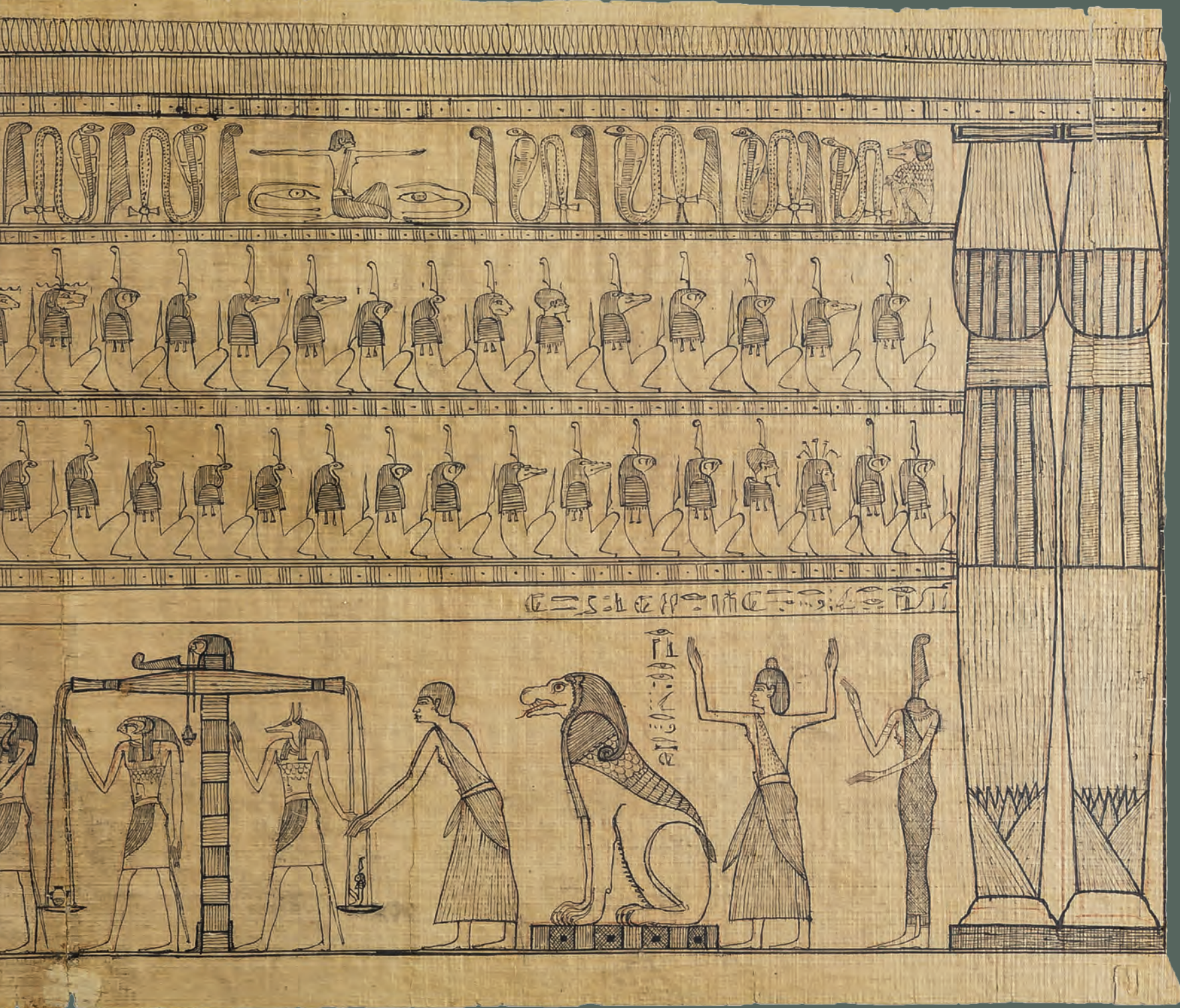


BOOK OF THE DEAD

BECOMING GOD IN ANCIENT EGYPT

Edited by Foy Scalf



BOOK OF THE DEAD



Divine guardian before a netherworld gate as part of BD 146 from Papyrus Hynes. OIM E25389H = Cat. No. 17 (D. 19871)

BOOK OF THE DEAD

BECOMING GOD IN ANCIENT EGYPT

edited by

FOY SCALF

with new object photography by

Kevin Bryce Lowry

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45. PAINTER PALETTE WITH PIGMENTS

Wood, pigments

Egypt

Purchased in Egypt, 1928-1929

New Kingdom, ca. 1550-1069 BC

H: 1.8 x W: 4.0 x D: 18.6 cm

OIM E13704

The classic scribal palette (Cat. No. 44), a long and flat rectangular object used to hold ink materials (actually pigments) and reed pens or brushes, was adapted since at least the New Kingdom for coloring and pictorial purposes. Two main types of such painting palettes are attested. The first one is directly derived from the design of the proper scribal implement, enlarged at its upper edge to accommodate more than two color wells, but still with a long vertical slot, sometimes complemented by a movable lid, for storing the thin brushes. This is the case, for instance, of two small ivory palettes in the name of princesses Meritaten (Cairo Museum JE 62079) and Meketaten (Metropolitan Museum of Art 26.7.1295), daughters of Akhenaten and Nefertiti, but also of comparable objects in wood belonging to professionals of artistic production, such as Dedia, the famous chief painter of Amun, in the reign of Seti I (Louvre N 2274), or his colleague, the director of works Amenmose, who was connected to the Deir el Medina crew and its activities in the Valley of the Kings a generation later (Louvre N 3014). The other type uses the entire upper surface of the object for multiple pigment pans, without any compartments for pens or brushes, i.e., a design concept closer to our modern painters' palettes in the western tradition (cf. archaic ink-mixing palettes and intermediary forms such as Metropolitan Museum of Art 48.72 and British Museum EA 36825). Many examples attest to this type, including two palettes inscribed with the name of the vizier Amenemope in the time of Amenhotep II (Metropolitan Museum of Art 48.72 and Cleveland Museum of Art 1914.680) or the one described here. The measurements of OIM E13704 equal exactly ten ancient Egyptian digits or two palms, i.e., a dimension that would allow the palette to be used as a ruler or measuring tool if needed.



