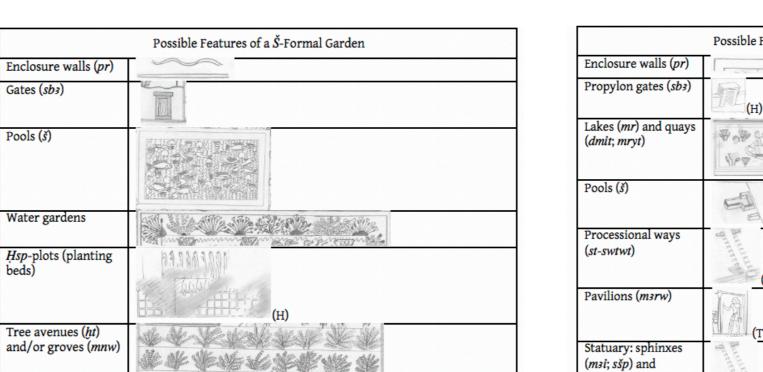
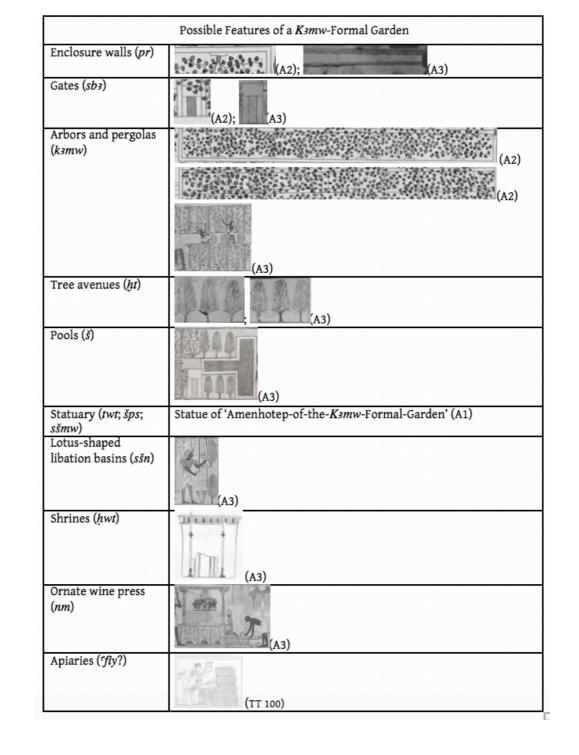
## A Typology of Formal Garden Scenes from Private Eighteenth Dynasty Theban Tombs Prior to the Amarna Period

Jayme Rudolf Reichart, <a href="mailto:jrreichart@aucegypt.edu">jrreichart@aucegypt.edu</a>

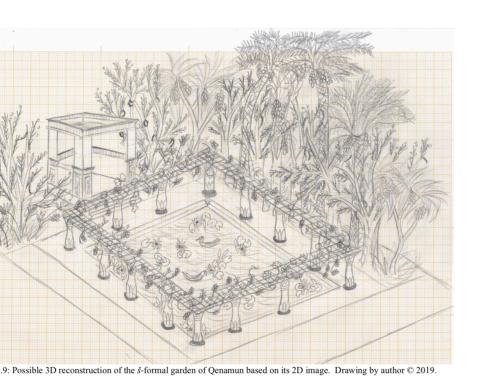
## CRE 2020/2021 – University of the Aegean, 9-16 May 2021

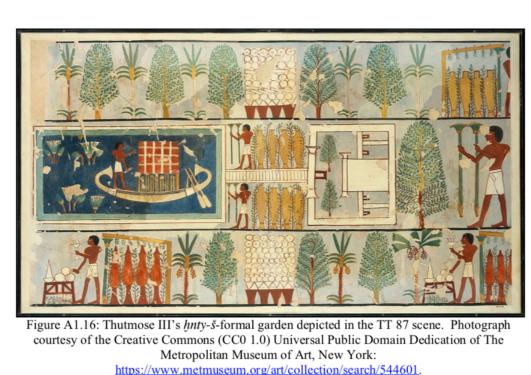


Statuary: sphinxes
(m3i; sšp) and
striding figures
(hnty)
Tree avenues (ht) Hsp-plots (planting beds; circled in red) (h) sw(y)t; wdhw; bs)



