm from top to bottom:	22.5 cm
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The kilt is short and painted white. The end of the belt of the skirt is shown against the stomach in raised relief; the belt itself is also shown tied in the center of the waistband. Much of the right side of the kilt is decorated with raised lines that fill a triangular panel.

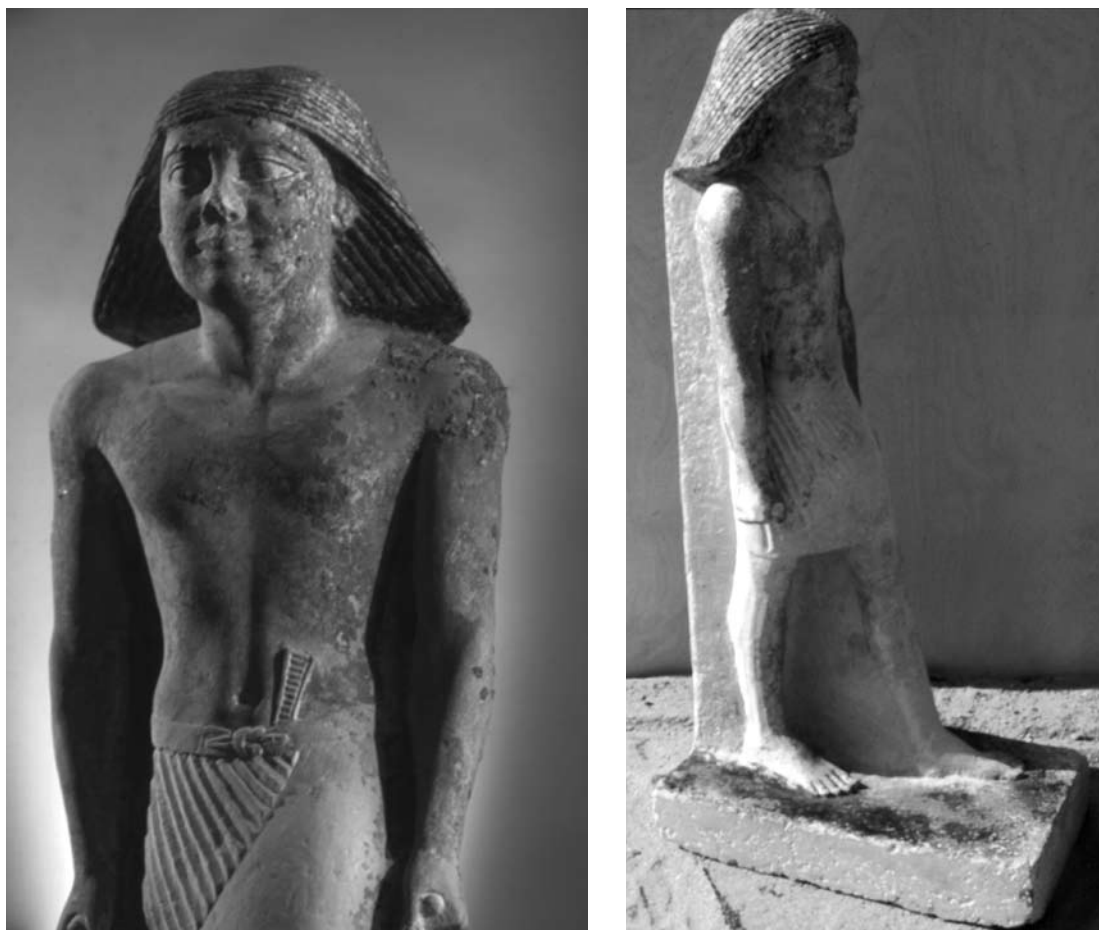
The skirt ends above the knees of the statue, whose left leg is forward in the traditional male striding pose. The feet are turned out slightly. The screen between the legs has not been removed; like the screens between arms and torso, it has been painted black. The bones and muscles of the left knee and leg are raised, again underlining the strength of the figure. The right leg is less clearly defined, because it is toward the back and partially hidden by the back pillar.

6 A standing statue with similar features is dated to Dynasty 4; Alessandro Bongiovanni and Maria Sole Croce, *The Illustrated guide to the Egyptian Museum in Cairo* (Cairo: The American University in Cairo Press, 2001), p. 60.

7 Compare with a Dynasty 5 double statue. K. Michalowski, *Art of Ancient Egypt* (New York: Harry N. Abrams, 1969), p. 365 no. 223. See also *ibid.*, p. 364 no. 217, especially in the details of the wig. The two statues are dated to Dynasty 5.