45, front

D. 19911

BOOK OF THE DEAD: BECOMING GOD IN ANCIENT EGYPT



45, top detail

D. 19910



45, right edge detail

D. 19915



45, front detail

D. 19914



45, left edge detail

D. 19913

Whereas scribes only used black and red to write texts such as the Book of the Dead (Cat. Nos. 14–15, Chapter 3), painters and illustrators needed a broader range of colored pigments to complete their tasks. From three up to fourteen wells may be carved in the upper surface of the palette. They were meant to contain different pigments, usually complementary basic colors in the ancient Egyptian chromatic spectrum, e.g., black, red, white, green/blue (Mathieu 2009), along with various hues of ochre colors, as well as the artificial vitreous pigment known as Egyptian blue (i.e., from green to blue), as on the Chicago palette. Technically, these pigments were powdered and bound with organic material (usually gum Arabic), and required water dilution to be applied. The palette here discussed shows evident signs of use, with wiping traces around some of the wells and holes made by a thin, rather rigid brush in a few pigment cakes.

Because of the amount of pigment kept in the little pans and according to iconographic evidence, it is clear that these palettes could only be used for painting works with a limited surface area, such as decorating small objects (fig. C9;

Andreu-Lanoë 2013, p. 16) or illustrating a papyrus (Étienne and Pages-Camagna 2013, pp. 74–79). For larger scale paintings, such as murals in a tomb or colored reliefs on temple walls, ancient Egyptians preferably used ceramic containers (sometimes reused ones), or large shells, and brushes of different kinds and sizes (Polz 1997).

Painting palettes are also attested in iconography as a status symbol for painters or artists (Zivie 2013, pp. 34–35, 66, 119–22, pls. 15–17, 25–27, 52–54, 57, 73; Laboury 2015, pp. 327–30). From this perspective, it is interesting to note that these artists enjoyed a status comparable to the one of scribes in ancient Egyptian society (Laboury 2016, pp. 371–96), sometimes one and the same individual being expert in both fields, but also that elite members, including princes and princesses, could receive some training in the art of painting and perform this activity, going as far as depicting themselves as painters (fig. C10).

The palette OIM E13704 bears remains of an inscription carved and painted in yellow on four contiguous sides of its upper edge, but, partly due to the damaged state of the wood surface, it has

eluded decipherment. One could expect the name and title of the owner, but a patronage reference, notably to deities, is also — and maybe even more — conceivable in this location (cf. Metropolitan Museum of Art 26.7.1294, British Museum EA 5512, Louvre N 3014, Louvre N 2274). Note that the inscription on the upper surface seems to start — on the right — with three sitting human-like figures, the second one resembling the hieroglyph for the goddess Maat, with an ostrich feather on the top of her head.

Intriguingly enough, the Chicago palette has a twin currently kept in the August Kestner Museum in Hannover (inv. 1951.54; Eggebrecht 1987, p. 135,

no. 44). Purchased by Uvo Hölscher from the Egyptian antiquities market a couple of years after the acquisition of OIM E13704, this sibling palette displays almost the same unreadable inscription, the same proportions and design, but is slightly larger (W: 5 × D: 21.7 cm) and made in limestone, with a different color selection. Most probably, one of the two objects was copied from the other, but archaeometric analysis of the pigment remains on the palette now in Germany revealed that some of them are modern, raising doubts about the authenticity of the piece itself. DL/HT

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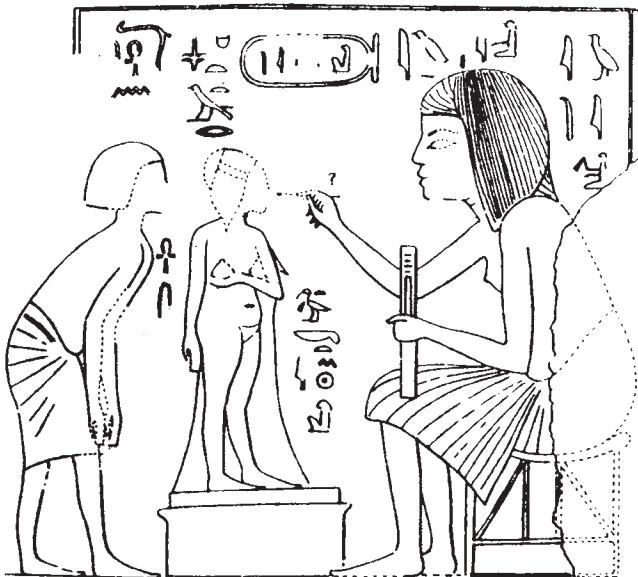


FIGURE C18. A scene from the tomb of Huya at Amarna showing the chief sculptor of queen Tiy, Luty, using a painter palette and a thin brush to color details on a statuette of princess Baketaten (after Davies 1905, pl. 18)



FIGURE C19. A scene from the mastaba of Mereruka showing him painting the seasons of the year with a pen and an ink well made out of a shell (after Sakkarah Expedition 1938, pl. 7)

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