

Scenes of Officials' Investiture in Ancient Egypt during the New Kingdom

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Abstract

One of the distinctive themes related to the officials' career is the rendering of their promotion to higher ranks. This prestigious event was well recognized by the high officials throughout the ancient Egyptian history. Therefore, officials were keen on commemorating their installation ceremony by words and pictures on the walls of their private tombs.

The research introduces examples of the investiture and reward-investiture scenes to explain and analyze how the officials obtained their positions in Ancient Egypt during the New Kingdom. It also includes an analysis of the main elements constituting the investiture scenes. The key elements include the place of the ceremony, the characters involved, the anointing of officials, the Window of Appearance and the signs of the new office. Related representations are attested since the mid-18th Dynasty in private tombs and rarely on temple walls.

Keywords: Investiture - High officials - Private tombs - Anointing - Window of Appearance - New Kingdom.

Introduction

The concept of 'investiture' is defined as the ceremonial or official investing of a person in an office or a rank.ⁱ This definition is confirmed by Jan Assmann,ⁱⁱ who referred to the ceremony of the officials' investiture as "*the day of being clothed*", indicating the act of clothing in the insignia of an office.

This ceremony illustrates one of the most prominent themes which were depicted in the private tombs of the high officials since the mid-18th Dynasty. The subject-matter of the ceremony is related to the officials' career when they received the promotions and titles of their new office within a special event that happens once in an official's lifetime.ⁱⁱⁱ

In ancient Egypt, officials were promoted to higher ranks by various means, such as receiving positions or responsibilities, being awarded special privileges and redefining their

responsibilities.^{iv} This administrative process was controlled under the authority of the king as the holder of a divine office,^v the responsible for the appointment and promotion,^{vi} as well as the demotion and even the dismissal of an official.^{vii} However, the king himself was concerned with assigning the high level officials who appointed their own subordinates.^{viii}

The royal participation in the appointment event played an important role in the career of the honored officials as it gave them a feeling of justifiable pride that attracted the Egyptian artist to commemorate this memorable ceremony. However, evidence of appointing officials was recorded in the biographical texts since the Old and Middle Kingdoms. An example is the appointment of  Wni (*Weni the Elder*) to the position of  *t3yty s3b t3ty* 'chief judge and vizier', which is recorded on the second false door of his tomb at Abydos. As for the New Kingdom, the importance of this event became more evident and thus began to be depicted on the walls of the officials' private tombs.^{ix}

Location of the investiture scenes

In the layout of Theban tombs decorations, the appointment event is generally found in the part of the tomb that features the scenes pertaining to the official's life and office. This part indicates the focal walls of the T-shaped chapels which related to the content and meaning of the "*Blickpunktsbild*" or the "focal point representation". These focal walls refer to the western back walls of the transverse hall of the tomb, which are first seen by visitors entering the tomb chapel. Therefore, the focal walls were symbolically significant for the tomb owner and consequently reveal the importance of the scenes depicted on them.^x

The sequence of the installation ceremony

The incidents of the investiture ceremony can be divided into three stages; each one comprises a number of elements arranged as follows:^{xi}

I. Preparations for entering the royal palace

- Leading the honored official into the audience hall/doorway of the palace before the king or before the king and the queen.
- Expressing rejoicing and adoration gestures in front of the king.
- Participation of the people who witness the event, such as high officials, courtiers, scribes, foreign representatives and servants.
- Preparing the gifts of the appointee to be placed in the audience chamber.

II. Announcement of the official's induction

- The king either leaning out of the Window of Appearance or being enthroned in his royal kiosk and announcing the royal decree of the appointment.
- The appointee responding to the king and receiving the royal favors and signs of the new office, while scribes recording the event.
- In few scenes, priests anointing the honored official.
- The court entertainment taking place before the king.

III. Ending the installation ceremony

- The appointee leaving the palace and being greeted by his subordinates and members of his household with flowers, tambourines and drums.
- Servants following the appointee and carrying the royal gifts.

- The appointee riding away in his chariot moving towards the temple in order to ratify the act of appointment.
- The official proceeding towards his house.

The previous ceremonial procedures were a stereotyped way of depicting the donning of a new garment, either in appointing or rewarding scenes with regard to the variations from one tomb to another.^{xii}

Evidence for investiture scenes in private tombs

Scenes of officials' investiture are grouped chronologically into three phases comprise the pre-Amarna, the Amarna and the post-Amarna periods. Each phase is characterized by significant iconographic features that vary in the concept and function from one tomb to another during the New Kingdom.

I. Appointment scenes before the Amarna period

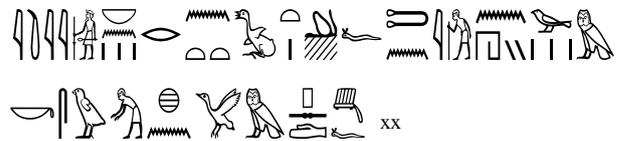
The appointment of *Wsr-Imn* (TT 131) - Sheikh Abd el-Qurnah -18th Dynasty

The appointment of  *Wsr-Imn*^{xiii} is the earliest evidence of appointing an official to the post of vizier, it dates back to the reign of Thutmosis III.^{xiv} The scene occupies the eastern wall of the hall of his tomb at the Village of Sheikh Abd el-Qurnah in Thebes.

On the right side of the scene, Thutmosis III is represented seated in his palace, enthroned in the royal kiosk, wearing the Atef-crown, and holding his regalia. Behind him stands a human figure in a smaller scale representing his *k3*.^{xv} In front of the king, *Wsr-Imn* is represented accompanied by his father, the aged vizier *ḥmt* or *Ḥh-ms*, a chamberlain and two courtiers of the king.^{xvi} Above the heads of the attendees, the text narrates the dialogue between the king and his courtiers in twenty-

eight columns known as *The Co-Installation Text*.^{xvii} According to Eberhard Dziobek,^{xviii} the appointment text of *Wsr-Imn* belongs to a group of texts known as “*Königsnovelle*” which describe the royal audience and consist of three elements; the king, the council advisors and the royal decision (fig.1).

Hence, the process of the co-installation text begins with the procession of the courtiers and officials into the audience hall of the palace,^{xix} and the courtiers inform the king that the present vizier has reached old age.



ity nb.n r-ntt t3ty ph[.n].f tni nhy m ksw hn m psd.f

‘O Sovereign our lord, the vizier who has reached old age, a little bends resting on his back’.

As a result, the vizier would not be able to carry on the duties of his position properly and a younger office holder should be nominated.^{xxi} Then, the courtiers suggested that his son *Wsr-Imn* whose current position is a scribe in Amun’s temple, could carry on the

duties of his father as  ^{xxii} *mdw i3w* ‘staff of old age’.

Consequently, the king appoints him as  ^{xxiii} *idnw* ‘deputy’ for his father.^{xxiv}

On the left side of the scene, the second episode shows the procession of the newly appointed co-vizier to the temple of Karnak (fig.2).^{xxv} The king is shown carried in a palanquin by eight men, seated on a stool, wearing the blue crown and accompanied by an official and two fan bearers. The rest of the procession continues in front of the king in two rows: In the lower row, *Wsr-Imn* is represented wearing a long robe with a cone of

ointment on his head, holding a long staff and obtaining his new titles as a vizier. He is preceded by four men carrying festal branches, six armed soldiers, three men clapping, a drummer, and four men beating sticks.^{xxvi} In the upper row, a man is shown censuring and another is represented pouring a libation. Both men are preceded by twenty soldiers marching in a double row, three men with long staves, others with throw sticks, a drummer and an officer.^{xxvii}

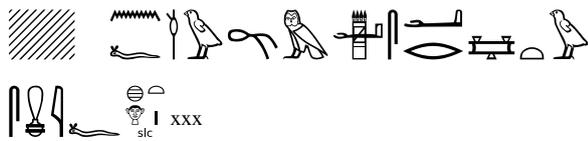
The installation text of *Wsr-Imn* states the suggestion of the courtiers of appointing *Wsr-Imn* as vizier instead of his father who had become physically unable to perform his duties as follows:



di.k is s3.f Wsr rn.f m sš htmt ntr m hwt ntr n T[Imn]