8 Compare with *ibid.*, p. 365, no. 223, dated to Dynasty 5. The ears do not appear at all beneath the wig in this example.

9 For the function of the *wsh* see E. Brovarski, "Old Kingdom Beaded Collars," in J. Phillips ed., *Ancient Egypt, the Aegean, and the Near East: Studies in Honor of Martha Rhoads Bell*, vol. I (San Antonio: Van Siclen Books, 1997), pp. 137–62; and T. Handoussa, "Le collier ousekh," in *SAK* 9 (1981), pp. 143–50.



Figs. 3-4. Standing statue found near Khafre causeway.

Length of right leg: 17.5 cm

Length of left leg: 18.8 cm

There are no inscriptions on the base, which has been painted black.

The back pillar is flush with the base in back, and runs from the base to the bottom of the striated wig, level with the shoulders. The screen between pillar and legs has not been removed, and was painted black (fig. 4).

Height of back pillar: 48.5 cm

## II. AN UNINSCRIBED STATUE FROM THE WESTERN FIELD

This statue was discovered on January 1, 1994, during excavations in the Western Field of the Great Pyramid. The statue was found in the shaft of a tomb with no superstructure. This lies on the far northwestern edge of the excavation, near the tomb of Kai.

Height of base and seat: 18.5 cm

Height of base: 4 cm

Width of base: 13.5 cm

Depth of base: 24 cm

Height of entire statue: 39 cm

The statue is made of painted limestone, and depicts a man wearing a short curled wig and kilt, seated on a backless seat. The right hand holds a piece of linen; the left hand is extended flat on the left thigh. The face bears a slightly pained expression and the marks of life, suggesting that the figure represented is an old man. There are no inscriptions on the statue to give us the man's name or titles (fig. 5).

When discovered, the statue was in poor condition, broken into four pieces:<sup>10</sup>

1. The head and part of the neck
2. The torso, including the navel
3. The shoulders, stomach, seat, and legs
4. The top of the knee and part of the legs.

The wig, which is damaged in places, is short, painted black, and modeled with nine rows of small raised, squares to indicate curls. From a line at the top, nine rows of small raised squares indicate curls. The wig curves around the head on both sides; it ends at chin level in the front and covers the neck in the back (fig. 6).

Diameter of the wig      8.5 cm  
 Height of the wig:      7 cm

In spite of the fact that the statue was found in poor condition, we can see the unique, realistic face of a man who looks old and tired. The face is square, with a wide forehead, even wider on the right than on the left. The eyebrows are thick and straight; they were once painted black, but most of this color has been lost. The eyelid is narrow, but the eye is raised a little at the edge. Both eyes were once framed with black. The eyeballs were colored white; these have lost their brightness. The face has been painted reddish brown.

The wide nose was well-defined and modeled, but much of it is now missing. Below the nose are the remains of a black moustache that covered the area between nose and upper lip. This moustache is thick in the middle and thin on either side, with a rectangular shape on the left side.

The lower lip is broad and has a raised edge. It turns down slightly on each side, giving the statue a weak smile that is almost a grimace. A groove runs from the upper edge of each nostril to the lower edge of the mouth, indicating the line of the cheek.

