

# REKHMIRE



DIANA CRAIG PATCH

GALLERY 132

EGYPTIAN ART FACSIMILE ROTATION 2013

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# Preface

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The small installation presented in the following catalogue explores the range of scenes used to decorate the funerary chapel of the official Rekhmire and the accompanying texts reflect the gallery panel and labels at the time of the exhibition. In order to view each facsimile's record on The Met's website, click on the image in the catalogue.

All objects in this catalogue are part of the collection of The Metropolitan Museum of Art. Unless otherwise indicated, additional illustrations are from The Metropolitan Museum of Art Department of Egyptian Art Archives.

The gallery rotation was made possible by the generosity of the Friends of Egyptian Art.



# Views of the Installation in Gallery 132





# CATALOGUE

# Vignettes from the Decorated Tomb Chapel of Vizier Rekhmire

Among the beautifully decorated Dynasty 18 tomb chapels still preserved on the west bank of Thebes, none contains more vibrant and interesting scenes of funerary ritual, the manufacture of cultic objects, and the bringing of official gifts from foreign lands than that of Rekhmire, whose name translates to “Wise like Re.” Rekhmire was named vizier, the highest administrative office in ancient Egypt, during the reign of Thutmose III (ca. 1479–1425 B.C.) and was reappointed under Amenhotep II (ca. 1427–1400 B.C.). He came from a family of viziers, his grandfather, Aametju, and uncle, Amenuser, also having served in the office. Despite his stature, little is known of Rekhmire apart from his remarkable chapel; his burial chamber has never been found.

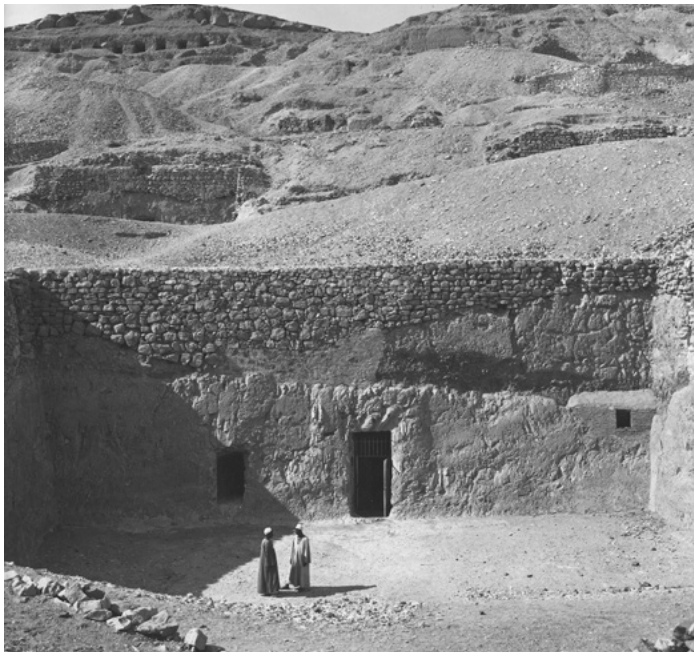


Fig. 1. As seen in 1933–34, the entrance to the tomb chapel, located in the cliff at Qurna on the west bank of Thebes

Hewn into the cliff, Rekhmire’s chapel is laid out in a T-shape, with both narrow halls thoroughly decorated with scenes and inscriptions (figs. 1–3). One key inscription discusses the duties of a vizier, indicating that, as vizier, Rekhmire was required to “ensure that everything which has to enter, enters, and likewise everything which has to leave, leaves (security)”; to “punish him according to his offense (justice)”; to hear “reports on the matters accomplished under their charge (administration)”; and to “collect the deliveries of the workshops (production)” (fig. 4).

Most of these facsimiles of paintings in Rekhmire’s chapel were rendered by Nina de Garis Davies between 1925 and 1930 (fig. 5), and were chosen for display here because they emphasize the individual in the act of carrying out his duties: honoring the pharaoh with official gifts, making objects to adorn Amun’s temple, and creating a secure afterlife for Rekhmire. As such, they offer fascinating details about Egyptian culture.