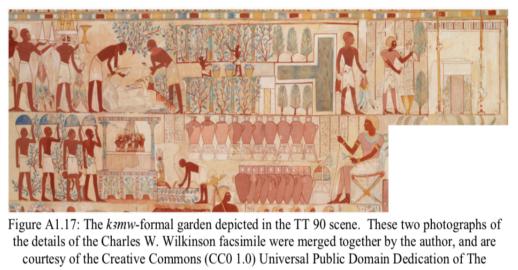
# *Ḥsp*-plots (planting Seated pavilions (m3rw) Libation basins in the form of pools (šw) Apiaries ('fiy?)

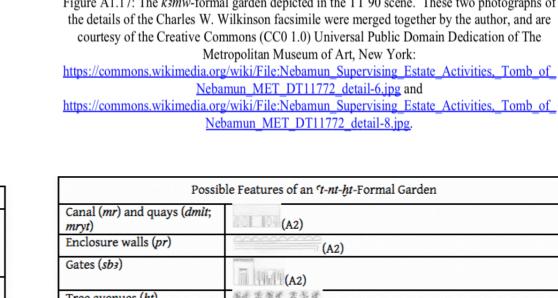




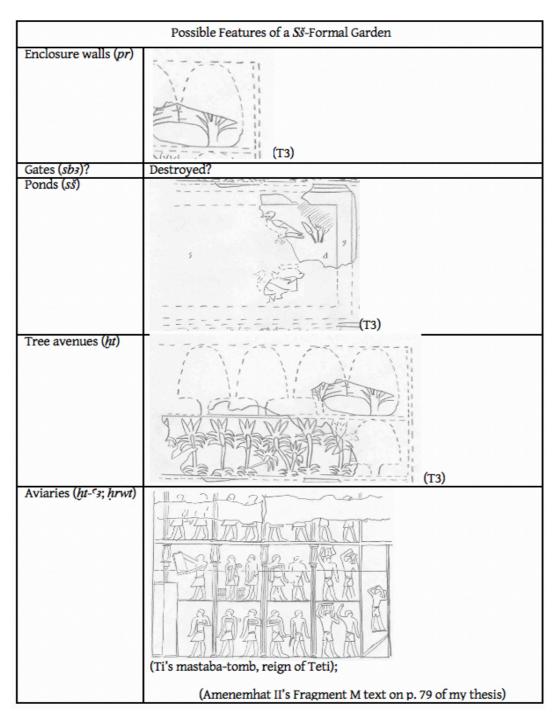
Arbors and/or pergolas (k3mw)

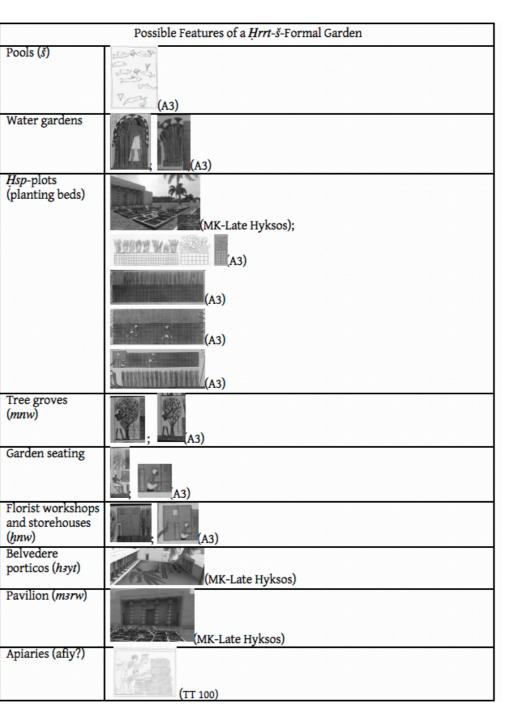
(hwt nt hhw n rnpwt)

