

Contents

Introduction	17
International diplomacy in the Late Bronze Age	17
The structure of the dissertation	19
The historical context: The internationalism of the Late Bronze Age, audience gifts and a brotherhood of kingship	21
Egypt and the empire builders of the New Kingdom	24
The criteria for an international style in Late Bronze Age visual culture	27
 I An international style	 33
 1 The theoretical evolution of an international style	 35
1.1 Intrusive iconographic motifs and foreign exotica from the dawn of Egyptology	35
1.2 Beyond Egypt: The problem of ‘Phoenician’ ivory and bronze	45
1.2.1 Nimrud	45
1.2.2 Mycenae and Enkomi	47
1.3 Scholarly debate: The early twentieth century	49
1.4 The dialogue over the origins of motifs: Post World War II	58
1.4.1 Helene Kantor	59
1.4.2 An ‘international style’, William Kelly Simpson	61
1.4.3 Richard David Barnett	63
1.4.4 Wolfgang Helck	65
1.4.5 William Stevenson Smith	65
1.4.6 Fritz Schachermeyr	66
1.4.7 Then we acquired archaeological evidence for prestige exchange .	68
1.4.8 Severe and Ornate Styles: Janice Crowley	69
1.4.9 Aegaeum 18	71
1.4.10 Marian Feldman and <i>Diplomacy by Design</i>	72
1.5 Evidence from Eastern Mediterranean palatial archaeology	74
1.6 Trans-cultural theory in the twenty-first century: Hybridity and entanglement	76
1.7 Discussion: The evolution of an ‘international style?’	78
 2 International visual idiom	 81
2.1 Visual concepts and terminology	81
2.1.1 ‘Art for art’s sake’, but not in antiquity	82

2.1.2	Style	83
2.1.3	Cultural style/canonical form	84
2.1.4	Visual idiom	85
2.2	Visual semantic and iconography	85
2.2.1	Symbolic entities and semiotics	85
2.2.2	Pictogram and script	87
2.2.3	The problem of visual hybridity	88
2.3	Visual semantic for an international style	90
2.3.1	Can we talk about canonical styles?	90
2.3.2	The features of the international style	93
2.3.3	Themes: Animal combat versus pastoral scenes	95
2.3.4	'Animal style'	96
2.4	The international style: Themes and idiom in context	97
2.4.1	The animal combat: The actors	98
2.4.2	Emblematic scenes: Caprids or sphinxes flanking a sacred tree	120
2.4.3	Voluted sacred tree	127
2.4.4	Ornament: Decorative patterns and vegetal fill	130
2.5	Discussion	143
3	Objects of international prestige	145
3.1	International materials and technology	147
3.2	Military hardware	150
3.3	Prestige materials	153
3.3.1	Ivory and bone	153
3.3.2	Metallurgy	154
3.3.3	Manipulating metal colour	157
3.3.4	The fabric of prestige: Woven decorated textiles	160
3.3.5	Things that shine from within, precious stone and vitreous technologies	162
3.3.6	Frit, polychrome faience and true glass	163
3.4	Human Mobility: Princesses, princes, diplomats, artisans and entourages	166
3.5	Discussion	170
4	International Style beyond Egypt	171
4.1	The international artefacts	171
4.2	The Mycenaean Aegean	171
4.3	The Levant	176
4.3.1	Ugarit	177
4.3.2	Byblos	180
4.3.3	Megiddo	182
4.3.4	Lachish	183
4.3.5	Tells Farah and Mique	185
4.4	Syria	187
4.4.1	Fakhariya	187

4.4.2	Qatna	188
4.4.3	Ebla	190
4.4.4	Sakka	191
4.5	Cyprus/Alašiya	192
4.6	The other Great Kings	198

II Egypt 201

5 International idiom on artefacts from Egyptian contexts 203

5.1	Egypt: The Tell Basta treasure	203
5.1.1	Vases/jugs	204
5.1.2	Patera	207
5.1.3	Repoussé bowls	208
5.1.4	Discussion	210
5.2	Some rejections from current discussion	212
5.3	Egypt: International miscellanea	215
5.3.1	Metal: Bronze and copper	216
5.3.2	Ivory and bone	219
5.3.3	Wood	221
5.3.4	Ceramic and stone	228
5.3.5	Faience and glass	229
5.4	Discussion: Visual homogeneity	234

6 The tomb of Tutankhamen 237

6.1	Royal tombs	238
6.2	KV 62. The tomb of Tutankhamen	239
6.2.1	Chariot and Harness Equipment	240
6.2.2	Ebony inlaid chest (Carter 551 and 540)	252
6.2.3	Calcite unguent jar 211	257
6.2.4	Linen tunic 367j	260
6.2.5	Ceremonial daggers 256dd and 256k	265
6.3	Additional artefacts from KV 62	271
6.3.1	Furniture: Child's chair/throne 039	271
6.3.2	Gold sheet openwork plaque 050tt	274
6.3.3	Gold openwork buckle/plaque 044a(1)	275
6.3.4	Staves, sceptres and hunting sticks	278
6.3.5	Ceremonial hunting bows and bowcase	283
6.3.6	Adornment	289
6.4	Discussion	291

7 Beyond Tutankhamen 293

7.1	Eighteenth Dynasty royal and elite tombs	293
7.2	Royal tombs	293
7.2.1	KV 57: Horemhab (1320–1295 BCE)	294

7.2.2	KV 58: Tutankhamen–Ay? (1324–1320 BCE)	295
7.2.3	Amarna royal tombs, Akhenaten (1352–1336 BCE)	297
7.2.4	KV 55: Tiye? (1389–1336 BCE)	298
7.2.5	KV/WV 22: Amenhotep III (1389–1352 BCE)	299
7.2.6	KV 43: Thutmose IV (1400–1390 BCE)	300
7.2.7	KV 35: Amenhotep II (1425–1400 BCE)	302
7.2.8	KV 34: Thutmose III (1479–1425 BCE)	305
7.2.9	KV 20: Hatshepsut (1479–1457 BCE)	306
7.2.10	Thutmose I (1503–1491 BCE) and Amenhotep I (1524–1503 BCE)	307
7.2.11	Seventeenth Dynasty tombs	308
7.2.12	Discussion	313
7.3	International idiom from Eighteenth Dynasty elite tombs	314
7.3.1	KV 46: Yuya and Tuya (1390–1352 BCE)	314
7.3.2	KV 36: Maihirperi (1425–1390 BCE)	318
7.3.3	Hatiay and Siamen (ca. 1350 BCE)	321
7.4	The ‘professional upper middle class’ of Deir el Medina	323
7.4.1	TT 8: Kha and Merit (1425–1350 BCE)	323
7.4.2	TT 1: Sennedjem and Ijneferty (1310–1250 BCE)	325
7.5	Discussion	327
7.5.1	Royal palaces	328
7.5.2	The volute flower	331
7.5.3	The queen’s flagellum: The ‘lily sceptre’	334
7.5.4	The owner of KV 62, Neferneferuaten or Tutankhamen?	336
7.5.5	The royal chariot	339
8	Conclusion	341
8.1	New Kingdom Egyptian objects in an international style	341
8.1.1	Royal letters and royal gifts	341
8.1.2	Historical context	343
8.1.3	Theory and history	346
8.1.4	‘International idiom’	347
8.2	The international artefacts	348
8.3	The international style from Egypt	349
8.3.1	KV 62, Tutankhamen	351
8.3.2	Royal and elite tombs	353
8.4	Royal rhetoric	356
8.4.1	Prestige media and social status	357
8.5	Close	359