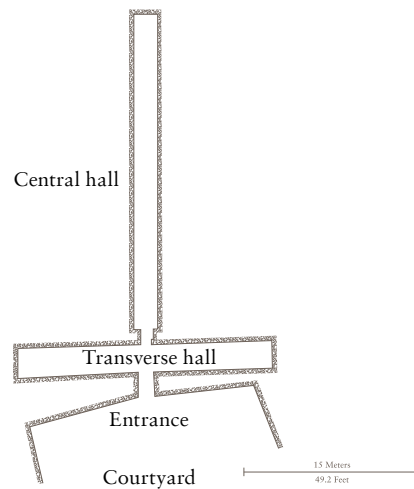


Fig. 3. Plan of the T-shaped tomb



Fig. 2. View down the central hall



Fig. 4. Beautifully executed hieroglyphs from the tomb



Fig. 5. The scene of a giraffe and monkey as seen in 1925 (the facsimile is to the right)



# Official Gifts of an Ivory Tusk and Metal Vessels from Crete



Facsimile painted in 1926 by Nina de Garis Davies

Rogers Fund, 1933 (33.8.1)



# Official Gifts of Metal Vessels, an Ingot, and Jewelry from Crete



Facsimile painted in 1926 by Nina de Garis Davies

Rogers Fund, 1931 (31.6.45)



# Official Gifts of a Metal Ingot and a Bowl from Crete



Facsimile painted in 1925–26 by Nina de Garis Davies

Rogers Fund, 1931 (31.6.42)



# Official Gifts of an Elephant and a Bear from Syria



Facsimile painted in 1926 by Nina de Garis Davies

Rogers Fund, 1931 (31.6.43)



# Official Gifts of a Chariot and a Metal Ingot from Syria

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Facsimile painted in 1926 by Nina de Garis Davies

Rogers Fund, 1931 (31.6.34)



# Official Gifts of a Vessel of Wine and Horses from Syria

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Facsimile painted in 1926 by Nina de Garis Davies

Rogers Fund, 1931 (31.6.41)



# Official Gifts of a Myrrh Tree and Ostrich Eggs from Punt (Somali Coast)

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Facsimile painted in 1927 by Nina de Garis Davies

Rogers Fund, 1930 (30.4.152)



# Official Gifts of a Giraffe and Monkey from Nubia



Facsimile painted in 1925 by Nina de Garis Davies

Rogers Fund, 1931 (31.6.40)



# Official Gifts of a Baboon, a Cheetah, Ebony, and Ivory from Nubia



Facsimile painted in 1923–24 by Nina de Garis Davies

Rogers Fund, 1930 (30.4.81)

# Workers Bringing Bundles of Papyrus and Jars of Wine to the Amun Temple

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Facsimile painted in 1930 by Charles K. Wilkinson

Rogers Fund, 1930 (30.4.151)



# Servants Bringing Burial Goods to Rekhmire's Tomb



Facsimile painted in 1928–29 by Charles K. Wilkinson

Rogers Fund, 1930 (30.4.80)



# Rekmire and His Mother in Front of Their Offering Table



Facsimile painted in 1928–29 by Charles K. Wilkinson

Rogers Fund, 1930 (30.4.79)



# Young Girl Serving a Drink at Rekhmire's Funerary Banquet



Facsimile painted in 1925 by Nina de Garis Davies

Rogers Fund, 1930 (30.4.78)



# Workers Gathering Honey for the Temple of Amun



Facsimile painted in 1926 by Nina de Garis Davies

Rogers Fund, 1930 (30.4.88)



# Preparing Dough for Bread Making

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Facsimile painted in 1927 by Nina de Garis Davies

Rogers Fund, 1931 (31.6.16)



# Worker Pulling a Thong to Finish a Sandal



Facsimile painted in 1932 by Nina de Garis Davies

Rogers Fund, 1933 (33.8.3)



# Workers Threading a Necklace and Drilling Holes to Make Stone Beads

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Facsimile painted in 1929 by Nina de Garis Davies

Rogers Fund, 1931 (31.6.25)



# Trimming a Board with an Adze

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Facsimile painted in 1928 by Nina de Garis Davies

Rogers Fund, 1931 (31.6.28)



# Worker Manufacturing a Wood Chair

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Facsimile painted in 1929 by Nina de Garis Davies

Rogers Fund, 1931 (31.6.29)

# Sculptors Creating a Colossal Statue of the King



Facsimile painted in 1927 by Nina de Garis Davies

Rogers Fund, 1930 (30.4.90)



# Worker Drilling the Interior of a Stone Vessel



Facsimile painted in 1929 by Nina de Garis Davies

Rogers Fund, 1931 (31.6.13)



# Heating a Brazier for Working in Metal



Facsimile painted in 1928 by Nina de Garis Davies

Rogers Fund, 1931 (31.6.22)



# Casting a Metal Door for the Amun Temple



Facsimile painted in 1927 by Nina de Garis Davies

Rogers Fund, 1933 (33.8.5)