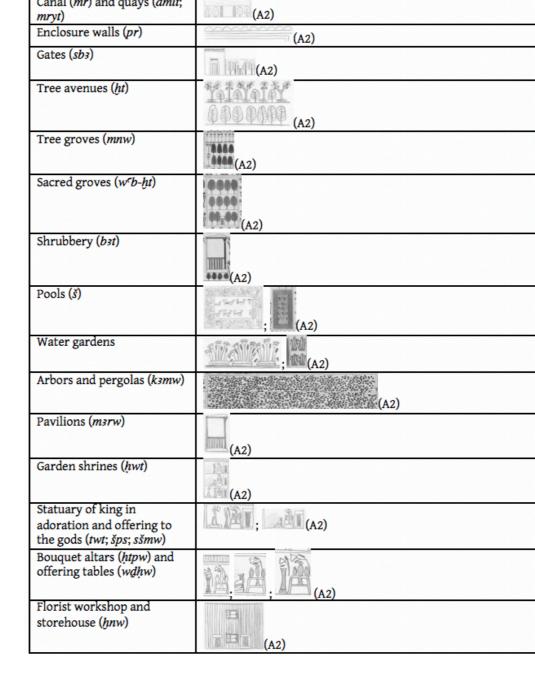




Selle Marie Control	THE RESERVE SE
The state of the s	
Eigung A1 0: Dossible 3D reconst	truction of the š-formal garden of Qenamun based on its 2D image. Drawing by author © 2019.
	Possible Features of a Sš-Formal Garden
Enclosure walls ( <i>pr</i> )	
Gates (sb3)?	Destroyed?
Ponds (sš)	Destroyed:







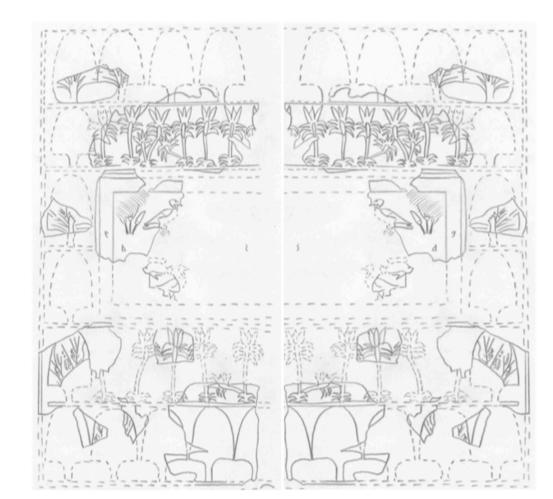
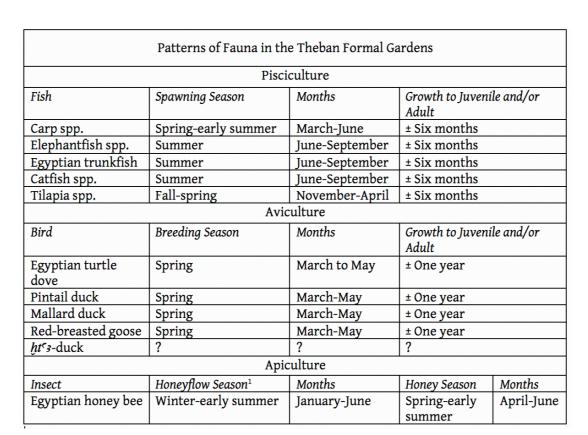


Figure A1.18: Sš-formal garden of Puimra. Drawing by author © 2020, after Plate XII.2 in de



by David Seifkin, merged together by the author and courtesy of his Creative Commons Universal Public Domain Dedication: https://commons.wikimedia.org/wiki/File:Gardens of Nakh 1.JPG.