Now, you should place his son named *Wsr*, the scribe of the God's treasure in the temple of Amun.^{xxix}

The king issues a decree confirming the appointment:



[iw rdi.tw] n.f wdw m ḥ sʿr.tw^{xxx} smi.f^{xxxii} h[ʃ]t-hr

The command [was given] to him in the palace, and his report was presented in the presence.^{xxxiii}



hrw pn st3^{xxxv} sš htmt ntr Wsr-Imn n pr-Imn m b3h hm.fʿnh wd3 [snb]

(On) this day, bring (the induction) to the scribe of God's treasure *Wsr-Imn*, in the temple of Amun in the presence of his majesty, may he live, be prosperous and [healthy].^{xxxvi}

The appointment of *Nb-Imn* (TT 90) - Sheikh Abd el-Qurnah -18th Dynasty

Another example is the appointment of *Nb-Imn*^{xxxvii} which is portrayed on the southern side of western wall of the hall of his tomb at the Village of Sheikh Abd el-Qurnah in Thebes. It dates back to the reign of Thutmosis IV.

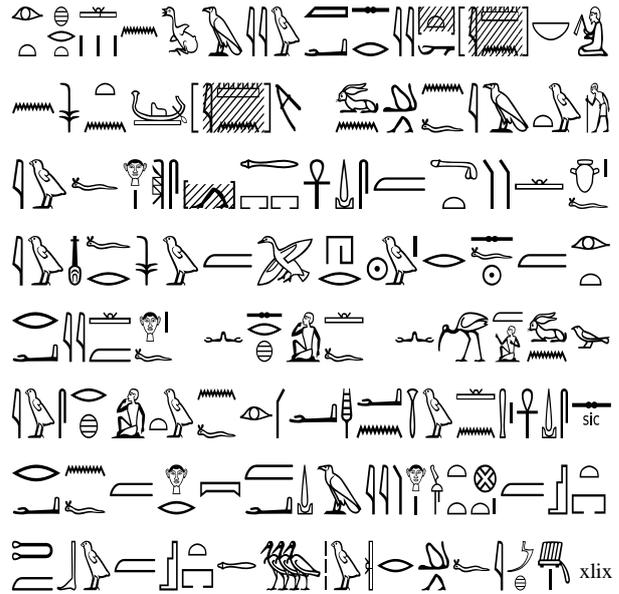
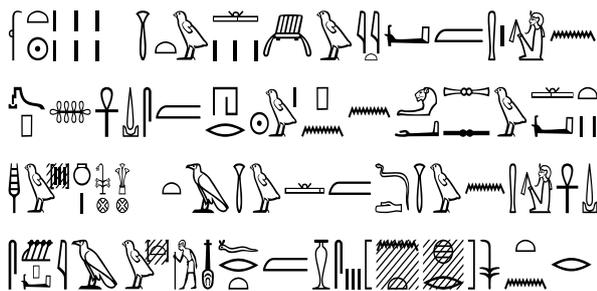
The scene shows the induction of *Nb-Imn* to the position of *hry md3y* 'chief of the military police'.^{xxxviii} The promotion was conferred on *Nb-Imn* by Thutmosis IV, who was represented seated in the royal kiosk but his figure is completely lost.^{xxxix} In front of the king, *Nb-Imn* is represented with upraised hands in a gesture of adoration.^{xl} However, Selke Eichler,^{xli} argues that the representation of the enthroned king is not related to the act of appointment; and thus *Nb-Imn*'s promotion did not occur in the presence of the king. The former opinion is possibly acceptable because of representing *Nb-Imn* in a gesture of adoration instead of the traditional attitude of rejoicing.^{xlii} To the left side of the scene, *Nb-Imn* is represented standing and receiving the symbols of his new office from the *sš nsw Twny* 'royal scribe *Twny*'; The gazelle-standard^{xliii} of the police of western Thebes, and a little tube which possibly contains the warrant of his office.^{xliv} There are various interpretations concerning this little tube in the shape of a palm column. It was either used as a container of oil which could be given to an official at his induction as a badge of office, or it was used as a tube to contain the warrant of office. Furthermore, this tube was mentioned

as a common form for *kohl* containers (fig.3).^{xliv}

The remaining part of the wall is occupied by three registers representing a number of soldiers of military police who are under the command of *Nb-Imn*. At the top there are seven fan-bearers carrying three kinds of standards, one is showing high feathers on a *dd* symbol, another is the sunshade and the third is a plain tablet. Behind them there are six soldiers and a trumpeter who gives the signal to advance.^{xlvi} In the middle register, there are two senior officers prostrating themselves and kissing the ground at the head of the troops. One is the commandant of the police in Thebes 'Tri', while the other's name is not mentioned, but he is supposed to be the one who gives his place to *Nb-Imn*. Behind them there are soldiers headed by a standard-bearer. These are armed with bows, and moving to the right. In the third register there is another file of soldiers moving to the left and armed with spears, shields and bows (fig.4).^{xlvii}

The sub-scene depicts other attendees of the occasion who are represented facing the king's direction and arranged as follows: A servant carrying bag, stool and sandals, a squad of soldiers carrying shields, and servants moving towards the soldiers, bringing gifts to the king in return for his appointment. The gifts include an ox, a gazelle, a hare, vegetables, bread, flowers and two jars in net-bags.^{xlviii}

The induction text of *Nb-Imn*:



*h3t-sp 6 wdwt¹ 3wyt m hm n stp-s3 'nh wd3 snb
m hrw pn n h3ty-^c tswty^{li} 'h'w nw sm'w mh'w t3
wd m dd wd.n hm 'nh wd3 snb šsp i3w[t] nfrt
m hsw [nt hr] nsw r irt hrt n t3yw sry[t]^{lii} Nb-
[Imn] n dpt-nsw Mry-[Imn]^{liii} wn ph.n.f i3wt
iw.f hr šms pr-³ 'nh wd3 snb m mty ib.f iw nfr
sw m p3 hrw r sf m irt rdi m hr.f n srh.f n gmi
wn iw srh.tw n.f ir 'h'.n wd.n hm 'nh wd3
snb rdi.n.f m hry md3y^{liv} hr imntt niwt m st
Tmbw m st '3 b3w^{lv} r ph.f im3h^{lvi}*

Year 6, a command issued from the majesty of the palace, may he live, be prosperous and healthy, on this day for the mayor, commander of the fleet of Upper and Lower Egypt. The command as said: the majesty has commanded, may he live, be prosperous and healthy, the receiving of a good old age in favors [before the] king, in order to settle the affairs of the standard bearer *Nb-[Imn]* of the royal ship *Mry-[Imn]*. He has reached old age, following the Pharaoh, may he live, be prosperous and healthy, in the exactness of his heart. He is perfect for (this) day more than yesterday in doing what is placed on his face. He didn't complain against. Fault was not found. He was not accused. Then the majesty has commanded, may he live, be prosperous and healthy: He is placed as chief of police in

the west of the city (Thebes) in the place of *Tmbw* and the place of ʕ3 *b3w*, until he reaches honor (i.e. death).^{lvii}

II. Appointment scenes of the Amarna period

The combination of rewarding and appointing officials in one event is one of the most prominent subjects that characterized the decorated tombs of Amarna. Such representations are usually depicted either on the western wall of the hall in the southern tombs or on the southern wall of the hall in the northern tombs.^{lviii}

The tomb of *Twtw* (Tomb no. 8) - El Amarna - 18th Dynasty

An example from the southern tombs of Amarna is the reward-investiture scene of  *Twtw* (tomb no.8)^{lix} which is depicted on the western wall of the hall of his tomb.