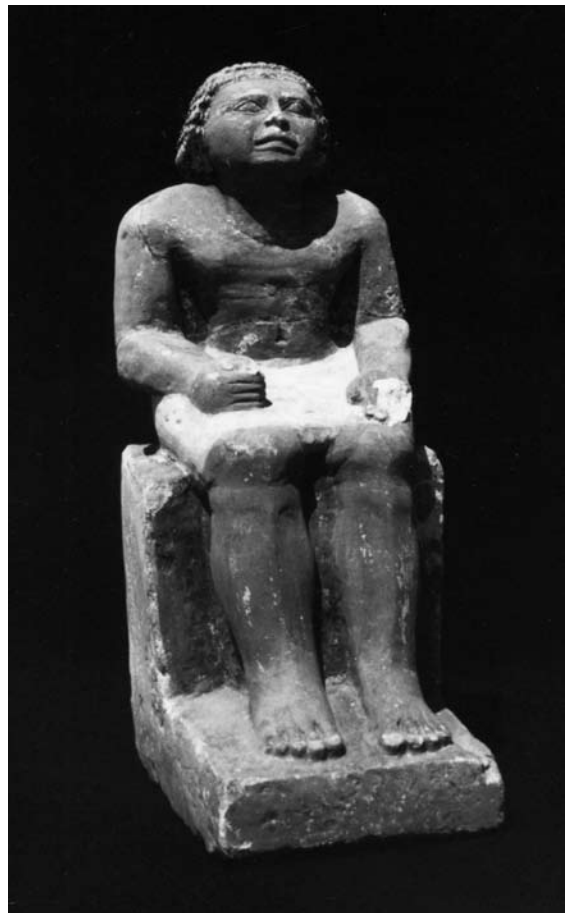


Fig. 5. Seated statue found near G 1845.

<sup>10</sup> The statue was restored by Mustafa Abdel Kader. It is important to note that Lesko and Brovanski, representing Brown University, are working in the area excavated by Abu Bakr, which lies in the Western Field near our excavations. Further excavation in the area of the shaft in which the statue was found uncovered an uninscribed tomb, which has been given the number G 1845. Two uninscribed purification basins of wood were also found in the area.



Figs. 6–7. Seated statue found near G 1845.

The right cheek is flatter than the left, which makes the face and head seem as if it turns left. Taken together, these details give the strong impression of a man in old age.

Height of face: 5.5 cm

The artist modeled the neck well, from the square chin to below the line of the shoulders. The neck is thick, shown as wide and quite short.

The shoulders are wide and strong. The right shoulder is slightly shorter than the left, giving the impression that the figure leans with his head and arm to the left. The artist has shown the muscles of the shoulder as strong, extending to the inside until they reach the pectorals, which are themselves slightly raised. The area between the two breasts is stressed, with the area between them in the form of a depressed letter V (fig. 6).

Width of the shoulders: 16 cm

The level of the stomach is sunken relative to the level of the chest. The line of the waist curves in, with its narrowest point just above the level of the navel.<sup>11</sup> The modeling here is not particularly successful; the artist has lost the naturalistic look for which he was striving. This may have been due to the attempt to depict old age in the shoulders and chest. The stone

11 In many Old Kingdom statues, we see that the artists have neglected the navel. See M. Saleh and H. Sourouzian, *Egyptian Museum Cairo; Official Catalogue* (Mainz, 1987), no. 50, where the artist has put only a dot.

screen between arms and torso has been painted black. The torso, arms, and legs, have all been painted a reddish-brown.

The modeling of the arms is also somewhat unsuccessful. The arms from shoulder to elbow are thick and rounded, with little muscular definition. The wrists are thick, and the right hand holds a piece of linen.

The skirt is short, and tied around the waist. It begins below the navel and ends just above the knees. It has been painted white, but no details are shown.

The legs are extremely heavy, with thick ankles and wide feet. There is little modeling on the knees, calves, or feet.

Length of leg from knee: 13. cm

The back of the statue is well executed. The short wig has allowed the artist space to show the modeling of the shoulder muscles. The spine is indicated by a groove that runs from the inverted V created by the shoulder muscles and the top of the kilt. The base has been painted black (fig. 7).

### CONCLUSION

The first statue belongs to the idealistic school of the Old Kingdom.<sup>12</sup> It is a masterpiece. The warm smile lends an individuality to the statue, as compared with other sculptures of the period. The statue is traditional in its position, methods of modeling, and also in the fact that the artist has not removed the stone screens between limbs and body. Only four colors can be seen: white for the eyeballs, skirt, and cloth in the hands; black for the wig, eyebrows and eye outline,<sup>13</sup> screens, and base; traces of green for the *wsh* collar; and reddish brown for the face, torso, arms and legs. The artist was keen to show the anatomy of the body, and successfully conveys the athleticism of the figure. The movement of the legs is visible even from the back, which makes it seem alive. Based on its style and comparison to other statues, this piece should be dated to the first half of Dynasty 5.

The second statue is unique and has no parallel in the Old Kingdom. It appears to depict a man in old age. Since it was found near the tomb of Kai, it can perhaps be dated by association to early Dynasty 5.

12 R. Freed, "Rethinking the rules for Old Kingdom sculpture. Observations on poses and attributes of limestone statuary from Giza," in M. Barta, ed. *The Old Kingdom Art and Archaeology* (Prague: Czech Institute of Egyptology, 2006), pp. 145–56.

13 See Michalowski, *Art of Ancient Egypt*, p. 363 no. 210, which has a similar back pillar and skirt.