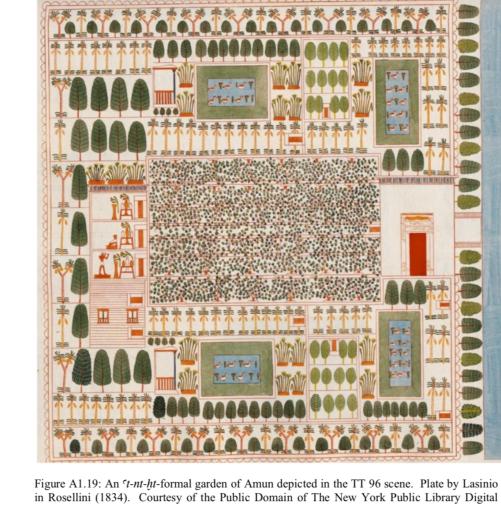


Figure A1.19: An 't-nt-ht-formal garden of Amun depicted in the TT 96 scene. Plate by Lasinio

## The Š-Formal Garden

First constructed by the pharaohs, who sometimes gifted them to private and royal individuals, and which influenced other elite individuals, who had the power and resources, to construct ones of their own:

Built in proximity to a private home or royal palace, a cenotaph pyramid monument, a king's memorial temple, shrine, temple, and/or a god's domain.

#### The Domain of Amun Formal Gardens

Principally constructed as royal monuments (*mnw*):

#### - The *hnty-š*-formal garden

Built in proximity to a king's memorial temple(s) (Temple-of-Millions-of-Years), such as at Memphis or Thebes or a royal palace, such as at Perunefer (former Avaris, later Per-Ramesses)

#### - The *k3mw*-formal garden

Built in proximity to a royal palace, such as at Malkata or in a temple/shrine in a god's domain, such as at Thebes-West built by Amenhotep I.

#### - The *sš*-formal garden

Built in proximity to a temple domain, such as the Ptah Enclosure at Memphis known from at least the reign of Amenemhat II, or a private tomb, such as known from a graffito in Sobekhotep (TT 63).

#### The *'t-nt-ht*-formal garden

Built in proximity to a royal palace, such as at Perunefer, or in a god's domain, such as likely at Karnak or the one depicted in Sennefer (TT 96).