The scene narrates the occasion of *Twtw*'s rewarding which is coinciding with his investiture as  *b3k-tpy n Nfr-hprw-Rc-wc-n-Rc* 'chief servitor of Akhenaten.^{lxi} The whole scene is considered part of a diptych^{lxii} that extends over both halves of the wall surrounding the doorway in a complex composition of two distinct scenes representing *Twtw*'s promotion and rewarding (fig.5).^{lxiii}

The appointment scene of *Twtw* is depicted on the southern side of the western wall, where Akhenaten is shown leaning out of the Window of Appearance in front of Queen Nefertiti whose figure is entirely lost.^{lxiv} In the courtyard *Twtw* is represented standing in front of the king, raising his hands in a gesture of rejoicing and receiving the honors bestowed upon him by the king. A servant is represented behind *Twtw* bowing down and presenting a

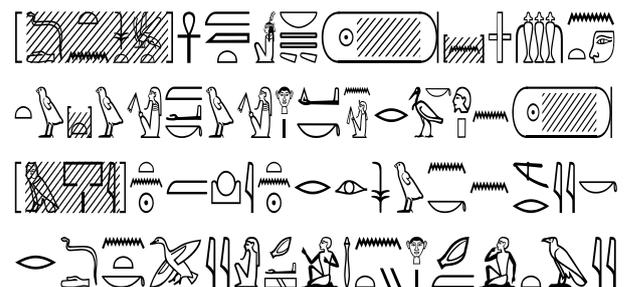
'collar'^{lxv} to his master.^{lxvi} The audiences of this event are represented behind *Twtw*'s figure in registers arranged from the top as follows: foreign representatives who are shown standing in an attitude of respect, talking with their Egyptian interpreter, soldiers holding their military standards, courtiers, scribes recording the event, and the high officials of the state. The last two rows represent *Twtw*'s servants looking after his gifts (fig.6).^{lxvii}

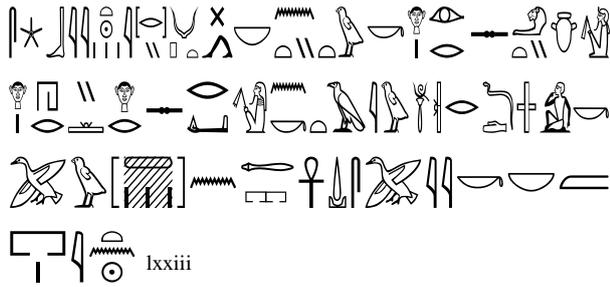
By the end of the ceremonies *Twtw* is represented leaving the palace, decked with his gold collars, mounting his chariot^{lxviii} and moving towards the temple of *Itn*, where he is supposed to hold his new office (fig.7).^{lxix}

The rewarding scene of *Twtw* is portrayed on the northern side of the western wall, where Akhenaten is represented seated on a stool in the courtyard of the palace. The queen Nefertiti is shown seated beside the king with three of her daughters, but the upper part of her figure has been erased. They are followed by servants and fan bearers in the bottom row.^{lxx} In front of the king *Twtw* is represented standing and raising his hands in a gesture of adoration after receiving his rewards.^{lxxi}

The attendees are represented behind the representation of *Twtw* from the top as follows: foreign representatives, standard bearers, courtiers, scribes and high officials. *Twtw*'s servants are depicted bringing gifts.^{lxxii}

The installation text is recorded after the speech of the king, as follows:





[*ddt n nsw-bity*] *ʿnh m m3ʿt nb t3wy* [*Nfr-hprw*]-*Rʿ*-[*wʿ-n-Rʿ*][*n imy-hnt*^{lxxxiv} *Twtw mk* (*t*)*w hr di.k n.i r b3k tpy*^{lxxxv} *n* [*Nfr-hprw*]-*Rʿ*-[*wʿ-n-Rʿ*][*m pr*] [*Itn m 3ht Itn r ir sw n.k n mry.k r dd ntk p3y.i sdm-ʿs*^{lxxxvi} ʿ3 *nty hr sdm t3y(.i) sb3yt*^{lxxxvii} *ir[y] wpt*^{lxxxviii} *nb[t] nty tw.k hr ir.s*^{lxxxix} *h3ty.i hr hry*^{lxxx} *hr.s rdi.i n.k t3 i3t r dd wnm.k*^{lxxxii} *p3w [df3w] n pr-ʿ3 ʿnh wd3 snb p3y.k nb m pr Itn*

[The speech of the king of Upper and Lower Egypt], living in truth, the Lord of the Two Lands, [*Nfr-hprw*]-*Rʿ*-[*wʿ-n-Rʿ*], the Chamberlain *Twtw*. Behold, I appoint you for me chief servitor of [*Nfr-hprw*]-*Rʿ*-[*wʿ-n-Rʿ*] [in the temple of] Aten in Akhetaten. Doing it to you for the love of you, because you are my great henchman who listens to my instructions. As for every mission that you fulfill its obligation, my heart is content concerning it. I give to you this office, saying: you shall eat the [provisions] of Pharaoh, may he live, be prosperous and healthy, your Lord in the temple of Aten.^{lxxxii}

By this formal announcement *Twtw* had been promoted to a sacerdotal rank, which was devolved only to the high priests.^{lxxxiii}

The tomb of Mry-Rc I (Tomb no. 4) - El Amarna -18th Dynasty

Another example from the northern tombs of Amarna is the appointment of *Mry-Rc I* (tomb no.4).^{lxxxiv} It is located on the western side of southern wall of the tomb's hall.

The scene represents Akhenaten formally conferring the honor of the office on his newly appointed official *Mry-Rc I* as *wr-m3ʿw n p3 Itn* 'high priest of Aten'.^{lxxxv} Akhenaten and Nefertiti are seen leaning out of the Window of Appearance, accompanied by their little daughter *Mryt-Itn*, and giving gifts and collars to the honored official *Mry-Rc I*,^{lxxxvi} who is depicted twice in two separated figures. First, he is represented kneeling and raising his hands towards the king. Then, he is carried in rejoicing attitude on the shoulders of his followers and wearing the gold collars around his neck after announcing his investiture (fig.8).^{lxxxvii}

Above the figure of *Mry-Rc I*, the lower sub-register represents four scribes who record the incidents of the installation. The upper sub-register is occupied with four fan bearers followed by four soldiers holding sticks in their hands.^{lxxxviii}

Below the whole scene, there is another register depicting a chariot waiting for *Mry-Rc I* to leave the ceremony after his installation. Servants are shown looking after the gifts given to *Mry-Rc I*, and some musicians and dancers are represented celebrating the ceremony.^{lxxxix}

The installation text of *Mry-Rc I* is recorded in three columns after the speech of the king as follows:



three men clapping and other six servants of *Hwy*'s household.^{cviii}

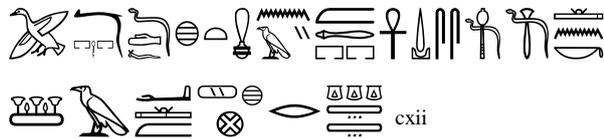
All of these registers reveal the joyful procession that accompanied *Hwy* from the palace after announcing his investiture.

The last scene of this wall is badly mutilated. The remains of the scene show *Hwy* pouring myrrh on an offering table and he is followed by his wife.^{cxix}

The whole scene serves a twofold purpose; first, it shows the thanksgiving scene for the high honor paid to *Hwy* in his appointment as viceroy in the temple of Amun. Second, the occurrence of the scene on the eastern wall of the hall resembles the familiar scene of the deceased offering to the gods in the same wall of other Theban tombs.^{cx}

Finally, the southern side of the same wall shows the journey upstream to Nubia and *Hwy* performing the duties of his new office.^{cxii}

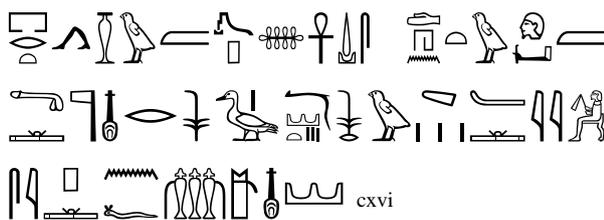
The inscriptions beside the chief treasure read:



p3 imy-r pr-ḥd dd.f ḥ(r.f) mi n3^{cxiii} m pr-3 ḥn wd3 snb sw(3)d.n.k^{cxiv} š3ꜥ m Nḥn r Nswt-t3wy

The overseer of the treasury, he says: He speaks, the king, may he live, be prosperous and healthy. You have handed over from *Nḥn* to *Nswt-t3wy*.^{cxv}

The inscriptions above *Hwy*'s head in the middle scene read:



prt ḥsw m stp-s3^{cxvii} ḥn wd3 snb dhn.tw^{cxviii} tp-ḥ m-b3ḥ ntr nfr r s3-nsw imy-r ḥ3swt rsywt Hwy sip^{cxix} n.f Hnt-ḥn-nfr^{cxx}

Going forth praised from the palace, may he live, be prosperous and healthy. Being promoted in the presence of the good god to be the king's son, overseer of the southern lands. *Hwy*, *Hnt-ḥn-nfr*^{cxix} is entrusted to him.^{cxxii}

Conclusion

The investiture scene was a significant theme introduced in officials' private tombs since the mid-18th Dynasty and became a dominant theme by the Amarna period.

During the reign of Thutmose III, evidence of appointing officials to the post of vizier (e.g. *Wsr-Imn*) is restricted to the high-level officials who were descendent from the same influential family. By the reign of Amenhotep II, other officials who had a close relationship with the king were appointed to the vizierate. Thus, the king's role had the vital influence over all appointments.

During the Amarna period, the most characteristic feature is the rendering of the reward and investiture of officials in one event, by depicting both ceremonies on one extended wall that surrounds both halves of the doorway of the private tomb, such as the reward-investiture scenes of *Twtw*.

During the Ramesside Period, evidence of appointing officials became scarce according to the major shift in the conception and function of the tomb decorative programme. This shift was due to the decline of the individuals' life themes coinciding with the growing tendency towards the religious themes. This is in addition to the bad state of preservation of the private tombs during the Ramesside period.

In the layout of the tombs decorations, the appointment event is generally depicted in the hall of the tomb, either on the northern side of the eastern wall or the southern side of the western wall or the western side of the southern wall. These walls are identified as the focal walls where the most important scenes used to be depicted.

As for the place of the actual ceremony, it occurred in the royal palace either in the audience hall or at the doorway of the palace. It is important to notice that scenes of appointing officials played an important role in identifying the architectural plan of the royal palaces mainly during the Amarna period, since the excavated palaces are poorly preserved because they were mainly of mud-brick.^{cxxiii}

The investiture scenes involve the king or the king accompanied by the queen, either enthroned in the royal kiosk or leaning out of the Window of Appearances, while the appointee is shown in a standing position, raising his hands either in a gesture of rejoicing or adoration before the king. Hence, the jubilation was the common gesture during the Amarna period.

People who witness the event are varied between intermediary and secondary attendees, such as the courtiers, foreign representatives, scribes and servants. The courtiers played an important role in advising the king to choose the preferred official (e.g. the appointment of *Wsr-Imn*).

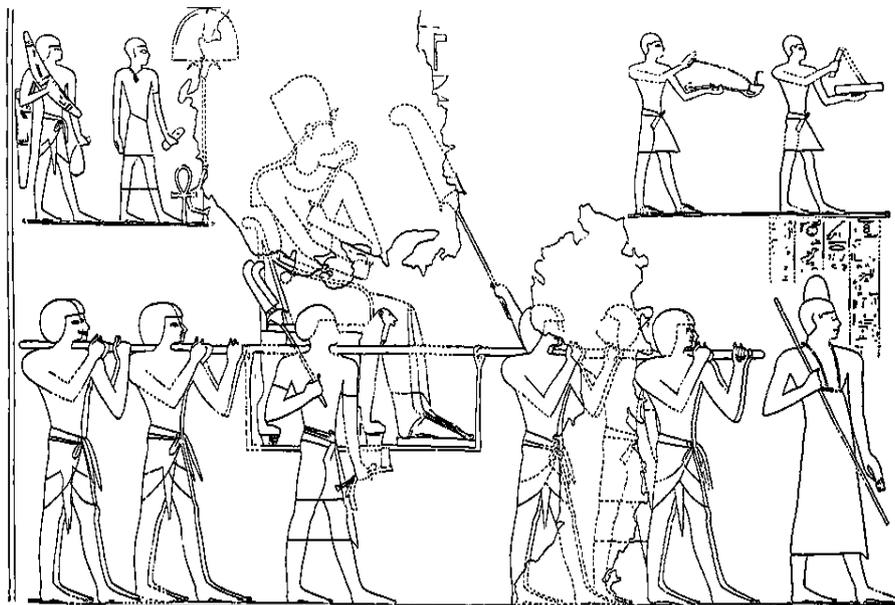
Through reviewing the scenes of appointing officials, the depiction of the appointee

receiving the honors and signs of his new office several times in a narrative form, reflects the reality of the actual practice. The most complete example illustrates the incidents of the installation ceremony is the appointment of *Hwy* as viceroy of Nubia, whose figure is depicted five successive times in his investiture scene.



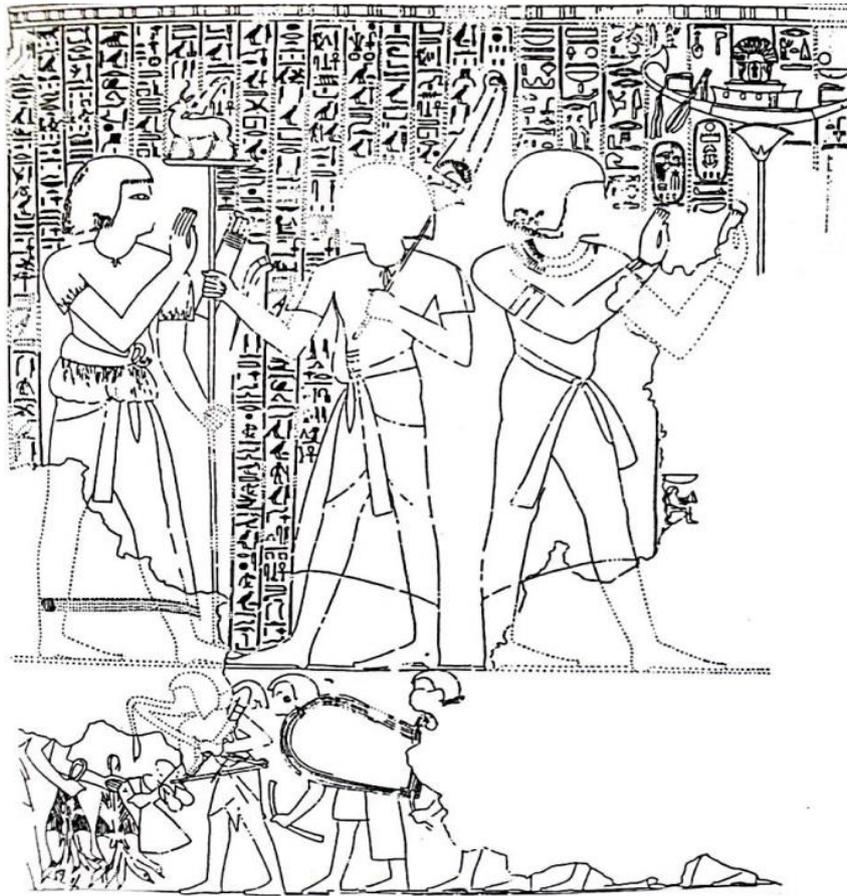
(Fig.1) Appointment of *Wsr-Imn* (TT 131)

After: Eberhard Dziobek, *Denkmäler des Vezirs User-Amun*, SAGA 18 (Heidelberg, 1998), pl. 1.