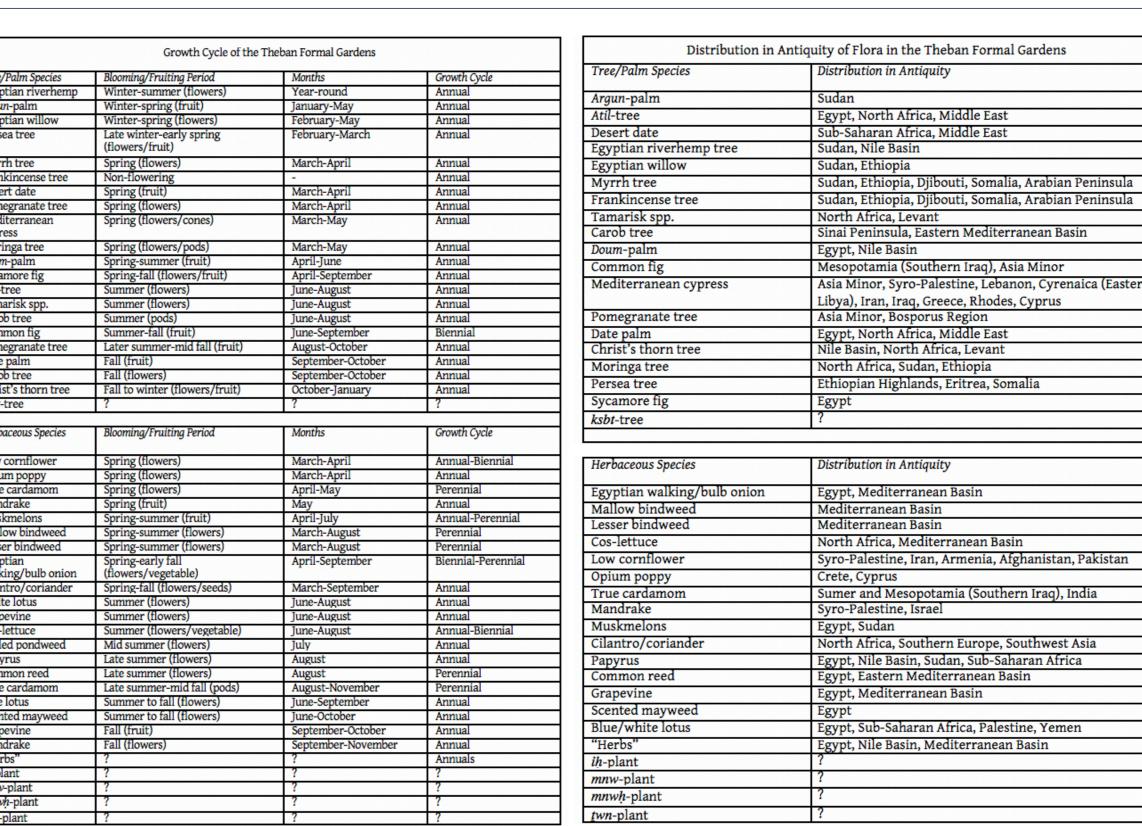
#### - The *hrrt-š*-formal garden

Built in proximity to a palatial residence, such as at Avaris (later Perunefer) or in a god's domain, such as the Domain of Amun at Thebes built by Thutmose III.

#### Growth Cycle of the Theban Formal Gardens

The native and foreign flora of these formal gardens would have been purchased and/or introduced locally as seeds, fruit, and/or potted young specimens via gardeners or one's other gardens or via localized or foreign trade.

Each of the 42 floral and 11 faunal species identified in these formal gardens have a specific growth and/or development cycle, which only allows them to be in bloom and/or available for harvest during a certain time of the year for use in food, medicine, festivities, meals, banquets, offerings, and floral arrangements, etc.



Introduction

Gardens in ancient Egypt are known from the Early Dynastic Period to the Graeco-Roman Period from archaeological, textual, and pictorial evidence. From this evidence, one can differentiate between simple and formal gardens. The simple term 'garden' is any piece of land established to cultivate trees and plants while a 'formal garden' is a distinct, landscaped area, built in an (a)symmetrical and geometrical form, and incorporating trees, plants, water features, and/or architecture.

#### Methodology

This study exclusively produced a typology of the formal garden scenes represented in the early to mid-late Eighteenth Dynasty Theban private tomb art prior to the Amarna Period (TT E2, TT 39, TT 63, TT 80, TT 81, TT 85, TT 87, TT 90, TT 93, TT 96, TT 100, TT 109, TT 161, and TT 334) by their Egyptian names.

These formal gardens were examined in this study through (i) visual analyses and (ii) discussions in terms of their additional extant evidence, tomb locations, flora and fauna they sustained, as well as use, symbolism, and significance for the ancient Egyptians in life and death, and wider sociocultural significance prior to Amarna Period.

#### Types of Formal Gardens Scenes from this Period

- The *š*-formal garden scene
- The *hnty-š*-formal garden scene
- The *k3mw*-formal garden scene
- The *sš*-formal garden scene
- The 't-nt-ht-formal garden scene; and
- The *hrrt-š*-formal garden scene

#### Purpose

It is the author's hope that this study will ultimately assist researchers in identifying other examples of both simple or formal gardens from either textual, pictorial, or archaeological forms of an earlier or later date or ones that might be discovered in the future.

#### Findings

This study concludes that the formal gardens represented as tomb scenes, and their other actual, physical ones known from extant textual, pictorial, and/or archaeological evidence of the period, were symmetrical and even sometimes asymmetrical landscapes, that were in proximity to either private homes and tombs, palatial residences, cult and/or memorial temples/shrines, and domains.

In the royal and private spheres, both the  $\check{s}$ - and Domain of Amun formal gardens were named, aesthetic landscapes with numerous features used for sports, leisure, music, song, and dance performances, boat rites, meals, wakes, private banquets, and/or religious festivals and rituals, as well as provided surplus flower, herb, wine, fruit, fish, fowl, incense, and/or honey production for the institution(s) to which they were connected.

### Acknowledgements

I would like to thank my AUC master's thesis committee, Drs. Lisa Sabbahy, Salima Ikram, and Mariam Ayad, as well as all my friends, family, dogs, and cats for their wonderful support and encouragement over the years.