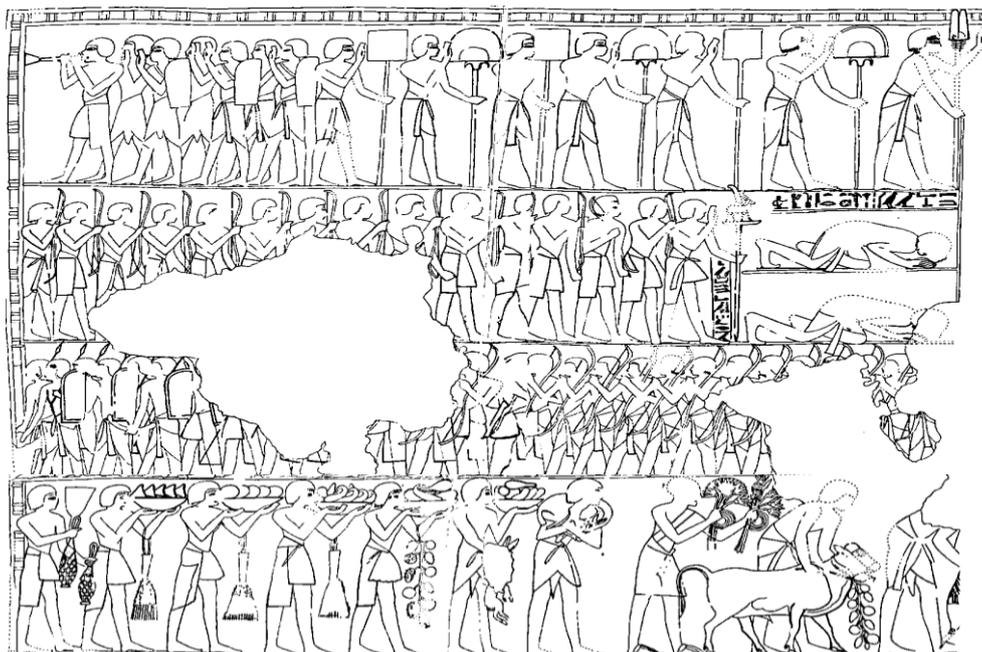
(Fig.2) The procession of the newly appointed vizier *Wsr-Imn*.

After: Norman de Garis Davies, "The Egyptian Expedition 1924-1925," *BMAA* 21, part II (New York, 1926), fig. 5.



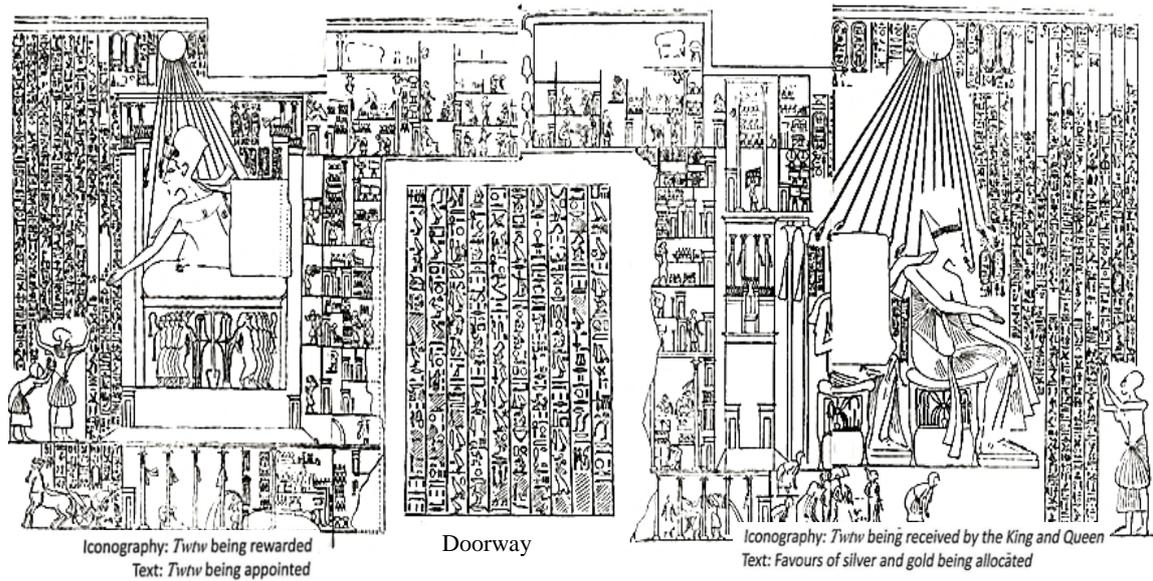
(Fig. 3) The induction of *Nb-Imn*

After: Norman de Garis Davies, *The Tombs of two officials of Thutmose the Fourth (Nos. 75 and 90)*, TTS III (London, 1923), pl. xxvi.



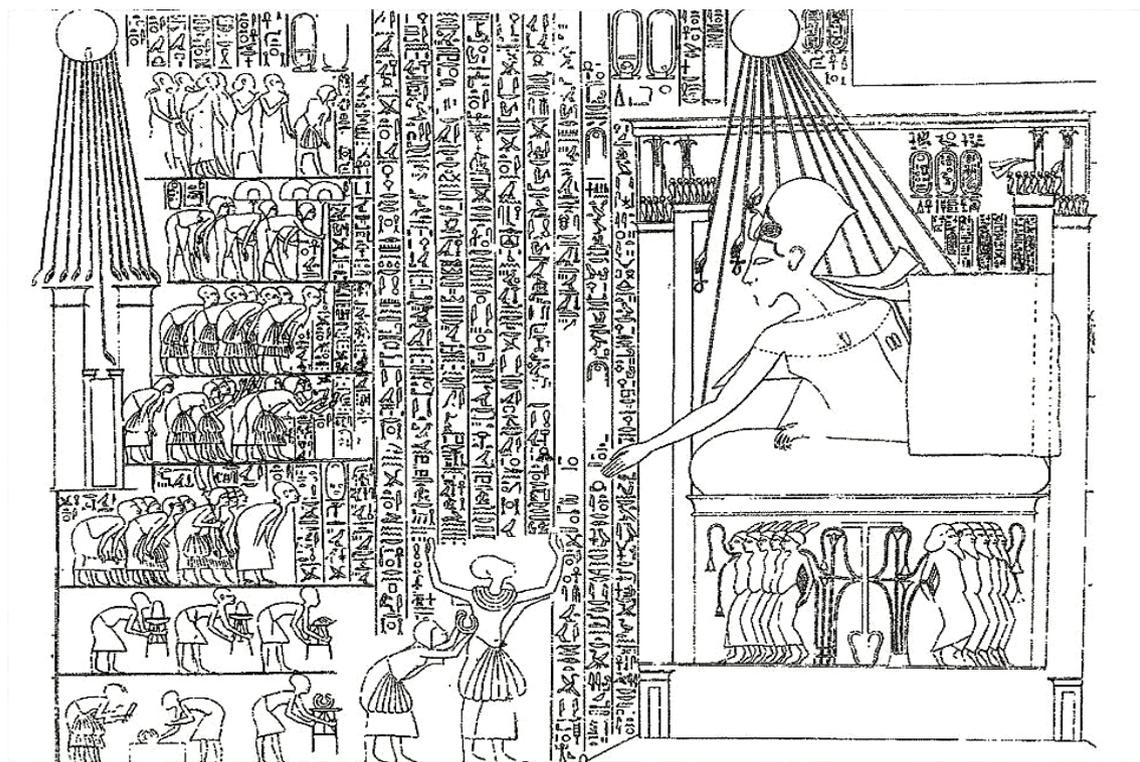
(Fig.4) Subordinates of *Nb-Imn* from the military police.

After: Davies, *The Tombs of two officials*, pl. xxvii.



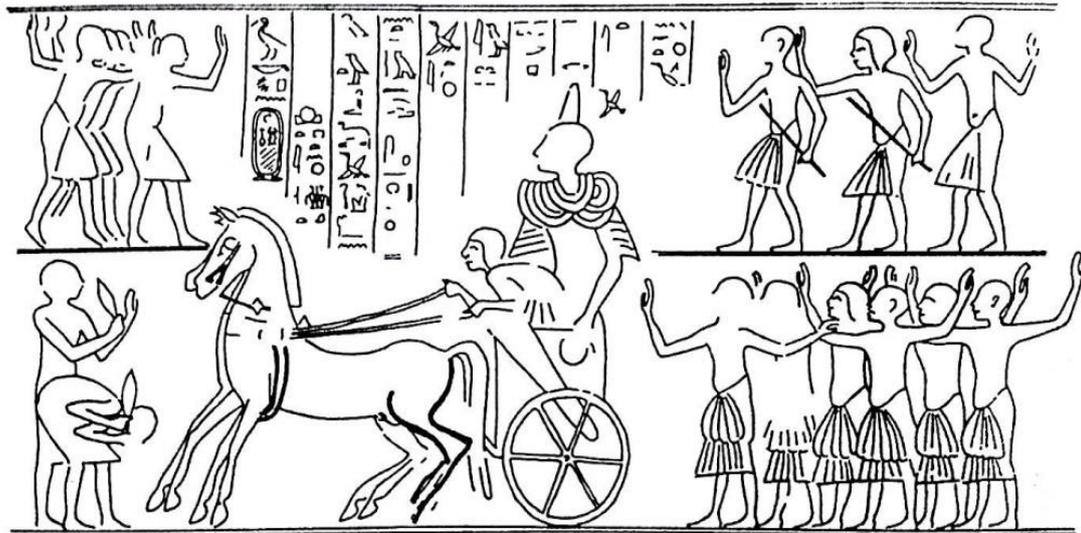
(Fig.5) The reward-investiture scene of Twtw.

After: Norman de Garis Davies, *The Rock Tombs of El Amarna IV*, ASEg 18 (London, 1908), pl. xvii-xix.



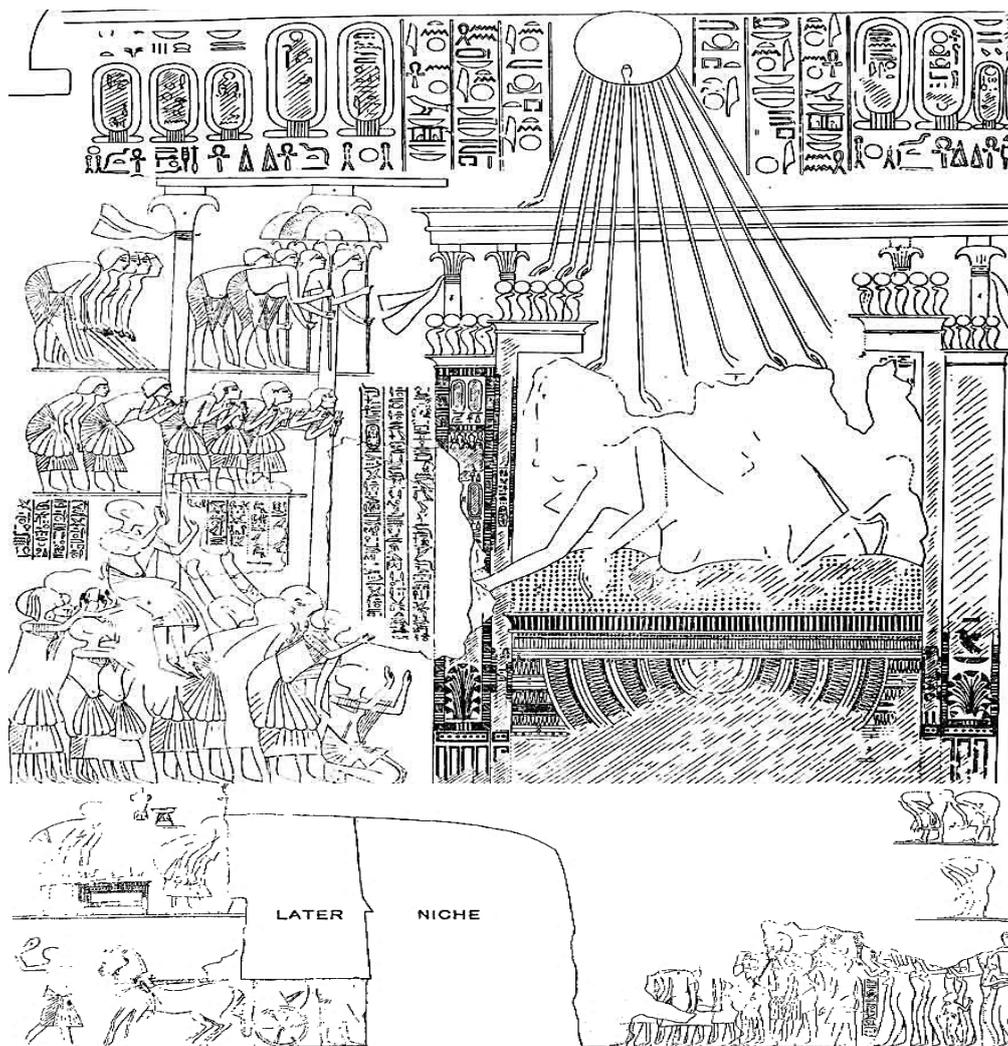
(Fig.6) Twtw's investiture to the post of chief servitor of Akhenaten.

After: Laurent Coulon, "Célébrer l'élite, louer pharaon: éloquence et cérémonial de cour au Nouvel Empire," *CRIPÉL* 28 (Lille, 2009-2010), 223, fig. 1.



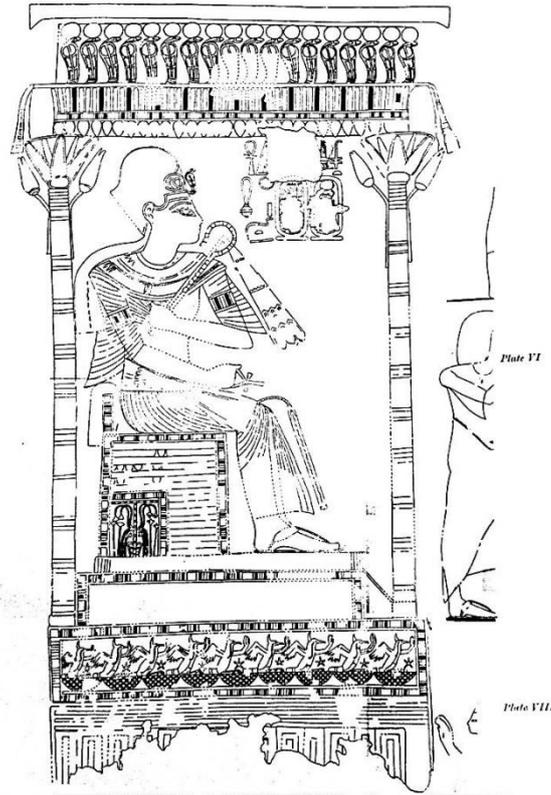
(Fig.7) Chariot ride and moving towards the temple.

After: Susanne Binder, "Joseph's Rewarding and Investiture (Genesis 41:41-43) and the Gold of Honour in New Kingdom Egypt," *Egypt, Canaan and Israel: History, Imperialism, Ideology and Literature, Culture and History of the Ancient Near East*, vol. 52 (Leiden, 2011), 57, fig. 8.



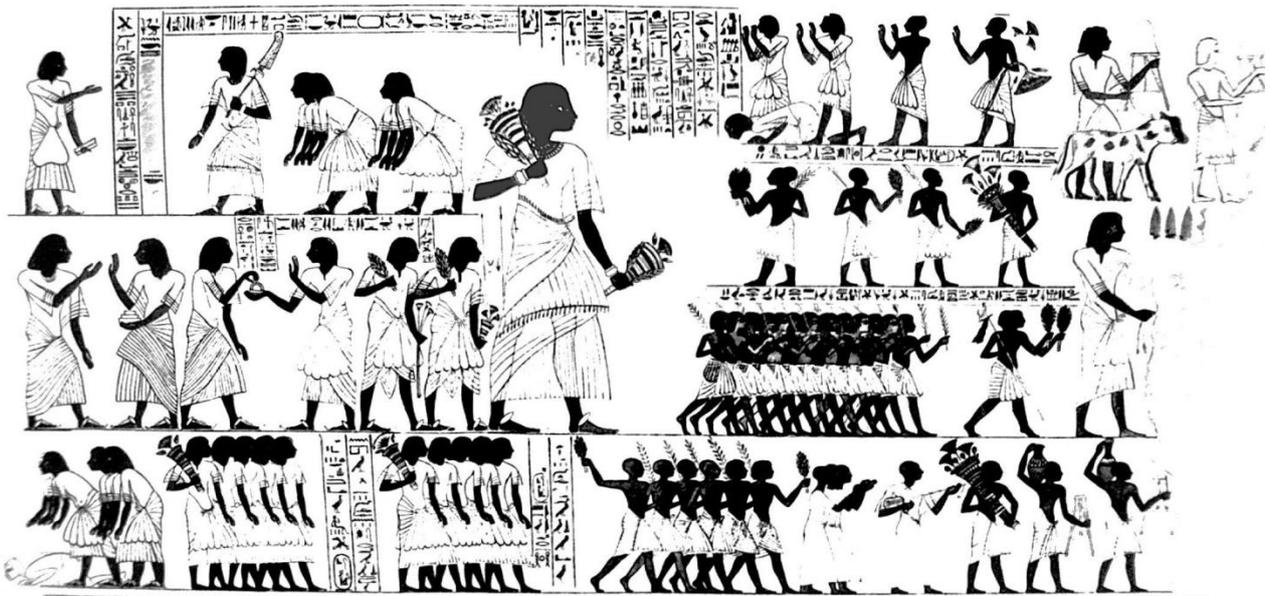
(Fig.8) *Mry-R^c I's* investiture to the post of high priest of Aten.

After: Norman de Garis Davies, *The Rock Tombs of El Amarna I*, ASEG 13 (London, 1903), pl. vi.



(Fig.9) Tutankhamen enthroned in his royal kiosk.

After: Norman de Garis Davies and Alan H. Gardiner, *The Tomb of Huy: Viceroy of Nubia in the reign of Tut'ankhamun (No. 40), TTS 4* (London, 1926), pl. iv.



(Fig.10) The appointment of Huy to the post of viceroy of Nubia.

After: Davies and Gardiner, *The Tomb of Huy*, pl. v.

- ^{xxxii} The exact meaning of the word *smi* is unclear. However it may refer to *Wsr-Imn*'s good character. Shaw, Royal Authority, 6.
- ^{xxxiii} Shaw, Royal Authority, 6.
- ^{xxxiv} Helck, *Urkunden*, 1384, 4.
- ^{xxxv} Wb IV, 353, 4.
- ^{xxxvi} Eichler, "Amtseinsetzung und Beförderung," 51, n. 5.
- ^{xxxvii} Porter and Moss, *Topographical Bibliography*, 183-185.
- ^{xxxviii} The appointment of *Nb-Imn* occurred after his return from a successful campaign in Syria. Norman de Garis Davies, *The Tombs of two officials of Thutmosis the Fourth* (Nos. 75 and 90), TTS III (London, 1923), 34.
- ^{xxxix} Gaballa, *Narrative*, 63.
- ^{xl} Davies, *The Tombs of two officials*, 34.
- ^{xli} Eichler, "Amtseinsetzung und Beförderung," 52, n. 10.
- ^{xlii} The usual attitude of the appointee before the king is to raise both arms in a gesture of jubilation , a sign used as determinative in words such as  *k3i* 'be high' and  *h3i* 'rejoice'. While the gesture of adoration is to outstretch both arms , a sign used as determinative in words such as  *i3w* 'praise' and  *dw3* 'adore'. Alfred Hermann, "Jubel bei der Audienz: Zur Gebärdensprache in der Kunst des Neuen Reichs," ZÄS 90 (Berlin, 1963), 50; Alan H. Gardiner, *Egyptian Grammar: being an introduction to the study of Hieroglyphs* (London, 1969), 445; Richard H. Wilkinson, *Reading Egyptian Art: A hieroglyphic guide to ancient Egyptian paintings and sculpture* (London, 1992), 28-29; Susanne Binder, "Joseph's Rewarding and Investiture (Genesis 41:41-43) and the Gold of Honour in New Kingdom Egypt," *Egypt, Canaan and Israel: History, Imperialism, Ideology and Literature, Culture and History of the Ancient Near East*, vol. 52 (Leiden, 2011), 44-64; Binder, "Joseph's Rewarding" 83.
- ^{xliiii} The 'gazelle standard' is the symbol of the *md3y* 'police force' in Thebes. Rune Olsen, "The Medjay Leaders of the New Kingdom," *Current Research in Egyptology 2012* (Oxford, 2013), 147.
- ^{xliv} Gaballa, *Narrative*, 63.
- ^{xlvi} Stephen E. Thompson, "The Anointing of officials in Ancient Egypt," *JNES* 53, no. 1, (Jan., 1994), 17.
- ^{xlvi} Davies, *The Tombs of two officials*, 35-36; Gaballa, *Narrative*, 63.
- ^{xlvii} Davies, *The Tombs of two officials*, 35-36; Gaballa, *Narrative*, 63-64.
- ^{xlviii} Davies, *The Tombs of two officials*, 34; Gaballa, *Narrative*, 64.
- ^{xlix} Helck, *Urkunden*, 1618, 5-19, 1619, 1.
- ^l *w3wt* 'command or decree'. Raymond O. Faulkner, *A Concise Dictionary of Middle Egyptian* (Oxford, 1962), 180.
- ^{li} Wb V, 402, 13.
- ^{lii} *Byw-sryt* is a title referring to the 'standard-bearer'. Wb V, 348, 5.
- ^{liii} Based on the funerary cone of  *Ddi* owner of TT 200, The *Mry-Imn* was a state barge that carries the ruler and his companions on court missions rather than being a warship. Judith J. Shirley, "What's in a Title? Military and Civil Officials in the Egyptian 18th Dynasty Military Sphere," *Egypt, Canaan and Israel: History, Imperialism, Ideology and Literature, Culture and History of the Ancient Near East*, vol. 52 (Leiden, 2011), 296, n. 24.
- ^{liv} Wb II, 186, 12.
- ^{lv} *Tmbw* and *b3w* are two obscure localities. They almost refer to the northern and southern districts of western Thebes. Davies, *The Tombs of two officials*, 35, n. 8.
- ^{lvi} Wb I, 81, 16, 21.
- ^{lvii} Hartwig, *Tomb Painting*, 42; Shaw, *Royal Authority*, 18.
- ^{lviii} Gaballa, *Narrative*, 72.
- ^{lix} Porter and Moss, *Topographical Bibliography*, vol. IV, 221-222.
- ^{lx} Helck, *Urkunden*, 2012, 5; Norman de Garis Davies, *The Rock Tombs of El Amarna IV*, ASEg 18 (London, 1908), pl. xix, col. 1.
- ^{lxi} Davies, *The Rock Tombs IV*, 10; Binder, "Joseph's Rewarding" 55.
- ^{lxii} A 'diptych' is a drawing organized symmetrically around a doorway. Laurent Coulon, "Célébrer l'élite, louer pharaon: éloquence et cérémonial de cour au Nouvel Empire," *CRIPEL* 28 (Lille, 2009-2010), 222.
- ^{lxiii} Coulon, "Célébrer l'élite," 222; Binder, "Joseph's Rewarding" 55.
- ^{lxiv} Gaballa, *Narrative*, 72; The  *s3d n h3* 'Window of Appearance' originally served a religious function as a place where the king made a ceremonial appearance during services at the temple. Moreover, it was used as an integral part of the palace where the king is shown giving rewards in his formal appearance. Wb IV, 302, 3; B. J. Kemp, "The Window of Appearance at El-Amarna, and the Basic Structure of This City," *JEA* 62 (1976), 92, 89.

^{lxv} It is identified as the *šbyw*-collar, a rewarding gift that was granted by the king to the deserved official in the ceremony of the Gold of Honor during the New Kingdom. Peter J. Brand, "The Shebyu-collar in the New Kingdom," part 1, JSSEA 33 (Toronto, 2006), 17.

^{lxvi} Gaballa, Narrative, 72-73.

^{lxvii} Davies, The Rock Tombs IV, 12-13; Gaballa, Narrative, 73.

^{lxviii} The motif of the 'chariot ride' or the so-called  *wh* 'homeward or ride home' is attested as an integral part of the procedures which took place in the rewarding ceremony, where the rewarded official is shown decked with the collars that he has just received. Wb I, 349, 9; Davies, The Rock Tombs IV, 11; Binder, "Joseph's Rewarding" 57-58.

^{lxix} Gaballa, Narrative, 73.

^{lxx} Davies, The Rock Tombs IV, 10; Gaballa, Narrative, 73.

^{lxxi} Davies, The Rock Tombs IV, 11; Gaballa, Narrative, 73.

^{lxxii} Davies, The Rock Tombs IV, 11; Gaballa, Narrative, 73.

^{lxxiii} Helck, Urkunden, 2012, 4-11. This was the formula of appointing to a priestly office, which was adopted at the investiture to the position of the high priest. Davies, The Rock Tombs IV, 12, n. 3.

^{lxxiv} The title *imy-hnt* is a priestly office meaning chamberlain (lit. overseer of the audience hall). Wb I, 75, 1; Warburton, "Officials," 581.

^{lxxv} The title *b3k tpy* 'chief servitor' is attested since the Amarna period. Wb I, 430, 2.

^{lxxvi} Wb IV, 389, 13.

^{lxxvii} Wb IV, 85, 11. *sb3yt* was transliterated wrongly as *bis* by Davies, The Rock Tombs IV, 12.

^{lxxviii} Wb I, 303, 9-10.

^{lxxix} Wb I, 105, 14.

^{lxxx} Leonard H. Lesko, A dictionary of Late Egyptian, vol. I (USA, 2004), 290.

^{lxxxvi} Wb I, 320, 1.

^{lxxxii} Wolfgang Helck, Urkunden der 18. Dynastie. Übersetzung zu den Heften 17-22, (Berlin, 1961), 358; Davies, The Rock Tombs IV, 12; Coulon, "Célébrer l'élite," 222.

^{lxxxiii} Davies, The Rock Tombs IV, 12.

^{lxxxiv} Porter and Moss, Topographical Bibliography, 214-217.

^{lxxxv} Norman de Garis Davies, The Rock Tombs of El Amarna I, ASEG 13 (London, 1903), 20-21, pl. viii.

^{lxxxvi} Davies, The Rock Tombs I, 21.

^{lxxxvii} The artist here tried to give importance to the central figure and movement to the scene in a narrative

form. Davies, The Rock Tombs I, 21; Gaballa, Narrative, 75.

^{lxxxviii} Davies, The Rock Tombs I, 21.

^{lxxxix} Gaballa, Narrative, 75.

^{xc} Helck, Urkunden, 2003, 19-21, 2004, 1-4.

^{xcii} The title *wr-m^cw* 'Greatest of seers' was held by the high priests of Re at Heliopolis, Hermonthis, Thebes and Amarna. Wb I, 329, 7; Faulkner, A Concise Dictionary, p. 64.

^{xciii} Davies, The Rock Tombs IV, 12, n. 3 mentioned that *mk wi hr di.k n.i* was the formula of investiture mainly to a priestly office.

^{xciv} James H. Breasted, Ancient Records of Egypt; historical documents from the earliest times to the Persian conquest, vol. 2 (Chicago, 1906), 406, n. b mentioned that the use of the expression *ir sw* 'he that made him' is an unaccepted periphrasis to give an attractive rendering because this expression probably refers to an epithet of the god meaning 'father of the king'.

^{xcv} Wb IV, p. 389, 13.

^{xci} Wb IV, p. 85, 11.

^{xci} Wb I, p. 303, 9-10.

^{xci} Wb I, p. 105, 14.

^{xci} Lesko, Late Egyptian, vol. I, 290.

^{xci} Porter and Moss, Topographical Bibliography, 75-78.

^c Norman de Garis Davies and Alan H. Gardiner, The Tomb of Huy: Viceroy of Nubia in the reign of Tut'ankhamun (No. 40), TTS 4 (London, 1926), 10; Gaballa, Narrative, 91.

^{ci} The *hwi*-fan is an indicative of *Hwy*'s promotion to the rank of  *t3y hw hr wnmī nswt* 'Fan-bearer to the right of the king'. Robert G. Morkot, "From conquered to conqueror: the organization of Nubia in the New Kingdom and the Kushite administration of Egypt," in J. C. García, ed., Ancient Egyptian Administration (Leiden, 2013), 926.

^{cii} Morkot, "From conquered to conqueror," 926.

^{ciii} The delivery of the seal or the signet ring either by the king or by his vizier to the honored official confirms the authority and power to execute the rights and duties of his new office. Percy E. Newberry, Scarabs: An introduction to the study of Egyptian seals and signet rings (London, 1908), 26-27.

^{civ} Porter and Moss, Topographical Bibliography, 76-77; Davies and Gardiner, The Tomb of Huy, 10-11; Gaballa, Narrative, 91.

^{cv} Davies and Gardiner, The Tomb of Huy, 11.

^{cvi} Wb II, 413, 12-14. The titles *rwd* of the king's son or *rwdw* of Kush are mentioned to indicate the red men of

Ethiopia. George A. Reisner, "The viceroys of Ethiopia," JEA 6, no. 2 (1920), 86.

^{cvii} Davies and Gardiner, The Tomb of Ḥuy, 12.

^{cviii} Davies and Gardiner, The Tomb of Ḥuy, 13.

^{cix} Davies and Gardiner, The Tomb of Ḥuy, 14; Gaballa, Narrative, 92.

^{cx} Gaballa, Narrative, 92.

^{cx} Gaballa, Narrative, 92.

^{cxii} Heinrich K. Brugsch, Thesaurus Inscriptionum Aegyptiacarum: Altägyptische Inschriften, vol. 5 (Leipzig, 1891), 1133-1134; Helck, Urkunden, 2064, 6-8.

^{cxiii} Wb II, 44, 3 translates the expression *ḥ(r.f) mi n3 m* as 'so sagt er, nämlich'.

^{cxiv} Lesko, Late Egyptian, vol. II, 23.

^{cxv} The province of Nubia at that time extended from *Nḥn* or Hieraknopolis opposite El-Kab on the north, to Napata (*Nswt-t3wy*) or *Ḳri* below the 4th Cataract on the south. Breasted, Ancient Records, vol. 2, 421; Davies and Gardiner, The Tomb of Ḥuy, 10; Wolfgang Helck, "Hui I," in W. Helck and E. Otto, ed., Lexikon der Ägyptologie, Band III (Wiesbaden, 1980), 72.

^{cxvi} Helck, Urkunden, 2065, 2-4.

^{cxvii} Lesko, Late Egyptian, vol. II, 95.

^{cxviii} Wb V, 479, 6-13.

^{cxix} Wb IV, 35, 14.

^{cxx} Eichler, "Amtseinsetzung und Beförderung," 51.

^{cxxi} *Ḥnt-ḥn-nfr* refers to Upper Nubia. Wb III, 306, 12.

^{cxxii} Breasted, Ancient Records, vol. 2, 422.

^{cxxiii} Peter Lacovara, The New Kingdom Royal City (London, 1997), 24.